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## **The Significance of Music in African Culture: A Study of Ogbanigbe Festival in Ukwu-Nzu Aniocha Local Government, Delta State.**

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### **Abstract**

Music is a cultural expression interpreted, determined, moulded and coloured by culture and the cultural environment of a people, it plays a vital role in various aspects of celebrations amongst societies in Nigeria. In festivals, for example, music expresses the culture of the people. This study examined the role and significance of music in African culture in Ogbanigbe festival in Ukwu-nzu with emphasis on ideology, belief systems, organizational structures, significance of music practices, and mode of dressing, dialect, and communal activities. Its main objective is to critically study the music of ogbanigbe festival and collate ethnology materials that distinguish, differentiate and separate one community from another. The theory adopted for this paper is functionalism theory; the functionalism theory is used to define culture in relation to the reality of change. It traces the evolution of phenomena, the emphasis of culture on norms, tenets and values. The methodology used for the study is survey method, oral interview and fieldwork to assess the basic principles that are common in the musical culture of ukwu-nzu people during the ogbanigbe festival. In ukwu-nzu town, New Yam festival is associated with Ogbanigbe festival similar to some villages in Aniocha nomenclature. Four songs texts

were selected and interpreted, the paper conclude that the significance of music in festival plays a huge role to showcase the cultural practices and beauty. Suggestions were made for the sustenance of cultural music in festivals.

**Keywords:** Music, significance, festivals, Ogbanigbe, African.

## **Introduction**

Music is as old as the human race. Historically music has always been one of the sources of man's expression of his emotions, feelings and sentiments. Nettl, (1992) in Floyd (1998) defines music as an aspect of the culture which it is part and understood; it can in turn help us to understand the world's culture and their diversity (136).

Music as a collective art in which everybody participates is seen as a motivation in our various cultural settings and helps in conveying and putting of our musical heritage of both the past and the present into proper perspective as it relates to man. In the light of this fact therefore, the significance of music in African culture during Ogbanigbe festivals are seen as potentials for cultural aesthetics and tourism because of the role it plays during the performance of these festivals in question. It brings out some aesthetic, cultural, psychological, mystical, religious philosophical and metaphysical values. As the people sing songs, perform their music and the royal head takes his regal dance steps with his titled chiefs, all these put together promote the cultural values of the people and all these musical expressions serve as potentials.

Music plays such an important role in our society that it is impossible to imagine whether any society could exist without it. In fact there has not been any society, ancient or modern, without some form of musical expressions udofia. (2009:119), defines

music, aesthetically, as “organized sounds by an individual or a group of individuals based on experience and belief.”

According to Nettl (1992:6) Music is seen as a phenomenon, present in all culture, primitive and civilized. This assertion indicates how ancient it must be, only a few other cultural traits share, its worldwide distribution. It also has great prominence within its culture because of its prevailing functionality; this implies that, the various cultural backgrounds have its own form of music and that their functions vary from place to place. Music as one of the major symbols for cultural expressions 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 programmers” (p .88). Music in traditional African context is more functional than the western world with the outstanding characteristics 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.

Music has traditionally played an important role in African Culture. It is essential in representing the strong African heritage and its importance can be seen in many aspects of culture. Since the beginning of time, music and dance have a vital role in

people's ability to communicate and celebrate events with an array of sounds announcing important ceremonies. In Africa, music is a social activity in which almost everyone participates. Music highlights African values with various traditions accompanied by a melody. Many events of importance are celebrated with music such as marriages, birth, ceremonial rite of passage, chieftaincy title, festivals, and entertainment, work songs that accompany harvesting, song of praise and criticism and song recounting history. African singers use a wide variety of sounds within a single performance, which is done traditionally and often collaborative and requires coordinated cooperation in which participants belong to constituencies that are not similar but complementary. The singers sometimes whisper, hum, grunt, yodel, shout and even imitate animal noises just to produce adequate sound. The pitch level of the sound determines significance in many African languages, while the melodies and rhythms of the music usually form the song texts.

According to Ngboco, (2020) The Rhythms are percussive sounds which are highly emphasized in African music, one of the most familiar sounds is the ululation (a wailing or high cry formed with the mouth and tongue that changes between two or three notes) and is used to show emotion at the ceremony. African music culture given the vastness of the continent is historically ancient, rich and diverse with different regions and nations of Africa having many distinct musical traditions, music in African is very important when it comes to festivals songs and music are used to

pass down stories from generation to generation, as well as to sing and dance to. Music as one of the major symbols for cultural expression is an instrument through which people articulate their ideas, feelings thoughts and sentiments.

