

Abigbo Traditional Music and Dance Characteristics as Human Development Media in Mbaise

Justice Chukwudi Okoro

Abstract

Abigbo typifies a fourteen man ensemble of traditional musicians who sing witty songs in Igbo languages with dance accompaniment constituting a facet of its rendition. The ensemble makes use of the following instruments: three Conga drums of difference sizes, a clapperless bell, a clapper bell a basket rattle and a temple block. The study guards against the extinction of *Abigbo* music by investigating its musical and social values, thereby preserving specifically the music, dance and drama. Today, with the available musical resources to the disposal of different traditional band of musicians, music and dance in traditional cultures are formed and progressively sustained in their roles of improving the material and living conditions of the people. A paradigm of the affirmation is *Abigbo* traditional music and dance. Apart from field work primary sources of information, the print media relevant materials were equally consulted as complementary data logically support issues discussed in this monograph. The ineluctable characteristics of *Abigbo* music and dance are witnessed in the vocals, instrumentation, dance movement and steps artistically presented to hold the audience spell-bound. Well organized and disciplined human beings are primarily the most active agents in the process of these ‘musicultural’ roles identified with humorous dance. Surveyed in the contextual perspective of its human developmental roles, the cultural music goes beyond a process by which an ensemble of traditional musicians progressively acquire a mastery of their destiny, as they unite in musical performance designed to procure from their immediate environment, the resources needed to qualify, quantify and project their society as a pride of place. *Abigbo* as a community – based cultural music and dance is organized in conjunction with the social environmental needs, and is propelled by unquenchable eagerness to ameliorate the land and life style of the indigenes. Besides, their collective personality and creative potential are the moving forces behind the realization of social transformation as the musical roles progress through performance. Consequently, *Abigbo* ensemble in its media roles seeks to fight for the cause of the compatriots to uplift their basic developmental structures to

a great height. This has been achieved through vocal artistry, use of relevant song texts with apt themes, effective communication with lingual-tuned conga drums: stylized dances with definite postures, stances, gestures, movements and steps to convey comprehensive messages of social importance.

Keywords: *Abigbo*, Traditional music and dance, Characterises, Development, and Media.

