

**REINVIGORATING THE AFRICAN MUSICAL CULTURE OF
MORAL IMPARTATION: IDOMA ETHNIC MUSIC EXAMPLES**

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Abstract

The moral decadence in Africa is a serious concern and it needs urgent attention. This moral degradation has led to the breakdown of moral value systems among the teeming population in Africa. The consequences of moral breakdown among active Africans is monumental and this has led to current African insecurity problems, corruption in almost all sectors of the economy, family infidelity and divorces, examination malpractices in all levels of educational institutions, immorality and prostitution, and other social vices that have engulfed the African nations. To resuscitate this ugly social menace and prevent it from further spreading, the instrumentality of African art forms has been suggested to be engaged. This paper therefore recommends African music (ethnic music) as a veritable tool for education, enlightenment, awareness and counsel about immoral lifestyles and moral virtues. The paper opines that one of the ways to rescue this moral depravity and degeneration is the reinvigoration of the musical culture of moral impartation, since music has the cognitive capacity to elicit emotions capable of forming attitudes and molding character. The paper therefore recommends that ethnic music in Africa be reinvigorated to impart moral messages to African listeners, as ethnic music is the music of the people, by the people, for the people. The paper uses selected Idoma ethnic musics that have been engaged in imparting moral value to Idoma societies as an example. Adopting the descriptive survey research design, the study used stratified sampling technique to investigate 400 out of a target population 1,040,449 sample size. The result of the investigation shows that music has role to play in moral impartation. The research was carried out in all the seven local government areas of the Idoma nation to ascertain the proof of Idoma ethnic music in moral impartation. The paper recommends musical principles and strategies to use in order to impart moral values, such that could make the African continent a peaceful, safe, secure, trusted environment devoid of uncertainty and a better, attractive place to live.

Keywords: Reinvigorating, Musical culture, Moral impartation, Ethnic music, Moral decadence.

Introduction

Moral decadence in Nigerian society is a bane and a social problem that has plagued African nations in recent times. Nowadays, Nigerian societies are presently experiencing a high degree of moral degeneration in almost all structures of society- political, educational, commerce, social, economic, religious, and even traditional, all which have been gravely infected by the immoral cancerous disease (Echeta, 2007). The high immoral frequency at which Nigerian society operates is witnessed by all and sundry by the alarming rate of crime reports, insecurity, threats to life and peace, etc. The moral degeneration being witnessed in our society is monumentally exemplified in various degrees of criminal perpetuation. Moral decay is evidenced in the abounding incidences and cases of armed robbery and stealing/theft. The upsurge of high profile kidnapping for ransoms, unchecked destruction of lives and properties perpetrated by terrorist attacks and invasions, incessant destruction of lives and properties, through crisis occasioned by personal and religious hatred, a high rate of engaged corruption through embezzlement of public funds, high levels of examination malpractices in all levels of educational institutions, unabated bribery and extortions engaged by security personnel, commercialization of justice systems, bribery and prostitution in tertiary institutions, national and international child trafficking, hidden killings for rituals, uncontrolled nudity prostitutions, internet and bank frauds, greed, envy and personal hatred, purposeful assassinations, religious/church false prophecy and falsehood, the list is endless, are all indications of moral decadence in the society. With the level of moral decay stated above, there is a compelling need for moral reconstruction and revival in our society- a legacy that any society can bequeath to its younger generation (Echeta, 2007).

The main thrust of this paper is to present ethnic music as a tool for imparting morality or moral instruction to Nigerian society. To achieve this objective, ethnic music should be reinvigorated in our society to address the various structures demonstrating the act of immorality or moral decay.

Moral obligation and values

Moral obligation is the duty or responsibility someone feels honoured to perform without minding how difficult it may be or without considering their self interest. It can also be seen as a belief that one should act by the set of values that are good for the growth and development of the society, that is , by doing what one believes is good and right because of personal beliefs and values (Onuorah, 2015).

Moral obligation is an act not legally binding on an individual, rather is a duty which one owes, and which he ought to perform but which is not legally bound to fulfil (Bouvier, in Onuorah 2015:288). Onuorah also asserts that moral obligation arise out of considerations of right or wrong (P.288). Similarly, U.S. legal also looked at moral obligation as an obligation arising from ethical motives or mere conscientious duty, unconnected with any legal obligation, perfect or imperfect, or with the receipt of benefit by the promisors of a material or pecuniary nature, which springs out from a sense of justice and equity than an honourable benevolence or charity (U.S. Legal, 2016).