The significance of African music in most continents is passed down orally and is not written down because it consists of complex rhythmic patterns, often involving one rhythm played against another to create polyrhythm. An African man is identified by culture, entity and belief systems that guide his day to day activities. It is these characteristics of a man that has given birth to the various culture of the world today, one of the activities engaged in by a man is the festival ceremony which is done on yearly basis by different socio-cultural entity. Many scholars have discussed the celebrations of traditional festivals in Nigeria. Among them are Ogunba (1978), Agordoh (1994), Okafor (1994), Hornby (1995), and Omibiyi (2005) to mention but a few. Based on various studies on festivals, several definitions have emerged. Ogunba (1975) defines festivals as the great artistic institution in traditional Africa. It is the season or period when people reinforce their belief in the worship of gods, the divinities and the deities. Hornby (1995) defines festival as a day or period of religious or other celebration. Omibiyi (2005) viewed festival as a periodic celebration in acknowledgement of blessings already received, and means of requesting for more blessings, protection and guidance from the creator through lesser gods and ancestors. Omojola (2006) observed among the various traditional communities in

Nigeria that as a periodic celebration, festivals provide occasional forum for the people to pray for peace and prosperity, to offer sacrifices to the gods, to make atonement for the sins of the past as well to celebrate common ancestry. From the above definitions, it can be deduced that festivals are periodic celebrations, illustrating among other things, historical event and appeasing of various gods for protection against enemies and evil forces.

According to Robertson (1992) "Festival is an event ordinarily celebrated by a community and centering on some characteristic aspect of that community and its religions or culture (p. 49). Festivals often serve to fulfill specific communal purposes, especially in regard to commemoration or thanking to the gods, goddesses or saints. According to Ehiwario (2005) "Festivals are very significant form of communal activity they call for the best that any particular society can produce, such as the union of the best expression (p. 65)

Okafor (2005) also explained that to most Nigerians a festival is that chain of activities, celebrations, ceremonies, food and rituals which marks the continuity of culture in an environment. These festivals occur at appointed times and mark the rhythm of life. Virtually every one of them has its characteristics or associated music or dance.

Nigeria is gifted with diverse cultural groups and these cultural groups have their own specific and interrelated festivals which are

performed according to their fixed date. Delta State is an oil and agricultural producing State in Nigeria, it is situated in the region known as the south-south geo-political zone, it is ethnically diverse with people and numerous languages spoken in the State, each community has at least one festival and celebrated annually. Among communities whose festivals are celebrated annually is an ethnic group known as Ukwu-Nzu located in Aniocha North Local Government Area of Delta State. Ukwu-Nzu is situated between Issele-Ukwu, Onicha- Ukwu, Ugbodu and Ekeocha. The significance of music in African culture using Ogbanigbe festival as a case study is the focus of this paper because of its important role linked to our cultural identity.

**Objective of the study-** The objective of the study correspond with the goals of musicology in Africa which are scholarly and humanistic. The primary aim of this work is to investigate the role and significance of music in African culture During festivals the objectives are to examine the content and roles of song text used in the festival, the instrumentation and the effect it has on the indigenes of Ukwu-nzu.

**Significance of the study-** Music is important in traditional religion. The mystique that surrounds the music of a people is one of the key components of different culture that survived western influences. In every society, the importance of music cannot be overemphasized as it plays major roles that are meaningful and essential to the society. The roles include informing and



enlightening the people on issues that concern the society. The significance of this study therefore include: teaching the younger generations and the community, the roles and musical traditions of festival, inform, and integrate the awareness of the festival to the people around the society and to further highlight the importance of music in the festival in the society.

**Methodology-** The methodology used for the study is the survey method, oral interview and field work were used gathering of recordings and firsthand experience of music life in a particular human culture was gotten.

**Purpose of the Study-** The purpose of study is to highlight the value of music in cultural festivals and to capture in its unadulterated form, the role and significance of Ukwu-Nzu music festival in African context music for future generation to feel the impact as it is and for present musicians not to introduce elaborated styles and designs on them.