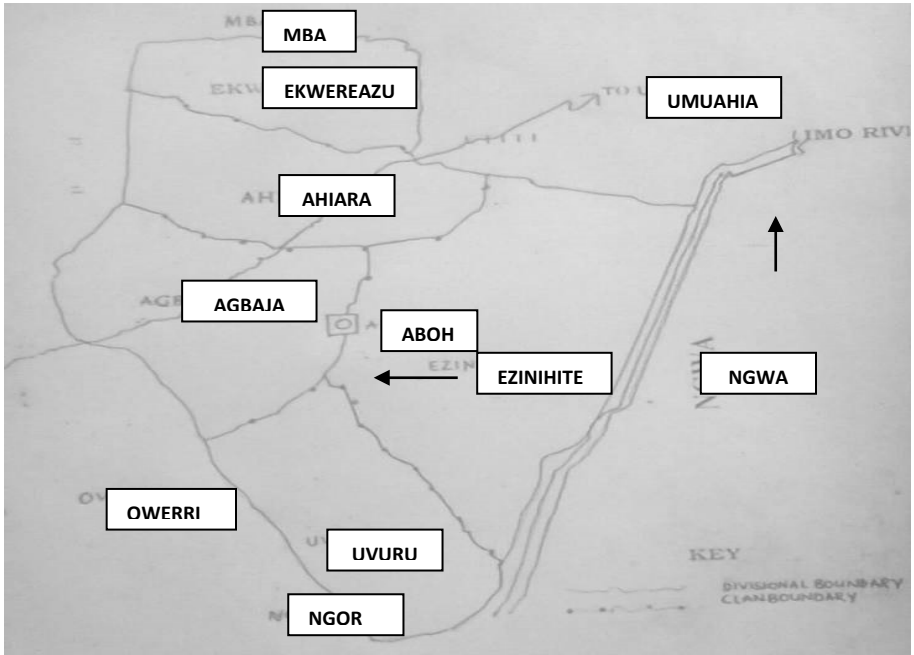


Fig. 1: Geographical Location of Mbaise

Introduction

Mbaise simply expresses the name of the society where Abigbo is practised. *Mba* and *Ise* are two different words combined to obtain Mbaise. *Mba* means society while *Ise* means five. In its entirety, Mbaise is a five clan society. It is bounded in the South by Azaraegbelu pocket of villagers in Emekuku town, along Owerri – Umuahia road; in the East by Imo airport/Ngor Okpala L.G.A. towards Aba senatorial district; in the North by Obowu L.G.A. towards Imo River; in the West by Ikeduru

L.G.A. towards Okigwe. According to oral history, Mbaise is one of the most densely populated mono-cultural societies in Africa (O.A. Lawal, 1997 and Nkemneme, A. 2009:4).

Great Mbaise Indigenous musicians whose (music and dance) repertoires are rooted in the people's culture, and are so recognized that they cannot be easily forgotten even in the world of music are: the man with a golden voice, the late Dr. Sir Warrior and his Oriental Brothers International Band, whose contribution to the development and propagation of highlife music cannot go unnoticed in the history of ensemble performance in Nigeria. He is the one who affirms "*The Earth is Slippery*". Host of others who followed suit, with some taking after him were – Joe Nez of the then Port Harcourt, the late Alloy Anyanwu, the late Banico Egbujor, the late Theddy Obinna (*Alias Uwa nu Paw – Paw*), Livinus Alaribe (*A. K. A. Akwila*), Olololo (*the Band Leader of Mbaise Brothers*) and the rest of other junior artistes too numerous to mention. It is imperative to observe that dance prevails in Mbaise clans in all their music making though some have become extinct arising from the influence globalization in arts and culture among other factors. This remark is amplified in the second paragraph of conclusion. Mbaise Dance Associated Terminologies include:

- (i) *Agba-ele mma*: (a) Dancing for attraction (b) The audience's kind gesture, shown to the dancers either in cash or in kind in the dance ring.
- (ii) *Igbabi edegele*: To dance fantastically. *Akubie edegele onye nti a n'agba*. This is an adage meaning – to do something beyond measure or rules.
- (iii) *Iri/Avu*: Traditional dance *iri* is mostly used in connection with men dances, while *Avu* is mostly used in connection with women dances.
- (iv) *Itu Nkwe*: A cappella miming and gesture, or coquettish walk-dance.
- (v) *Ote-egwu/ogba nkwa*: A dancer.
- (vi) *Akpiride n'iji agba nkwa* i.e. A dancing tailor ant (an adept dancer).

Theoretical Framework

To effectively execute this research work to a logical conclusion, Dennis McQuail's theory of the Development Media (D.M.) as cited by Ugulah *et al* (2012:78) is adopted. This theory is said to have arisen from concern for events in developing nations.

The Developmental Media Theory's basic thrusts, lifted by Dennis McQuail, are:

- The media should accept and carryout positive development task in line with nationally-established policy.
- Freedom of the media should be open to restriction according to economic priorities and development needs of a society.
- The media should give priority to national culture and language.
- The media should give priority to news and information links with other developing countries, which are close geographically, culturally or politically.
- Journalists and other media workers have responsibilities and freedoms in their information gathering and dissemination duties. The state has the right to intervene in, or restrict the media operations and devices if censorship, subsidy and direct control can be justified.

“The historical evolution of the Developmental Media Theory (D.M.T.) is believed to have commenced in the 1980's to fill the void which became increasingly noticeable as the gap between the developed and developing countries widened. This gap made it difficult for all other normative theories of the mass media to adequately capture social realities in developing countries” (Okunna, 1999; Anaeto, Onabajo and Osifeso, 2008). “The Development Media Theory” falls under the normative theories of mass communication, which, according to Baran and Davis (2003), “is a type of theory that describes an ideal way for media systems to be structured and operated. It advocates that the government and mass media should work closely together in a way that the mass media will assist in the planned and beneficial development of the country.” McQuail (2007) avers that “a theory is normative if it is concerned with examining or prescribing how the mass media ought to operate if certain social values are to be observed or obtained. It helps in shaping and legitimizing media institutions and influences the

expectations that are held by other social institutions and the media audience about the mass media. It deals with what dimension of operations the mass media in developing countries should assume to be able to foster national development.” Folarin (1988) concludes, “The theory seeks to explain the normative behaviour, structure and performance of the media of mass communication in countries that are conventionally classified together as developing or Third World Countries which include Nigeria.”

