

Communication in Igbo Music: The Textual Analysis of Mike Ejeagha's 'Ife Uwa Bu Ana EmeOdiKa Ada Eme'

Stella N. Nwobu

Department of Music, Chukwuemeka Odumegwu Ojukwu University, Nigeria

**Corresponding Author:* Stella N. Nwobu, Department of Music, Chukwuemeka Odumegwu Ojukwu University, Nigeria.

ABSTRACT

The importance of song texts as a means of expression for the artiste and a point of reference for the listeners cannot be over-emphasized. They lead into the artiste's creative insight and thought- patterning his philosophy and feelings. When the artiste is a man of culture, folklore and age, it becomes even more eye-opening. This is the background for the investigation into Ejeagha's song 'Ife uwabuanaemeodikaadaeme'. The methodology used for the study was textual analysis and interpretation. The transcription of the song done here makes international accessibility and preservation of the music easy. The findings show a deep cultural approach to moral education which makes the values of wisdom, patience and life as sacred gift, cardinal aspects of education for life. This paper will in no small way, inspire other scholars to dig out the hidden treasures of indigenous cultures and inject them into contemporary approaches to learning and curriculum designs.

Keywords: Textual, Music, Lyrics, Analysis.

INTRODUCTION

Micheal Nwachukwu Ejeagha is known generally as Gentleman Mike Ejeagha. He has entertained his audience for over four decades and his works which are regarded as belonging to the popular genre, have been a source of inspiration, hope, entertainment, cultural promotion and now research. It is worthy of research because of the significance it bears on the Igbo musical scene, on the loads of educational implication that his style of minstrelsy brings. He makes a creative use of Igbo and Western instruments but blends story telling (a typical African phenomenon) with music that can be easily understood, and memorized. That is why he is well-known and widely cited in Igboland.

In the work under review, the genius of the man again comes to the fore. He brings up the concept of life and baggage that goes with it. He handles the irony of life seamlessly that everyday occurrence is raised to the status of a philosophy of life. The music's story begins with the choice of name for a titled man named "Ntiajuokwu" who chose a curious name- Ekwo m Nwangwulo. His attempt to explain the meaning to his people led to his narration of his plan to commit suicide on account of life's frustrations. In the process, he encountered a

cripple left to die in the bush by his parents but who had to cling to hope in his god as the only life-line that sustained him in his isolation. The moral of the story is that of hope even in the worst of human experience, it equally speaks volumes about appreciating whatever state of life a person has.

He employs a unique aspect of language parts and figures of speech to achieve this. Language is employed effectively given its role as a major tool of communication because the communicative power of music lies in the understanding of its language of presentation by the audiences. Without understanding of language of transmission, wrong information can be drawn/interpreted. For instance, music meant for women parenting preparation in one area can be tagged or regarded as sexual immorality in another area because of impenetrability of language of presentation. Therefore, it is important to interpret any music by one who understands the language of presentation with deference to the culture area so that correct translation, analysis and proper meanings of such songs would be properly understood and the objective of creating of such songs would be achieved. This discussion is hinged on the transformative theory of Adedeji which has been applied to various aspects of

music, with its focus to be a change. It was derived from the functionality theory advanced in 1999 by Adedeji which recognizes that no music in the society should be without a purpose (Adedeji 2014). The majority of Ejeagha's music are directed at correcting the vices in Igbo society.