### **Theoretical framework**

Africa is a continent with different race and culture. Music is also a part of African culture, no African society can do without music. Music is indispensable because, in it life is meaningful and harmonious: activities becomes more sweetly and smoothly and

culture is felt. The theory adopted for this paper is functionalism theory. In the area of cultural studies, the functionalism theory is used to define culture in relation to the reality of change. It traces the evolution of phenomena, the emphasis of culture on norms, tenets, values and how several factors influence the modification of such over time. Functionalists believe that culture is strongly rooted in socialism and they examine how a particular cultural phase is interrelated with other aspects of the culture and how it affects the whole system of the society, the functionalism theory is suitable for the study because Ogbanigbe festival is a cultural festival that showcases the aesthetic of music and culture, cultural diversity and fosters social cohesion, almost all social structures in Africa advance adherence to societal ideals, ethics, beliefs and cultivation of sound moral etiquette. Music in Ogbanigbe provides family entertainment for audiences at different cultural background and help to achieve the growth and development strategies in the cultural development of the people. The functionalism theory considers a culture as an interrelated whole, not a collection of isolated traits (Like a human being has various organs that are interconnected and necessary for the body to function correctly) so society is a system of interconnected parts that makes the whole

function efficiently. The theory also explains the interaction between developing people and the culture in which they live. Ibekwe (2008) states “Africa is a heterogeneous society of different ethnic groups, with distinct or related musical traditions. These variations and similarities in cultural patterns reflect in their social lives and music making” (p. 35). Music is integral to culture and is the most prevailing of the Arts and plays an important role in the cultural heritage of any community or society.

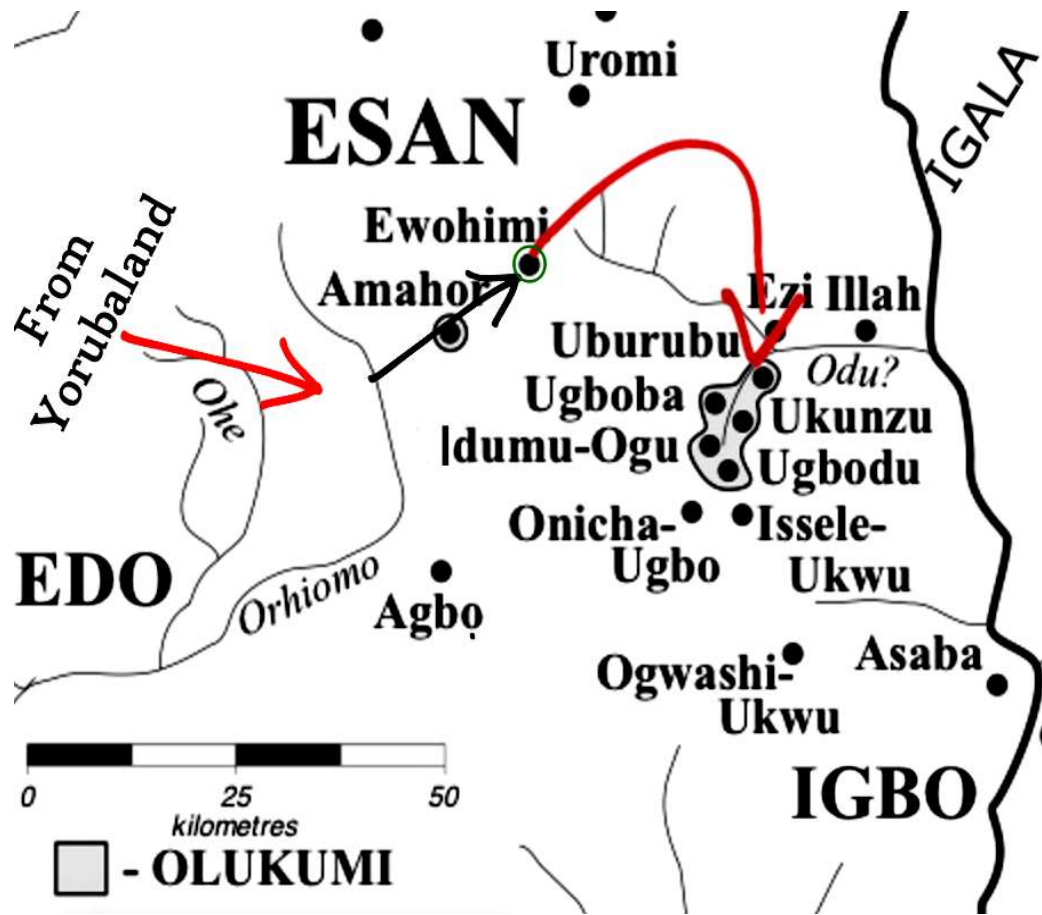
### **Brief History of Ukwu-Nzu Community**