Moral values, on the other hand, as Nwala in Uzochukwu, are those things in human character, conduct and social relations which we judge as good or bad, right or wrong, progress or reaction, noble and ignoble (Uzochukwu, 2007). They are also those values that are considered within the context of morality as differentiated from other types of values, and are considered moral “if they reflect a person’s value and those of society” (Obiwulu, 2015). The general breakdown of societal moral obligation and values as a result of the political, social and economic changes which have taken place in present modern days, resulted into complete breakdown of morality which subsequently is manifested in the social vices we are witnessing today in our society (Toungo, 200).

Role and influence of ethnic music in moral impartation and revival

The ability and capability of music to impart moral character on an individual has so much been emphasized in literature by various authors. The role and influence of ethnic music has received much attention by scholars, especially from Africa. The question of whether music has power to positively impart moral character has been answered as in literature.

Ethnic music develops and instill moral obligation, moral value, moral attitudes, moral knowledge and moral understanding, and possess the emotional restraint necessary for listeners to become morally sound and active, making them responsible citizens that could engage in societal duties and responsibilities, process and aware of their capability to effect change in their communities, societies and the world. For this role to be realized, the listeners are prompted to organize and analyze lyrical information, acquire deep content knowledge; develop effective inquisitiveness to know the meaning and reason for lyrical rhetoric, allusions, proverbs, etc; improve their listening appreciation, and

rational capabilities; and acquire problem-solving skills and mentality that are relevant to all aspect of their lives.

Ethnic music operates on the basis that the listeners need to be equipped with rational thought, moral values, social competence and reasoned judgment to effectively swallow and digest the lyrical messages and process the information contain in the lyrics.

Ethnic music gives understanding through lyrics which could make one just, honest, compassionate, loyal, obedient, humble, godly, righteous, etc. (Nketia, 1975).

Ethnic music makes one to be curious about not just the questions of what is expected of me as a member of the community, but also the questions of how do I become morally responsible, and why am I expected to be morally responsible. Ethnic music is effectively a means of education and socializing both young and old member of the society, and its power lies in its ability to evoke in people experiences and state of consciousness ranging from exaltation to despair (Udoh, 2012; Okafor & Okafor, 2009).

Ethnic music gives psychological and therapeutic essence to the listeners. It evokes listeners' rational deliberations and heals their wounds of conscience. Nzewi, in similar assertion says that folk music in all its elements and applications has latent psychological, physical and spiritualizing essence (Nzewi, 1980).

Ethnic music is an ethnic communion that portrays group spirit, thoughts, myths and aspirations. At the same, it is a bond, the umbilical cord that links the ultra-terrstraiial forces whose potentials are made manifest in various awe-inspiring phenomenal and unpredictable ways in their lives (Nzewi, 1980, 2012; Ogunlade, 2012).

Ethnic music has a philosophic platform for education, enlightenment and moral force. It is rationalized as platform for social and cultural education as well as for moral negotiation, construction and training for all members of the society- it subtle and penetrating quality makes it well adapted to all forms of humanizing education (Onyeji & Onyeji, 2011).

Research Methodology

In order to ascertain the use of ethnic popular music as moral impartation and moral education, research was conducted in the seven Idoma Local Government Areas of Benue state where Idoma language is spoken, heard and used as the only means of inter-communication. The LGAs. Ado, Agatu, Apa, Ogbadibo, Ohimini, Okpokwu, and Otukpo. Structured oral interview was used for the illiterate Idoma respondents while structured questionnaire for literate Idoma and elite respondents. This approach is employed because it is helpful and useful in collecting data, items and opinions from different levels of respondents. The research covered the entire seven L.G.As of Idoma communities with the population of 1040449. The result from the findings of this study is applicable to the entire population of the people of Idoma nation. The populations of the entire seven L.G.As are tabulated below.

Table showing the L.G.As with their population.

S/N	L G As	Population
1	Ado	184,389
2	Agatu	115,597
3	Apa	96,780
4	Ogbadibo	130,988
5	Ohimini	70,688
6	Okpokwu	175,596
7	Otukpo	266,411
	Total	1040449

Source: NPC 2006

A sample size of 400 was selected as our size.