IGBO MUSIC AND SONG TEXT

Music sound and song texts work together to give the listener a clearer picture of an entire composition. Both are inseparable affinities. Ibekwe (2010: 67) discussing the relationship that exists between music and texts asserts that "among different cultures, the ways their music flows depend on their word usages or the texts". Igbo music sound is applied in various ways to mass community's intentions in indigenous societies. The majority of Igbo music are song-based and song texts are of primary importance in Igbo music, because through it, artistes' intentions are perceived. Nwamara (2006) in Okpala (2015: 201) opines that song texts communicate matters of interest; the cultural values of the Igbo are expressed. Song texts are powerful tools in music especially in Igbo culture. They inculcate right behavioural attitude into people both the presenters and listeners especially when the texts are properly translated, analyzed and proper meanings of the texts well understood. For this to happen, there are certain things to consider while interpreting such music. Aluede (2014:51) asserts that "folksongs that are literally translated from mother tongue into English without any form of deference to the historical, social and cultural variables responsible for creating of such songs is more likely to be mere scratching of the surface". When translating and analyzing Igbo song texts, there are some variables responsible for creating such songs, which need to be taken into consideration when being investigated. Without obsequiousness to those variables, superficial or shallow meanings rather than proper and deeper meanings of the song texts will be perceived.

THE WORLD OF IGBO MINSTRELSY

In Igbo society, musicians are identified through the genre they belong to hence there are traditional musicians, highlife musicians, pop musicians, art musicians, folklores, minstrels among others. Mike Ejeagha is a minstrel whose art is referred to as minstrelsy. Minstrelsy is a

type of performance that is common to the Igbo. It is cast in the call and response mode. It is a type of music genre that controls and regulates social behavior. It does so by providing either direct warnings to erring members or by indirectly indicating what is considered proper behaviour to members of the society. Okafor (1980:1) noted that minstrelsy is "a genre in which solo vocal musicians derive their first creative ideas from words and thereafter enhance the richness of their texts with music". In other words, the Igbo minstrels are very good at storing words got from the elders in their memories and these wise sayings are later poured out through their music. Okafor went further to distinguish this art from other types of Igbo vocal music. This art has a gifted soloist, who carries the singing. "Not only is he a sole performer, but also his style and some of his compositions are personal to him (P. 52). They talk to people in song and are expected to have a good command of the Igbo language. Apart from demonstrating proficiency in the use of Igbo language, a minstrel is expected to be a good singer who carries his ideas, intentions, and words into the hearts of his audience. The lyrics of minstrel songs have diverse messages related to the behavioural expectations of the singers and their society. Backerman (1970) as cited in Nwobu (2008:12) avers: "the minstrel is a versatile performer who seeks to hold the attention of his audience with all talents and skills he can master".

In this art, words and singing are of the essence. This art tends to stand for secularism, individualism and freedom of expression in traditional Igbo society. Mbanugo (1988) describes them as "the society's mouth-piece and watch dogs who comment on societal trends, highlighting deviant behaviours from individuals or group of individuals (p. 30). Minstrels are serious social critics. They are very good observers and what they observe they comment on, using proverbs and metaphors to reinforce their views. The minstrel as a critic of society and events, teaches not just from his own volition but also as an uncrowned but privileged spokesman for his people, at one and the same time, a vortex and outlet for the feelings and opinions. Minstrel's melodies are usually very simple in texture and pattern. This permits the minstrel to give adequate attention to the words. They usually sing about all aspects of life, the joys and hopes, the sorrows and problems and advise their audience on how to

grapple with the problems of existence and society. Minstrel music in Igbo society is educative. People learn good things from such music.

In Igbo society, the context always determines what themes and morals the minstrel will emphasize. Green (1988) as cited in Aluede (2014:53) states that "music can never be played or heard outside a situation, and every situation will affect the music meaning". Aluede added that "it is this meaning that accurate analysis of song text provides". For the analysis to be effective, knowledge of the culture which spawns the body of songs to be investigated is equally vital. Musical meaning which is related to musical experience itself consists of both what is derived from the music itself and what is elicited by it in the musical situation.

In the context of Igbo minstrelsy, a minstrel is described either by his style of performance or by the name of the instrument he uses in his ensemble hence there are *egwuubo-aka* -thumb piano music or *egwuekpili*. A minstrel in Igbo society could derive his name from that which forms the major source of his musical compositional materials hence we have *akukonaegwu*- story and music. It is from this source that Ejeagha got his name "*Onyeakukonaegwu*".