Ukwu- Nzu formerly known as Eko is one of the oldest towns in the present Aniocha North Local Government Area of Delta State, Ukwu-Nzu known as Eko Efun town is the historical headquarters of the Olukumi people and is traditionally headed by the obi of Ukwu-Nzu, Agbodi the present Obi is H.R.M Obi Ogoh 1. The people of Ukwu-Nzu, along with their Ugbodu neighbours, speak *Olukumi* as their native language. The *Olukumi* people is a sub-group of the Igbo people of the Aniocha North Area, they occupy eight communities of the Niger river and are together known today as the Odian Clan in Anioma land. These communities are surrounded by the Enuani speaking people of Aniocha North and South and Oshimili. Consequently the *Olukumi* language is believed to constitute a linguistic island being the only unique language spoken in the heart of Igbo speaking communities in

Aniocha North. *Olukumi* in both the Yoruba and Igala languages (onukumi) means my friend, though people have tried to classify *Olukumi* as a dialect of Yoruba. However, the Ukwu-Nzu and Ugboodu people agree that though they originated from Yoruba land hundreds of years ago (like every other people have their history traced back to migration from some place) they do not see themselves as Yoruba people

It is important to note here that the Olukumi spoken in this area is not mutually intelligible with Yoruba. This is because their history of migration (from Yoruba land to Benin then later to their present place in Delta State) has led to a lot of cultural and linguistic diffusion in language. This is evident in the language which has a mixture of Igbo, Yoruba and Bini. The 7 villages found under Ukwu-Nzu are

1. Idumu-Okakwu
2. Ogbe- Agidi
3. Ekocha
4. Odo
5. Ogbe-Okwe
6. Inyogo
7. Idumu- Afor



A map showing the Migration pattern of the Olukumi People.

Ogbanigbe Festival

A festival is a day set by the community to celebrate certain events that happened in the past. It is a day of merry making and so every member of the community looks forward to the day of the festival. Welsh-Asante (1990) asserts that in most geographical enclaves and demographic entities in Africa, festivals are seen as cultural trait or a pluralistic composition of the people. Where everybody man, woman or child is involved in a form of acting, dancing which is embedded in the festival. (p.42). Eventually every individual irrespective of their status, could be seen performing carrying out a function to promote the cultural fiesta. Ogbanigbe festival is a very important festival in Ukwu-nzu community, which represents the New- year festival; it is otherwise called the Nze for years to mark the beginning of farming season. It is a day set aside by the people to meet and thank God for increase in harvest and protection during the one farming year as well as pray for better yield in the next planting season. It is also a celebration of life accomplishment in the community culture and well-being. Ogbanigbe festival is also a day of symbolic enjoyment after the cultivation season, and the plenty is shared with friends and well – wishers, folk dances, masquerades and different villages create different experiences that some participants characterize as “art” to exhibit joy, thanks and cultural display. It is a captivating art event that is colourful with visual spectacle of coherence of dance, of joy and feasting.

Ogbanigbe festival is usually celebrated in September immediately after the first production of yam which attracts tourists from the

country and neighboring villages. It is usually performed for five days, and each of the days has its own activities done by the villagers and elders of the land. The celebration is culturally based tying individual communities together as essentially agrarian and dependent on yam the king of crops.

As noted by Mbatia (1975:19) in his write-up “The Prayer of African”, that harvesting is usually associated with some festivals, prayers are said, some incantations are recited by the people in the traditional capacity as priests, diviners, elders, heads of families and so on. This above assertion would be said of the Ukwu-Nzu people that engage in various activities that lead to the celebration of ogbanigbe. Before the commencement of the Ogbanigbe festival, the indigenes of Ukwu-Nzu usually go to the shrine located at the entrance of the farm road to appease the gods begging for bountiful harvest of the year with the accompaniment of music and traditional music, after that they proceed to worship the gods of farm. The Red cap chiefs goes into speculation for 5 days in readiness of the festival, on the 5<sup>th</sup> day the head of the Red cap chiefs will then lead the other chiefs round the whole town which is called the *Imo-osi-si*. The end of *imo-osi-si* is the beginning of the Ogbanigbe festival