To this end, in this study, the theory is applied to capture the place of *Abigbo* music and dance in the scheme of worthwhile human development in the cultural community of its existence. This, however, is in the context of legitimately approved artistic performance code of conducts existing Mbaise. The communal state of economy and development needs are taken cognizance of in their exemplary song texts and humorous dance (dramatization) all in the interest of the beneficiaries. The people’s norms and the values are linguistically reflected through *Abigbo* local music idioms and embellished with the simultaneous dance accompaniment identified with comprehensive demonstrations evident in the dancer’s pictorial body language in motions and steps. *Abigbo* in its media developmental enterprise disseminate message in consonants with, and in consideration of its societal environs void of any interference to their value system for a peaceful inter-societal co-existence. All these social onuses and freedom of expressions bestowed on *Abigbo* are meticulously guarded against, for abusing them attract irreparable consequence to the ensemble whose performance continuity endures through constructive criticisms as well as check and balances between *Abigbo* and the host community.

“...Developmental Media Theory encourages the use of the media in national development for the autonomy and cultural identity of a society. The theory rests on the assumption that the media is not only instrument of development, but should desire and determine development” (Ojobor, 2002:15). The concepts of development communication/journalism are offshoots of the theory. “The need for a separate mass media theory for the yet-to-develop nations became compelling because they lacked communication facilities and because of poor resources which hindered the success of previous theories suitable only for advanced countries. This new theory discourages the negative

use of the mass media. It favours democratic grass root involvement rather than repression and exclusion and endorses the subordination of certain freedom to the collective needs of a society struggling to develop” (Dennis in Ugulah, 2012:78).

Arising from this theory one can postulate that the traditional media messages supposedly influence the socio-economic and politico-cultural values of the people. So long as the media activities endure to fundamentally transmit the values of various cultures and societies, a conflict of interest between domestic and exotic values will always be. More so, the information contents identified with a society at any point in time are in essence, the very societal values upon which its ideology is developed. UNESCO’s 1980 Commission Report headed by McBride pointed out the importance of incorporating the mass media in creating developmental tasks in nations that are developing.

Abigbo Dancers’ Artistry in Collaboration with the Musicians’ Creative Endowment

The New Encyclopedia Britannica (1768:935) conceived

‘dance’ as the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself... Dance is a powerful impulse, but the art of dance is that impulse channelled by skilful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves...

Abigbo dance is likened to a force revealing manhood, trait and birth right. It is danced void of stress but based on clarity and perfect timing. Keeness appears to focus on beating the earth bare-footed depending on the seasonal soil structure. Distinct qualities are lauded in the dancing, particularly creative self-absorption. Just as it is the case in Akan dancing, “the ideal dancer never seeks applause while dancing, but spontaneously incites enthusiasm through total commitment to his foot work and kinetic flair” (Thompson, 1). Thus, it is quite unconventional for them to deliberately throw glances at people, or ignominiously pleading for

support and praise. Against all odds, they eschew ‘mechanically’ one-style dance, save the master instrumentalist dictates otherwise for obvious reasons.

A truly universal definition of dance must therefore, return to the fundamental principle that dance is an art form or activity that utilizes the body and the range of movement of which the body is capable... involving some extra qualities such as: self-expression, aesthetic pleasure, and entertainment. *Abigbo’s* low intensity passage dance does not all that encourage ‘get-down range’ for the sake of the dancers ripe age. The inventive shoulder-work, gestural kicks and whirls are less vigorously conveyed with moderately emitted sound of the instrumental accompaniment. A straight back indicating a blend of bending and standing low (*stooping*) is a matter of individual dancer’s choice. Bursting into choreographic flames, brandishing foot-work with illusive muscular expression is a common factor of dancing identity amongst the troupe. Some of the dance symbolic features are provisionally honorific. That is, they are situation – motivated and therefore, can be dispensed with as the need arises.