The formula for the selection is as follows:

$$1 + N (e)^2$$

Where N = Population

n = sample size

e = the limit of error

I = constant

$$N = N/I + n (e)^2$$

$$n = N$$

Where N = 1040449, n = 1040449, e = 3%

Substituting the value for the formula as follows:

$$\frac{N = 1040449}{1+1040449 (0.05)^2}$$

$$N = 1040449$$

$$\frac{1+1040449 (0.0025)}{= 1040449}$$

$$\frac{1+2601.1225}{= 1040449}$$

$$2602.1225$$

$$= 399846$$

$$= 400$$

Therefore, the sample size for this study is 400

To determine the number of questionnaire to be distributed in each of the selected seven LGAs the following calculations are tenable:

$$\text{Ado} \quad \frac{184389}{1040449} \times 400 = \frac{73755600}{1040449} = 70.88 = 71$$

$$\text{Agatu} \quad \frac{115597}{1040449} \times 400 = \frac{46238800}{1040449} = 44.44 = 44$$

$$\text{Apa} \quad \frac{96780}{1040449} \times 400 = \frac{38712000}{1040449} = 37.20 = 37$$

$$\text{Ogbadibo} \quad \frac{130988}{1040449} \times 400 = \frac{52395200}{1040449} = 50.35 = 50$$

$$\text{Ohimini} \quad \frac{70688}{1040449} \times 400 = \frac{28275200}{1040449} = 27.17 = 27$$

$$\text{Okpokwu } \frac{175596}{1040449} \times 400 = \frac{70238400}{1040449} = 67.50 = 68$$

$$\text{Otukpo } \frac{266411}{1040449} \times 400 = \frac{106564400}{1040449} = 102.42 = 102$$

Therefore $71+44+37+50+27+68+102= 399+1= 400$ questionnaires are to be administered.

To determine also the number of people to be interviewed in each of the seven LGAs the following calculations are tenable:

$$\text{Ado } \frac{71}{400} \times \frac{100}{1} = \frac{7100}{400} = 17.55 = 18$$

$$\text{Agatu } \frac{44}{400} \times \frac{100}{1} = \frac{4400}{400} = 11$$

$$\text{Apa } \frac{37}{400} \times \frac{100}{1} = \frac{3700}{400} = 9.25 = 9$$

$$\text{Ogbadibo } \frac{50}{400} \times \frac{100}{1} = \frac{5000}{400} = 12.5 = 12$$

$$\text{Ohimini } \frac{27}{400} \times \frac{100}{1} = \frac{2700}{400} = 6.75 = 7$$

$$\text{Okpokwu } \frac{68}{400} \times \frac{100}{1} = \frac{6800}{400} = 17$$

$$\text{Otukpo } \frac{102}{400} \times \frac{100}{1} = \frac{10200}{400} = 25.5 = 25$$

Therefore $18+11+9+12+7+17+25 = 100$ people are to be interviewed.

Questionnaires were administered to the sampled literate listeners of the Idoma morality music so as to tick freely the items in the therein. On the other hand, structured oral interview was scheduled accordingly with the sampled illiterate listeners of the morality music where their responses were used as data for the

study. In addition, the secondary sources of data collection include selected musical examples, books, journals, government publications, periodicals and internet materials.

The data for this study were presented and analyzed based on the data collected from the primary and secondary sources. The primary sources which are the questionnaire responses are computer-processed and analyzed with the application of the statistical package for the social sciences (SPSS). Descriptive statistics in the form of mean scores, standard deviation and percentages were used to analyze the data collected and answers were provided to the five research questions. The decision levels are set thus: Strongly Agree = 3.50 - 4.00, Agree = 2.50 - 3.49, Disagree = 1.50 - 2.49 and Strongly Disagree = 1.00 - 1.49 respectively, with the cut-off mark = 2.50 for accepting a mean score. T-test statistics was used to test hypothesis at 0.05 level of significance. T-test is considered best because it is suitable to bring out the extent that the variable or items in the questionnaire. T-test can be a measure to be employed to analyze data for greater result in moral education in Idoma nation. On the other hand, data/responses from oral interview were analyzed qualitatively in relation to the responses of the research questions. The secondary source is music lyrics and its interpretation. The musical lyrics were based on the performance/presentation from the selected musical examples for the study, and the content analysis was based on the textbooks, journal articles, online materials that have been used in moral education. A total number of 432 copies of questionnaire were issued out to seven Idoma L.G.As which formed the respondents. These numbers of copies were shared to each of the seven L.G.As according to number of their population as shown in the sample size. Five extra copies were added to each number because of probability of missing copies. The questionnaire is on the roles of music in moral education.