The Male and Female gender sleep outside in the villiage square and they also inter change their dressing (The males dress like females while females dress like male) one another in expensive jokes but no one picks offence because it is part of the rules of

Ogbanigbe festival. All the Red cap chiefs then proceed to the palace of the Obi (King) to pay homage before 12.00p.m, after paying the homage they will all dance out escorting the Obi out to the *Ogbe Shrine (Ogwa omo eko)*. At the *Ogwa omo eko*, the king will be seated and all the traditional chiefs will stand beside him except the *O-ge-ne* which happens to be the person in charge of the *Ogwa Oba Shrine*

In this process, the Obi (King) go around dancing to exchange pleasantries to different communities that came for the Ogbanigbe procession, after which he proceeds to a village called *Odo* to pay homage to the Buzugbe family which is led by the Diokpa (eldest) of *Odo*. The children of Ewue family led by the *o-ge-ne* will lead the Obi (King) and other chiefs to the shrine at *Ogwa oba* for the final traditional, once they are done with the traditional rite they all dance back to the village square to continue the main festival.

At the beginning of the festival, the yams are offered to the gods and ancestors first before distributing them to the villagers, the ritual is performed either by the oldest man in the community or by the king or eminent title holder. This man also offers the yams to the god, deities and ancestors by showing gratitude to the supreme deity for his protection and kindness in leading them from lean periods to the time of bountiful harvest without death resulting from hunger. After the prayer of thanksgiving to God, they eat the first yam because it is believed that position bestows the privilege of being intermediaries between their communities



and the gods of the land. The rituals are meant to express the gratitude of the community to the gods for making the harvest possible. The 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> day are days of music and dance, this moves in a regular pattern to different sites in the community after the dance they go on visitation to their loved ones, eating and drinking.

On the fifth day of the festival the less in rank among the titled men lead the early celebration of dancers till they go and handover the leadership to the *Iyase* (chief priest) of the town. The *Iyase* (chief priest) then leads the crowd to important personalities, especially elders and head of villages and to other places and spots that are of interest, neighboring communities far and near take delight in coming to observe the celebration, many of them join the participating community in the dancing because of its thrilling nature.

During the ritual rites no stranger is allowed to follow them except the *Iyase*, titled men and few selected dancers with their drums to the bush to perform the rite. After performing the rite, they return back to their homes in silence. At the festival, over 20 masqueraders from across Aniomaland and other States in Nigeria dance and give acrobatic displays, wearing unique and colourful costumes. The performance by the elders signifies the end of dance performance associated with the ogbanigbe festival. .



**H. R.M Majesty Obi Ogoh 1 and the Ogene Chief Brain Azubuike Iwendi during Ogbanigbe Festival.**

### **Roles of Music in Ogbanigbe Festival of Ukwu-Nzu.**

Music is indispensable because in it, life is meaningful and harmonious, activities moves sweetly and culture is felt. The role of music in ogbanigbe festival provides family entertainment for audiences of different cultural background and helps to achieve the

growth and development strategies in the cultural development front. Traditional folk songs and indigenous-derived performance practices have continued to distinguish the musical content of Anioma traditional festivals. Music (both vocal and instrumental) therefore, plays a very significant role in traditional festivals in Ukwu-nzu.

It is the music that makes the festival interesting; it is very basic to the festival because every activity revolves around it. The focus of this article is on the significance of music in ogbanigbe festival in Ukwu-nzu. Using content analysis technique, some selected song texts were examined and analyzed. It further discussed the roles of such songs used in ogbanigbe festival.

The roles of music in festivals have been discussed by many researchers; Nketia (1974) and Vidal (1979) among others. Nketia (1974) explained that festivals provide opportunities for sharing creative experiences. Vidal (1979) pointed out a number of roles played by music in festivals, such as providing signal and publicity. He explained further that music also provides evocative and satirical role.

Aluede (2008) in his studies of therapeutic music of the *Iyayi* society pointed that in understanding what *Iyayi* music means is to have a firm grasp of not just its texts as poems but also their functions and relevance in services. He further noted that content and context analysis of songs give a more accurate idea of their

use. Traditional music, which is created entirely from traditional elements, bearing no stylistic affinity with western music, takes dominance.