Historically, according to Nwobu (2008), in the traditional Igbo setting especially after tedious farming, on moon light days, joke cracking and folklores become one of the ingredients of relaxation, apart from palm wine drinking. Minstrelsy came to the fore through this forum and for other purposes like marriage, burial and other ceremonies. It is a means of conveying messages, especially in the social life of man. It has been a vital product of man's emotion, physical, social and spiritual creativity.

EJEAGHA'S LIFE AND WORKS

MichealNwachukwuEjeagha, a legend, a Nigerian folklorist, song writer, a guitarist, a musician from ImeziOwaEzeagu Local Government of Enugu State was born in August, 1932. He developed a high level of interest in music early in life and as a celebrated minstrel today, he owes his widely acknowledged status to dint of hard work. He is folklore musician known for his story telling dexterity, using music. His style of music is so popular that it became a slang among the Igbo people to say

"Akukon'egwu Mike Ejeagha" to a story teller. With his style (story telling accompanied by guitar and lyrics that are laced with proverbs, giving his music a didactic style) he succeeded in carving a niche for himself as a story- teller musician.

Mike Ejeagha is one artist who can be said to epitomize the soul of the Igbo people of the Southeastern Nigeria. Among the Igbo people, Ejeagha is a colossus undeniably. His music belong to a genre of music that can be called Igbo popular traditional as opposed to Igbo popular commercial. He is a phenomenal musician and an exceptional guitarist. He started playing guitar before the age of 20, which he learnt from Cyprian Ozochiawa, a native of Onitsha, and Moses Aduba (Moscow), an indigene of Ogbe whose presence highly inspired him musically. He further developed his style, adding his personal feelings whenever he plays. The lyrics of his songs are full of parables and shaded meanings that are the essence of Igbo culture. As an Igbo man telling stories, he uses proverbs to give not only wisdom but to connote maturity. His arrangements and guitar work, in addition are awe-inspiring. Ejeagha communicates to Igbo people through the fascinating and thought provoking stories he tells in his songs. The emphasis or highlight of any of his song is always where the moral lesson lies.

Ejeagha as a professional musician and communicator, working in artistic contexts in different situations uses his music to communicate specific, physical, cognitive, social and emotional messages to his audience. He has his poetic and music themes centered on the socio-political events, tales, joys and hopes, sorrows and problems of our modern society. However, the artistic and creative genius of MichealNwachukwuEjeagha goes beyond musical or poetic consideration. Apart from being a poet-musician, a public entertainer, an educator, a social informant and a molder of public opinion, he could conveniently and convincingly also act as a dancer and an instrumentalist.

Ejeagha has released many albums and singles. His music is of two kinds, namely – the *Akukon'Egwu* (Story and Music) and the Premier Dance Band. The Premier Dance Band is purely instrumental ensemble which performs his highlife numbers. The Premier Dance is almost the same, at least in text and content,

with the *Akukon'Egwu*. The two are basically rooted in the Igbo philosophy of life and the socio-political events of our time. The only remarkable most glaring difference is the larger number of instruments incorporated in the dance with its usual orchestral melodic and harmonic parts deployment to instruments, coupled with its more danceable rhythm. Some of his works under *Akuko N' Egwu* and Highlife include *Akuebube*, *Omekagu*, *EbuniNwude*, *WeluNwayo SobelheUwa*, *Elulubelube*, *NyeluNwaOgbenye Aka*, *IkpechaKa m Kpe*, *OnyeNdidiN'eliAzuUkpo*, *Onye Di OraMma*, *OnyeLuanNya Lie*, *Amara m OnyeIlo m*, *Udegbunam*, *Nzebiak'anyirienni*, *Uwamg bedekamma*, *Oformaluonyejiya*, *Gwogwongwo*, *Ife m fulun'imeofia*, *Onyeriorotaba*, *Mgbaan wudeakpuru*, *Anyi da di*, *YobaChineke*, *Onye new o neebe*, *Jaa m mma nan du*, *Odighieteaaiahemmaduagholuayaokwu* and among is *Ife Uwa Bu Ana EmeOdika Ada Eme*. Some of the albums include-

MIKE EJEAGHA'S STYLE

It is pertinent to clearly state that the minstrel Mike Ejeagha's music is of two kinds, namely the *Akuko Na Egwu* (story and music) and the Premier Dance band- a purely instrumental ensemble which performs his high life numbers. Both are the same, at least in text and content, the two are basically rooted in the Igbo philosophy of life and the socio-political events of our time. The only remarkable and most glaring difference is the larger number of instruments incorporated in the dance with its usual orchestral melodic and harmonic parts deployment to instrument, coupled with its more danceable rhythm.