What are the roles of music in moral education in Idoma nation?

Table showing the Percentage, Mean ratings and Standard Deviation of the roles of music in moral education in Idoma Nation.

S / n	Item	N	SA	A	D	SD	Mean	Std. Deviation	Decision
1	Communication of moral messages	387	59.80 %	36.10 %	2.60 %	1.30 %	3.55	.615	Accepted

2	Emotional portrayal of moral Issues	384	36.90 %	49.70 %	8.20 %	4.10 %	3.21	.763	Accepted
3	Inducing attitudinal changes about sexual bahaviour that has moral implications.	387	48.20 %	43.00 %	5.20 %	3.40 %	3.36	.733	Accepted
4	Cannot deliver moral education.	386	19.10 %	18.30 %	37.10 %	25.10 %	2.32	1.051	Rejected
5	Cannot appeal to the conscience of people to conform to social norms.	387	24.20 %	21.90 %	32.20 %	21.40 %	2.49	1.081	Rejected
	Valid N (list wise)	383					2.99		

Legend: N = number of respondents; SA = Strongly Agree; A= Agree; D = Disagree; SD = Strongly Disagree.

Research Findings

The objective of this research is to determine whether it is feasible to use Idoma ethnic music as a method and means of educating Idoma listeners about morality. Based on the research results, it is feasible to engage Idoma people on Idoma ethnic morality music. Research interview held with the Idoma unlearned class revealed that they recognized the depth to which the ethnic music culture had penetrated the lives of the Idoma people. Research questionnaires administered to the Idoma learned and elite class also revealed that most of them listened to Idoma ethnic music on a daily basis. This genre of music represents a diverse body of music, some of which have positive and motivational content that has been used to raise public health and societal moral consciousness. The use of this music challenges the traditional moral pedagogue paradigm and provides an alternative to the pedantic approach to educating people about morality. The ethnic music is inspirational, motivational and familiar to Idoma people and the people knew more about the songs which may have supported a sense of belonging and greater involvement. From the explication of the research objective above and from the analysis of data based on respondent's responses through research interview and questionnaires, and from the lyrics of selected Idoma ethnic music, the researcher can infer that music, through its content, has roles in the moral education and impartation in Idoma nation. This is possible through the communication of moral messages; emotional portrayal of moral

issues; inducing attitudinal change about behaviour that has moral implications; delivery and inculcating moral education on the danger and effects of criminal, dreadful and shocking attitudes; and appealing to the conscience of people to conform to social norms.

Based on summative assessment and evaluation of Idoma ethnic morality music, it has become clear that music is a feasible means of information and communication that addresses an important public lives issue such as morality, and can be implemented to complement other moral education. It engages the listeners to reflect on their attitudes and choices that they may make. The use of music in moral communication is also sustainable since listeners listen to these songs almost every day with every activity they engage in community settings. There is also greater opportunity for disseminating this music to other peers through sharing. This approach is widely appreciable and can be replicated in other places to address other public lives issues.

Roles Music Play in Moral Impartation

From research interview conducted and from research questionnaire the respondents from both instruments were of the view that, music to great extent plays significant and functional roles in creating moral consciousness in an individual. This is reviewed by the interview response and percentage of Agree rating of item statements 1, 2, 3 which ranged from 82.9% to 91.10% as against Disagree rating of the same items ranging from 9% to 18.1%; and Agree rating of items 4 & 5 with 11.1% & 21.2%, as against Disagree rating of 89.9% & 79.8%. From the research questionnaire also, responses mean ratings of the three item statements (1, 2, 3) of 3.55, 3.21, 3.36, and Standard Deviation of .615, .763 and .733 respectively, which are above cut-off point of 2.50 with the Decision Accepted; while the mean ratings of the two item statements for both strongly agree (SA) and agree (A) which is also great extent above average cut-off point (3,4) of 2.32 & 2.49 and standard Deviation of 1.051 & 1.081 which are below the cut-off point of 2.50, and the Decision is Rejected attested to the results. These results support the findings and views of some writers on the roles of music in African societies. For example, the communicative function music plays is supported by Merriam (1971) who comments that “music through song texts employs or communicate direct information to those who understand the language in which it is couched”. It conveys emotion of something similar to those who understand its idioms. Ogunrinade (2015:3), in support of the author above, states that music, being popular form of entertainment, is also powerful