Throwing more light to the above truism, a social anthropologist, Merriam (1964:227) concludes,

In this way, the dance produces a condition in which the unity, harmony and concord of the community are at maximum, and intensely felt by every member. It is to produce this condition that is the primary social function of the dance. The well-being, or the existence of the society depends on the unity and harmony obtained in it, and the dance, making that unity felt, is a means of maintaining it. The dance affords an opportunity for the direct action of the community upon the individual and it exercises’ in the individual those sentiments by which the social harmony is maintained.

A good Abigbo dancer is therefore, one who (*among other things so-required*) is able to cut his dance in time to the rhythm of the instrument, and invariably halts the movement as the phrasing of the master drummer terminates. To this end, Onwuka (2010:177) affirms: “since the art of

dancing demands precise motor-responses, the dancers must be physically fit and should possess a musical body that is characterized by the charisma and flexibility...

Going by Uzoigwe's (1998:128) idea of dance artistic/artistes' periodic performance interrelationship, dance is the second section of 'Ese Abigbo Ukom' which is used to celebrate the success of the first stage in *Ihu-nkwa* Abigbo chain variations. He observes that,

the song sections are usually longer in performance duration through repetition than the dance sections. One conclusion that could be drawn from this is that songs afford a greater scope for structural development than the dances: another is that songs are usually the main focus in the whole chain song performance in the sense that they convey the most essential social musical messages which enhance the progress of the ritual. It is clear that the dance sections act as transitional passages and therefore need to be shorter in construction.

The conclusive remark within the affirmation quotation presupposes that *Abigbo* ensemble comprises performance, (vocalists and instrumentalists) dancers and audience. It further gives impression that dancing activity is not given prominence by been featured frequently as is the case in the music making. Dancers participate in *Abigbo* depending on performance situation, practically during artistic artistes' performance interrelationship, whenever they are absent, performers; especially singers represent them by invoking their spiritual presence in the musical structure. Besides, a few occasions, the dancers physically present even form the vocal group and or the audience too. Above all, dance is more or less presented as an interlude (so-to-say) in the entire performance practice.

The bereaved first daughter's friends and well-wishers participate in the subsequent dance portrayed by drum text phrases. The phrases perform two functions viz: it welcomes the deceased daughter and her female counterparts to the dance arena. More so, the success recorded in the deceased daughter's aesthetic dance motion declamation and personal contributions to the *Okwukwu* fete is consequent upon the drum text phrasal accompaniment roles. Uzoigwe concludes that if dancers are not

physically present in Abigbo, performers represent them by invoking their spiritual presence in the musical structure. Beyond that, he says dancers could as well constitute audience. These claims are all thought-provoking and as such call for investigation.

Furthermore, Uzoigwe's work creates the impression that dancing activity is not given prominence by being featured frequently in Abigbo; dancers hardly dance *a cappella* just like singers and instrumentalist; singing takes precedence over dance; in the order words, songs are more prevalent than dance. Because his study is not dance-specific, he therefore pays little or no attention to definition of some topical terms while referring to them to buttress his points in dance.



Fig. 2: A physically challenged (an amputee with clutches) carried away with the dance troupe limps towards the scene to express his emotion of ecstasy through dance

Traditional Values of Abigbo Dance

According to Okwelum (2006:180), “*dance and music are other areas that the Nigerian culture seems to have made serious expression.* Hornbostel (1928:59) in Ekwueme (2004) sees music as “*Life of a living spirit working within those who dance and sing*”. *A few ethnic minorities have through their musicians raised their music to the status of international recognition*”. Beyond this affirmation, the musical patterns of a social group unfolds a true index of their attitude, personality, historical evolutions, the continuity of their existence and the

horizon for which they are set. Eleweme in Oguoma (2008:3) discusses dance as an easy means for expressing social commentary. “*Music accompanies the life of the black man, from the womb to the tomb, being featured at celebrations to announce the birth of a baby, at children’s games, at peer group functions, at work and leisure, in religion and death*”. By way of musical rendition, precisely vocal, attitudes to life, optimism, beliefs and thoughts are revealed too.