The music done during festivals represent continuity with the past with historical elements that tell of the stories of the heroes and heroine. Euba (1969) asserts that the music further gives opportunity and leading in order that the present may be better understood. All the songs used during ogbanigbe festival depict the kind of ceremony going at that particular time. Song texts are the principal determinant of selecting appropriate songs for the festival. The ogbanigbe festival of Ukwu-nzu employs different but specific music for various activities in this festival. For example there are specific music used for creating awareness, public appearance, therapeutic and entertainment. Traditional instrument of various sizes and shapes are used during the festival. They include *Egede lila* (Big wooden drum), *egede keke* (small wooden drum), *oturu aka* (elephant tusk), *ududu* (pot drum), *oja* (local flute) and *ukwuese* (Maracas).

In others however, drumming was dominant. These musical instruments are used to accompany songs, their roles in the festival are enormous, they make the entertainment period enjoyable, members of the community sing and dance vigorously to the rhythmic sound of the musical instruments expressing their inner experience and emotions.

## **Instrumentation and songs used in ogbanigbe Festival.**

From the works of Curt Sachs and Eric von Hornbostle (1933) African musical instruments are classified into four depending mainly on the cause of sound generation. In ogbanigbe festival several musical instruments are used to showcase the colour of the occasion and culture, the musical instruments are associated with different performances according to the specific function performed by the instrument.

**1. *Egede lila*** - The *Egede lila* is a membranophone instruments that depends on membranes of animals fixed on wooden frames. They are played with sticks or bare hands which produce the melody.

**2. *Egede keke*** - The *Egede keke* is a membranophone instrument, which is known as the small drum, and the sound production is different from the *Egede lila*. The *egede lila* and *egede keke* are played by matured youth of the village.

**3. *Oturu aka*** - The *Oturu Aka* is known as elephant tusk and is classified as aerophonic instrument which are made from materials with a natural bore, such as bamboo or the top of a horn or gourd, they produce sound by the blowing of air.

**4. *Ukwuse***- The *Ukwuse* is known as maracas which is classified under the idiophone family. The idiophone are instruments whose bodies vibrate in order to produce sound, they depend on the agitation of their bodies to sound, they are struck, beaten or shaken.

**5.Ududu-** The *Ududu* is known as pot drum. It is classified as idiophone instrument.

**6.Egogo** -The *Egogo* is known as gong and is classified as idiophone instrument.

**7.Oja-** The *Oja* is also known as flute made from materials with natural bore such as bamboo. They depend on the vibration of the column of air for them to sound, it is classified under aerophone family.

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**SONGS LYRICS**

**ENGLISH TRANSLATION**

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**(1)**

*Ogbanigbe to (2ce)*  
come (2ce)

New-yam festival has

*Awa chin e no' ne wa*

we greet the owner of our life

*Ogbanigbe o (2ce)*  
(2ce)

new yam festival o.....

*Awa chin e no' ne wa*

we greet our Creator

*E se oh e se o*  
Lord

thank you Lord, thank you

*Ogbanigbe o (4ce)*

new yam festival o.....

**(2)**

*Ogba ni gbe ge` le tan*

New- yam festival has gone

*Oge le tan o du mo odon(4ce)*  
year.(4ce)

it has really gone till next

**(3)**

*Ogba ni gbe tan (2ce)*

New-yam festival has finished

*Awa bo no wo ibi le*  
evil ones

we are saved from the hands of the

*Ogba ni gbe o---*

new yam festival o....

*Ogba ni gbe o---*

new yam festival o.....

*Awa bo no wo ibi le*  
evil ones

we are saved from the hands of the

*Ibi le- ibi le--*

evil ones evil ones.....

*Ogba ni gbe o (4ce).* new yam festival o.....

**(4)**

*O-o-onye-oma ejene ogwu (3ce)* O-o- do not go to war (3ce)  
*Ihe ri-nma Ogwu-eri (2ce)* it is the good thing that war  
takes (2ce)  
*O-o-onye-oma ejene ogwu(3ce)* O-o- do not go to war (3ce)  
*Onwenna nw'Ogboko,ozu nwuhu* Onwenna daughter of Ogboko corpse  
looks  
*Ochoma ebo* , for the family  
*O-o-onye-oma ejene ogwu* O-o- do not go to war  
*Onwenna nw'Ogboko,ozu nwuhu* Onwenna'sdaughter of Ogboko  
corpselooks  
*Ochoma ebo* for the family