media for getting information and messages across. Reimer, in evaluating African music philosophy, argues that music is perceived through an understanding of how music works and is put together (cited in Okanfah (2009). Also, Zoltan Kodaly, in Dickinson, cited by Ogunrinade (2015:4) relates that music is the manifestation of human spirit similar to language. Its greatest practitioners have conveyed to the mankind things not possible to say in any language.

Also, music plays the role of enforcing conformity to the society's norms. Music does this by appealing to the conscience of people to conform to social norms regarding morality. Music also does this by inculcating moral education on the danger of criminal lives. Merriam posits that "songs of social control play an important part in a substantial number of cultures, both through direct warning to erring members of the society and through direct establishment of what is considered to be proper behavior" (p.233). This view is supported by Ajewola (2011:170) who comments that music count on values like love, kindness, hard-work, coverage, wisdom and vices like hatred, greed, naughtiness, laziness etc in order to discourage bad habits and encourage good habits for a healthy nation". Ogunrinade also comments that music serves as a tool for corrective measure (p.1).

Again, the functions music plays in society cannot be complete without including the expression of emotion. Merriam (1971) supports that music expresses emotion. Merriam state that "on a more general level, however music seems clearly to be involved with emotion and to be a vehicle for its expression weather such emotion be special (obscenity, censure etc) general". Scott (1976) argues that music operates on the mind and emotions of man through the medium of suggestion (p.12). Scott uses Aristotle's statement to explain the nature of emotion by expatiating that if we repeatedly hear melancholy music, we tend to become melancholic; if we hear gay music, we tend to become gay, and so forth. Thus, the particular emotion which a given piece of music depicts is reproduced in us; it operates through the law of correspondence (p.34).

Furthermore, music induces attitudinal change about indulging in social vices and anti-social behavior that has morality implications. This statement is supported by Scott who argues thus:

We purpose, in fact, to show that each specific type of music has exercised a pronounced effect on history, on morals and on culture; that music- however horrifying this statement may appear to the orthodox- is a potent

force in the moulding of character than religious creeds, precepts or moral philosophies; for although these latter show the desirability of certain qualities, it is music which facilitates their acquisition (p.39).

This idea is supported by Saun (2015) when he states that music has power to change lives, community, and maybe even bring peace in the countries. He further argues that music runs deep and touches not only the mind but also the heart. From the stand-points of the above writers, and from the probable data generated from the respondents to oral interview and research questionnaire on the roles music plays in moral impartation, it can be stated coherently that music to a great extent plays functional and fundamental roles in moral impartation and moral education.

Examples of Idoma Ethnic Music that have moral forces for moral impartations

Idoma ethnic music refers to the music created, composed, performed and practiced by the indigenous people of Idoma nation of Benue State, Nigeria. Similarly, it is the music of the native or ethnic tribe of Idoma land. It is the indigenous music of Idoma people. In discussing the examples of Idoma ethnic music that have moral essence and moral forces for emulation and adoption by other African ethnic groups for moral impartation, the researcher seeks to state that it will be impossible, due to space, to discuss all the Idoma ethnic music composed and performed specifically for moral inculcation, since the selected ones perform the functions of others ethnic musicians. The researcher tends to use Idoma ethnic music as a case study to ascertain the measure of moral lyrics or contents inherent in the music in line with human needs and its influence on the African society at large (Udo, 2012).

Lyrical Presentation of Selected Idoma Ethnic Music that had Imparted Morality

The following are an examples of immorality song composed and performed by the Idoma music artists.

Owoicho le'ka cha'ja (God placed a curse on immorality) by Peter Otulu

Solo: *Alo huma tona ka'ja ogbo la'leche e-pono, ko'che duno gba'ja geno owoicho gechonu.*

We have been announcing about immorality to humanity which they didn't listen, that nobody should go into immorality because God is angry.