The essence of dance according to Nketia (1975:206), does not only depend on the scope it provides or the release of strong feeling to the dancer. “Dance can also be used as a social and artistic medium of communication. It can convey thoughts, or matters of social importance through the choice of movement. Through the dance individual or social group can show their reaction to attitude of hostility or co-operation and friendship held by others towards them.” In prehistoric time, dance contributed significantly to religious ritual. Today, dance is primarily a secular art, though recently there has been a strong revival of interest in liturgical or sacred dance as well. Dance in its entirety occupies a peculiar position in human actions of life because, with the inherent sound of musical accompaniment, it acts as the main means through which the entire range of man’s experience and feeling are expressed. Beliefs, values and artistic imagination are exercised on regular bases as elements of group/individual mannerism in the course of dancing. Dance generally provides joy and fun as its entertainment package to the onlookers, while to the dancer himself, excess strength is possibly released. For its performance continuity, the encultural function therein is closely guided and nurtured by villagers in their respective market squares.

Distinguishing *true* dance from the *crude and spontaneous movements* of early man, Gaston Vuillier, a French dance historian emphasized qualities of “grace, harmony and beauty.” According to him, those rhythmic postures which reflect sweet and caressing sensations are entirely alien to the moods of the savage man, who wandered in the forest, devouring flesh of his spoilt.” He further argues that “The primitive man expressed the joys and furiousness of his brutal life via incoherent gestures, coupled with the leaps and bounds” (Encyclopedia Britannica, 1768:935). In most war and hunting dances, the participants not only imitate the movements of warriors or prey but also use weapons, masks, make-ups and animal skins to heighten the realism of

the dance. The wearing of the animal skin is equally a common means in many of such dances to *magically* acquire the animals' strength or agility.

Abigbo Dance Rendition Format and Formula

Throughout history, philosophers and critics' impressionistic views on choreographic art have suggested different definitions of dance that have mounted to little more than descriptions of the kind of dance with which each writer was most familiar. Thus, Aristotle in the poetics refers to dance as rhythmic movement whose purpose is to present men's character as well as what they do and suffer. Two Nigerians –Emeka and Okafor (2004:85a) define dance as the by-product of invented or choreographed movement, and “the patterning of the human body in time and space in order to give expression to ideas and emotions. People's daily movement habits usually reflect in their dance.” Encyclopedia Britannica (1988:97) defines dance as “The art of expressing sentiments of the mind or its passions, by measured steps or bounds that one made in cadence by regulated motions of the body.”



Fig. 3: Abigbo Choreographer Posing for Dance.



Fig. 4 Two dance trainees taking instruction from the choreographer with the ensemble watching under the gmelina tree

At the initial stage of dance rehearsals, every member participates in learning both the dancing and drumming. As time goes on, those gifted in instrumental performance are chosen. For convenience sake, the dance troupe's meeting and rehearsals are carried out in an isolated make-shift enclosure, made of palm fronds. While learning the dance, as soon as the learning process is accomplished, before the public witness it, the said enclosure is dilapidated for no other obvious reasons than superstitious belief.

The Music Relationship with Dance in Their Application for Freedom of Expression

“An African learners to be conscious mentally of every instrument employed in African orchestra and this has a tremendous influence on his ‘dance’, all the various muscles of the body act differently to the rhythms of the instruments” (Thompson, 1974:14). This additionally reminds us of Richard Alan Waterman's theoretical account of interrelationship governing African music and dance. A musical situation ensues whereby each metrical thread is responded to, within the entire percussive music rendition void of separating from multi-metric context. This narration presupposes that during learning process, the dancers' hand and feet keep time with a given instrument, their hips with another

instrument, while backs and shoulders respond to some others. Whichever is the case, in the multi-metric dance, it is performed to phrasing and to context, to mirror or reflect social and political structure and techno-environmental factors. It is on the strength of these performance values that Abigbo has been sustained and retained against any detrimental pressures mounted to drag it to oblivion.