**(5)**

*O so no bua wo se re* God you have done well  
*ni uru ge de wo se (2ce)* for all the things (2ce)



*ogbanigbe tan (2ce)*  
end

New-yam has come to an

*awa chin e no ne wa*  
creator

We say thank you to our

wo se re (3ce)

You have done well (3ce)

*oda umun don (2ce)*

Till next festival (2ce)

*e no ne wa,*

The owner of our life,

*awa chin e.....ese ...*

We greet you. Thank you

## **Conclusion**

A brief historical account of the origin of ukwu-nzu town of Aniocha north local government of Delta state was highlighted. Also highlighted is the popular festival titled ogbanigbe which is done once a year, the modus operandi including the musical instrument, song texts used during the festival teaches moral values, self-reliance and cultural identification. Festivals are means whereby the ukwu-nzu people sought to express openly their joy. They believe that there is an unseen deity in their lives as a result

they need to avail themselves more fully of the divine spirits during festivals. The significance of music in Africa culture during festivals lies in the facts that it illustrates historical and social events such as appeasement of various gods before the festival. Above all, dancing groups abound everywhere for example *otu jima* and some other dance groups, featured very prominently in these festivals. It is accompanied by drumming, singing and dancing by the villagers. The significance of music in ogbanigbe festivals has potential. The ogbanigbe festival marks the beginning of a new year; it is also the tradition and culture of the people which is vast and exciting. Jamboree that brings talents in arts and craft, drama, dance .These festivals are among the oldest ones in the State that have stood the test of time. The core cultural content is being diluted due to modern technology and cultural misappropriation.

## **APPENDIX 1**

# Ogbanigbe

(New -Yam Festival)

O-gba-ni-gbe to O-gba-ni-gbe to A-wa chin e no ne wa O-gba-ni-gbe

8  
o O-gba-ni-gbe o A-wa chin e no ne wa E-se oh E-se oh

15  
O-gba-ni-gbe o O-gba-ni-gbe o O-gba-ni-gbe o O-gba-ni-gbe o

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff contains the first line of lyrics, the second staff contains the second line, and the third staff contains the third line. The lyrics are in Yoruba and are repeated throughout the piece.

## Ogbanigbe ge le tan (New-yam festival has gone)

O-gba ni gbe ge le tan o -ge le tan o du mo du O-gba ni gbe ge le tan

8  
o - ge le tan o du mo du O - gba ni gbe ge le tan o - ge le

14  
tan o du mo du O-gba ni gbe ge le tan o -ge le tan o du mo du

## Musical Ex.

Onye-oma ejene ogwu

Oh do not go to war

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score is divided into measures by vertical bar lines. The lyrics are as follows:

8 O - o - o - nye - oma e - je ne o - gwu o'nye - oma ejene'0 - gwu onye - oma  
o - o - do not go to war do not go to war do not

15 ejeneo - gwu I - he ri - mma O - gwu - e - ri ihe ri mma o - gwu  
go'to war it is the good thing that war take it is the good thing that

24 e - ri O - o o - nye - o ma e - je - ne o  
war takes o - o - do not go to

32 gwu o - nye - oma ejene'0 - gwu o - nye - oma  
war do not go to war do not go

38 e - je - ne - o - gbu o - nwanna nw'o - gbo - ko, o -  
to war o - nwanna dau - ghter of O - gbo -

-zu nwu - hu ucho - ma e - bo  
ko corpse looks for the fam' - ly

Osobua wo se re  
God you do well

CHUKWUMA MARIAN EDOHAN

o - so no bu'a - wo se re ni uru ge de wo se o - so no bu'a -



10 wo se re ni uru ge de wo se o gba ni gbe tan o gba ni gbe



18 tan A wa chin-e no ne wa wo se re - wo se re - wo-se re \_\_\_\_\_ o gba ni gbe



26 tan o gba ni gbe tan A wa chin-e no ne wa wo se re wo se re wo se re



34 o du mo dun o - du mo dun A-wa chi e o du mo dun



42 o du mo dun eno ne wa e se A-wa chi e





**Mr and Mrs Samuel Kaha with the complete Anioma attire during the Festival**



**The Chiefs and some villagers during the ogbanigbe festival**







**A drummer and a Flautist during the ogbanigbe festival.**



**Representative during the appeasing Process.**

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