A'che lewa pela no ho na e-la'ja yo'bi'je, e-ko'di na'lo je, alo nmileyi ne; a-anyo ga gba'ja mene owoicho le'ka kwa'ja.

Many people heard about these, they still made immorality a source of money. They said "what do we know", are we sociable? You people can go into immorality; God has placed a curse on immorality.

Jehovah le'ka kwa'ja, Agaba ku-Judah le-chonu ole'ka kwa'ja.

Jehovah has placed a curse on immorality, Lion of Judah grew annoyed and placed curse on immorality.

Ale ye lekeleke na l'AID kpo eyi gbuwo go'o.

If you walk pompously immorally and contract AIDS, your eyes will open clearly.

A-me'che no takpata no ho na a-ojoda huma ye gi'cho, e-huma ye ga'je oya ke le'chi k'AID je ejo gila no; a-nyo ga gba'ja mene owoicho le'ka kw'aja.

You see this wide world, the learned have been going up and down so as to know the drugs for AIDS, but they couldn't. You people can go into immorality; God has placed a curse on immorality.

Background of the Music

Owoicho le'ka kwa'ja (God placed a curse on immorality) is an Idoma indigenous gospel music. The song was composed basically as a result of the prevalence of immorality in Idoma Nation, Benue State and the entire Nigerian Society. The music is essentially characterized by an enlightenment and educative texts using proverbial, allegorical language to communicate its audience and listeners, as typical of Idoma indigenous communication. The Music is basically about how God placed a curse on immorality by using HIV/AIDS as an *eka* (Diabolical object or charm) to catch anybody who engages in immorality. The intention of the composer is to enlighten and educate the Idoma population on the danger and consequences of immorality- a source of HIV/AIDS and the need to guide and protect them from this dreadful disease.

AJA O'GBO L'ECHE T'IHLE (Immorality Makes this World Detestable) by Stephen Olega

Recitation: *Oyabia kw'eche na tihle. M'ege n'ayi g'echi j'eche bia-e.*

Sin has made this world detestable. See how the children of the world spoiled the world.

Eche n'Owoicho y'ona k'echihili mege n'eche bia nchea.

The world God has fashioned in six days, see how the world spoiled today.

Ah! Oyabia l'eche tihle. Ochu k'eche gbo nipi.

Ah! Sin made this world detestable. The aroma of the world is beginning to smell.

Owoicho ko lalo heta nw'ipo oyabia.

God should help us from the shackles of sin.

Solo: *Oyabia che l'eche no ho na le t'ihle. Igbandala k'eche l'eche jato ga lecha.*

Sin has made this world detestable. The highway of the world has deceitfully lead it into destruction

Ayi geche gb'aja nana uwa y'uweyi gen.ip'achi, eyi g'owe w'ega ochikp'onya .uche n'ebe g'eya al'eche lo pio le olamu.

The children of the world commit immorality without shame. In the bush and roadside sexual intercourse is now practiced. Human being have gone after the lifestyle of animals.

Aklobia ohi lebenk'Opi an Omulede, ochuchu kurwa che luwa kw'ikponyaoche kpo.

Some young men are like He-goat and Ram, their quest for immorality makes sexual intercourse their hobbies.

Anchanya ohi le benka ogblega k'ojila, Emichi ml'Abakpa ge nyo gw'iye tuwa. Ow'edoche du na we alofu g'ipuwa ga gw'iye.

Some young women are like public stream, Tivs and Hausas go there to take their bath. Irrespective of the person you are, you can go there and take your bath.

Recitation:

Awo no w'onchonya ana m'iyo ta benko ogblega k'ojila, benki igbanjila ku gometi, moto tu moto, ache tu m'oche yoi yea. Kai, olohi no, hum!!!!

You young lady, you just left yourself like a public stream, like government highway where all type of vehicles and people are passing. Kai, it is not good, hum!!!!.

Background of the Music

Oyabia l'eche t'ihle is an Idoma music composed to create awareness of moral behaviour. The music is the exposition of immorality which serves as a prelude

for acquiring bad lifestyles. The composer makes use of aphorisms to relate the truth of what is behind immorality. The form of the music features recitation, solo and call-and-response. The call-and-response is used extensively to bring out the hard truths many people refuse to hear if it were a face-to-face communication. The music reveals the composer's astonishment of what the world has now turned into, where immorality is rampant. The composer is a popular Idoma gospel singer who has made impact on theme music.