Fig. 5: Dancers Flanked by Instrumentalists Supplying Musical Accompaniment.

As an aspect of cultural art, Abigbo's dance relates with folklore, music, drama, and language. In the light of the relationship of cultural dance with music, Dalcrose's Theory of Eurhythmics has it that the influence of music on the ear and the mind eventually list to bodily movement in time and space to make a statement. One of such ways is made manifest through the art of dance. The dance through expression, behaviourally transforms the characteristic mood and action of music. From the dawn of Mbaise history, humanistic expressions through musical performance efforts have been a matter of great concern to her local musicians, who perform with the intention to decode, enact and possibly interpret the folk music not only vocally or instrumentally but also supported and

enhanced with suitable bodily gesticulations. Discussing music amalgamation with dance so as to produce positive effect Nketia of Ghana (1975:206) writes, “Music that is frequently integrated with dance is bound to emphasize and develop those features that can be articulated in bodily movement or to relate its form and content to the structural and dramatic requirements of the dance.” Social recreations are not only accompanied by dance cum music but are built in it as societal dance occasion. A great deal of popular music, including certain forms of jazz and rock, is primarily conceived to inspire and accompany dance. All things being equal, not everybody dances the same rhythm in dance.

According to Okwelum (2006:180), “dance and music are other areas that the Nigerian culture seems to have made serious expression.” Nzewi (1981:433 – 44) offers: “Dance is stylized and structured movement in time and space. In the context of Nigerians artistic conceptions, dance involves, or at the marginal, implies music. Thus, the effective applications of music to dance relevantly convey their artistic characterization of human environments and socio-cultural sensibilities.” Generally, dance with music in Mbaïse culture, like elsewhere in Nigeria of black Africa, is integral to each other as a living experience which every member of the cultural group regards as a birth right. It manifests and interprets their life conducts. Harper (1967:219) specifically and vividly describes this experience as she observes, “What sociologists refer to as ethnic dance expresses a way of life: the belief, attitudes, and habits of people living within homogenous community... In this context the dance is as familiar to the audience as it is to the performers; in some instances, the spectators participate formally or spontaneously in the performance, and in all cases they are there to ensure the dance is performed as traditionally required.” Mbaïse dancers are naturally creative; they introduce current concepts and acquired dance experiences into their dance style to make it modern in design, but structurally the people’s dance is founded on tradition. This situation report does not fall short of what obtains in Abigbo musical choreography.

It is therefore duty of a social group that wishes to progress to use its own music (and dance) to effect its own society in a positive and desirable way. This resolve is borne out of the fact that “the general temperament of a people is specifically reflected in that people’s music and dance... Music and dance are part of the same pattern of culture,

which determines other kinds of behaviour. One can predict specific dancing behaviour from the general characteristics of a culture” (Sachs, 1937:188).

Conclusion

The study gears to preserve *Abigbo* music and dance for posterity so that hybridization of the artistic rendition may not ensue sooner or later. *Abigbo* performance practice is well-guided by the artistes who exercise the right of expression by the virtue of Siebert’s conclusive definition of freedom of expression as documented by Hockings (1947:96) which reads: “It is not something which one claims for selfish ends. It is so closely bound up with individual’s mental existence and growth that he ought to claim it. It has value both for the individual and for the society. It is the individual’s means of perpetuating himself through his ideas. It is a society’s sole source of intelligence, the seed from which progress springs”.

While the wave of musical innovation syndrome brews up to checkmate global local music practices, not every music stands the test of time. Example, for the sake of indecency, impurity and immorality evident in *Nkwa otile* (i.e. Dance music with excess emphases on buttocks), it has been discontinued in Mbaise. Although few changes have occurred in *Abigbo* primarily in conformity with urban centers demands, which resulted in a modified musical form contrary to what used to be practised in those days, the agencies responsible for such changes are ineffective in Mbaise rural area. In the midst of these challenges and against all odds, *Abigbo* still maintains its stability. This spirit of performance persistence in existence assures of *Abigbo* future prospect in Mbaise. Its enculturative and educative roles are facets of the vital forces enhancing its sustenance against imminently extinct pressure. Again, various social institutions which serve as bases for the performance of the music help to foster its continual existence in the interest of posterity.

Among the repertory of music galore associated with the people of Mbaise, the foremost in popularity is *Abigbo*, for it is sustained to date as a leading dance music in the three local governments of Mbaise. This claim is never in the least in doubt because as it is, the ensemble has, to a very large extent, remained very much alive in the folk community. So

far, Abigbo's musical activity in providing a wide range of service as demanded by human experiences and conditions is of great assurance that the ensemble will continue to stand the test of time even in the year ahead.

References

- Anaeto, S.G. *et al.* (2008). *Models and Theories of Communication*. Bowie: African Renaissance Books.
- "Art of Dance." in *New Enclopaedia Britannica* (1768), 15th ed. Vol. XVI. Chicago: U.S.A.
- Baran, S.J. and O.K. Davis (2003). *Mass Communication Theory: Foundation, Ferment, and Future* 3rd (ed.), Belmont: Wordsworth/Thompson.
- Ekwueme, L.E.N. (2004). "The Culture Industry in Popularization and Sustenance of Democracy in Nigeria" in *Essay on African and African American Music and Culture*. Nigeria: Len Naus Publishing Ltd. (n.p.).
- Emeka, L.N. and R.C. Okafor, (2004). *Nigerian Peoples and Culture*, Enugu: New Generation Books.
- Folarin, B. (1988). *Theories of Mass Communication: An Introductory Text*. Ibadan: Stirling-Hordon.
- Harper, P. (1967). "Dance and Drama in the North." *Nigerian Magazine* September, No. 94: 219 – 225.
- Hocking, W.E. (1947). *Freedom of the Press: A Framework of Principle*. Chicago: University of Chicago Press.
- McQuail, D. (2000). *McQuail's Mass Communication Theory* 4th (ed.). London: Sage Publications.
- McQuail, D. (2007). *Mass Communication Theory* 5th (ed.), London: Sage Publications.
- Merriam, A.P. (1964). *The Anthropology of Music*, Evanston: North Western University Press.

- Nkemneme, A. (2009). "Historical Perspective: The Birth of N.P.C. *Towards a Greater Mbaise*, Lagos: Clean Foundation Resource Centre, 3 – 17.
- Nketia, J.H.K. (1975). *The Music of Africa*, London: MGBO Publications Limited.
- Nzewi, M. (1981). "Music, Drama and Dance on the Nigerian Stage," in Ogunbiyi, Y. (ed.)
- Oguoma, P.A. (2008). "Meki, a Legend of Folk Music in a Globalized World." *A Paper Presented at International Conference, Nnamdi Azikiwe University, Awka*. Pp. 1 – 9.
- Ojobor, I.J. (2002). "Mass Communication Theories" in *Teaching Mass Communication: A multi-Dimensional Approach* Okuna, C.S. (ed.). Enugu: New Generation Ventures Ltd., (n.p.).
- Okuna, C.S. (1999). *Introduction to Mass Communication 2nd* (ed.). Enugu: New Generation Books.
- Okwelum, O. C. (2006). *Legal and Citizenship Education in Nigeria*. Agbor: Central books Ltd.
- Onwuka, U.A. (2010). "The Performance Practice of *Ufie Azodo* Ensemble of Adazi-Nnukwu" in *Awka Journal of Research in Music and the Arts*. Pp. 174 – 186.
- Sachs, C. (1937). *World History of the Dance*. New York: Bonanza Books.
- Thompson, R.F. (1974). *African Art and Motion*, Los Angelus: University of California Press Ltd.
- Ugulah, Bright, Nemine, Tomprebofa, Andrew, (2012). "Mass Media and Women for Change Initiative Campaign: An Assessment of Women Political Participation in Bayelsa State" in *African, Journal of Arts and Cultural Studies*. Vol.5, No.1, Pp. 75 – 83.
- Uzoigwe, J. (1998), *Ukom: A Study of African Musical Craftsmanship*, Owerri: Fasmen Educational and Research Publications.