ALEKWU K'AMNON MLU TAMAR (The Spirit of Amnon and Tamar)
Boniface Adigwu

Recitation: *Okwiye k'alekwu Amnon mlu Tamar yo y'ukolo kw'iche, anu ya no talaha mlu brother and sister ne ba yoya l'ipinu ku church kpo, ohibi k'alekwu k'Amon mlu Tharma kwoha memlua kpo. Oteyinyi mbiyo.*
It is disheartening that the spirit of Amnon and Tamar is working till today. That is why it is possible for brother and sister to befriend each other right inside the church because it is the spirit of Amnon and Tamar that is following them continuously. It is a pity.

Solo: *Absalom no w'oyi ku David ol'oyine ochonya ne hiyenu lu Tharma. Tharma no ho na oj'ochonyilo jeje eno. Ihotu kunu ol'Ammon kwu kw'icho kw'aje. Ammon mlu tharma ke w'oyiada, oyiada ge tete gb'aja t'oyiada ne?*
Absalom who is a son of David has a sister they called her name Tharma. This Tharma has not known man before. Ammon's love for her intoxicated him from up and down. Ammon and Tharma are children of a father. Does a father's child usually commit fornication with a father's child?

Recitation: *Brother, sister, aba ka hu brother, sister ano ko ho nwotu e'kponu mla alekwu k'owoicho fa. Uba oha no gwo ehaje kotu no.*
Brother, sister, as you are calling brother, sister let us do that from one heart and with the spirit of God.

Unison/Chorus: *Ayi gene alo l'eyi k'ondu bia t'aje. Alo no yu choir yo gw'eje lok'olonye nu demo l'aje le, n'eje gbo je b'alali.*
My brother, we have destroyed the blood of the Lord. We sing in choir, dance to melodious songs yet we live in immorality.

Okwiye nehi k'otu k'owoicho le bie n'alo alewa gbo gb'aja tiy'alo. Ao youth alewa ka le mu ml'aja ogbo ge. Ada ku choir no tete yo gw'eje k'aja, m'egene no ge jau'choir l'onya ogbogba. Onya du n'obunu gekwu ol'efie he lau leaders. Enya oko k'alo hoa, Ocho ko

t'alo abo, ondu-e ko t'alo abo.

It is very shameful and it hurts God that many of us commit immorality among ourselves. Many youths are filled with immorality. Choirmaster that usually sing about immorality would be impregnating choir members one after the others. Any woman who turns widow would put leaders in to trouble. This is our prayer, God should help us, Lord should help us.

Background of the Music

Alekwu k'Amnon mlu Tamar is music about a blood-related brother and sister (Amnon and Tamar) who had gone into immorality and committed fornication with themselves. It is a biblical story of how a brother lured his sister into immorality through scheming and deception. The composer uses the song to relate how distrust and immorality is going on in the church between the so called brothers and sisters in Christ, between leaders and members of the church of God. The music was composed by a popular, prolific and aphoristic gospel musician in Idoma nation.

Conclusion

The need to understand the basis of moral values is necessary because of the serious moral problems such as corruption, nepotism, armed robbery, kidnapping, ritual killings, cultism, immorality, greed for wealth, indiscipline, etc, which plague our contemporary African society. Neither the moral teaching in schools and churches nor our penal or criminal codes have helped in instilling morality. (Uzochukwu, 2007). Similarly, Ogbu in Uzochukwu (2007:131) states that "the pivot or the basis of the moral values of any society is the level and character of its social development. But its social development depends on the way and manner the society produces, distributes and changes its wealth and types of relations which this mode of production creates". In analysis of the above assertions, it can be said that social values define the proper conduct, proper relations among people and institutions in the society (P.31). This paper has been able to establish probable fact of the role of ethnic music in moral impartation. The paper therefore recommends that African music be reinvigorated to serve as a means of moral impartation in this corrupt, character degeneration and vices-laden African society. For this to be realized, the paper also recommends that the listeners are prompted to organize and analyze lyrical information, acquire deep content knowledge; develop effective inquisitiveness to know the meaning and reason for lyrical rhetoric, allusions, proverbs, etc;

improve their listening appreciation, and rational capabilities; and acquire problem-solving skills and mentality that are relevant to all aspect of their lives.

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