Ife Uwa Bu Ana EmeOdika Ada Eme is one of the numerous compositions of Gentleman Mike Ejeagha. It is one of the tracks of his "Akuko Na Egwu Volume Two", produced in 1984 by Polygram Records. This song is set in a socio-cultural context as context is crucial to understanding of Igbo song texts. On this track, Gentleman Mike Ejeagha sings about a hardworking farmer called NtiAjuokwu (meaning the ear never refuses words). NtiAjuokwu was a very hardworking farmer and a miser. He never got married because he did not want anyone to eat out of the fruits of his labour. One day, fire eviscerated his building and barn, all his possession went up in flames. He was so devastated and he wanted to commit suicide but for his relatives who were guiding him, he did not succeed. He refused to go to the

farm for about two years until the day he slipped away into the thick forest where no one would see him. He climbed a mighty tree and as he was trying to tie the rope on the branch of the tree, the bark of the tree fell off onto a large pot beneath the tree containing a crippled man. The crippled man started singing:

Odogwunaalienunekwe m adagbuna m. Na nnenanna m amuo m nwangwurotufue m n'imeikpa. Bikogiadagbula m ebe m no n' iten'eche chi m.

MEANING

Young man who is on top of the tree, please don't fall on me. My parents gave birth to me a cripple and threw me into the forest. Please do not kill me because I am here waiting on God for what he has kept for me.

Nti was perplexed when he heard the voice because he never anticipated anyone to be in the forest because the forest was a place where detestable things and beings were thrown. When he heard the voice, he came down and searched for where the voice came from and he saw the crippled man in a big pot under the tree. He then asked the cripple what he was doing there and the cripple asked him the same question. After a dialogue, Nti decided to take the crippled man home but he refused and insisted he would remain there to see what God has kept for him. NtiAjuokwuthen left for his home ashamed of himself since an abandoned cripple man still could have hope in God, whereas he wanted to commit suicide. On getting home, he told those relatives who were watching and guarding him to disperse and take care of themselves.

The next day he went to the farm with his brother, after three years he got married and was blessed with children. After some years he decided to take a chieftaincy title and when he was asked of his title name, he answered "Ekwo m nwaNgwulo" meaning 'had it not been for the cripple'. When he was asked how the word cripple came about since there was none in his family. It was then he narrated the whole story to the people.

Mike Ejeagha's compositional techniques can be more comprehended and appreciated when a close listening attention is given to the synthetic and semantic structure of his language, Igbo language. The texts of his song show a relationship of words formation. This is because there is an element of sequence and complementary in the words formation, such

that the meaning of the first line of the stanza is realized in the second line. Without the second

line balancing the first line, the meaning of the entire musical sentence is lost.

LYRICS OF IFE UWABU ANA EMEODIKA ADA EME

| Igbo Texts | Transliteration | Translation |
|--|---|--|
| <i>Odogwunaalienundele</i> | You strong man who are climbing the tree <i>ndele</i> | To the strong man climbing |
| <i>Odogwunaalienundele</i> | | To the strong man climbing |
| <i>Nekwe m adagbuna m ndele</i> | You strong man who are climbing the tree <i>ndele</i> | Take care not to fall on me |
| <i>Ebe m no n'itena-eche Chi m ndele</i> | Please do not fall on me <i>ndele</i> | As I wait still for my god inside this pot |
| <i>Na nne m amuo m nwangwuro</i> | As I wait to enjoy what God has for me <i>ndele</i> | I was born a cripple by my mother |
| <i>Tufue m n'imeikpandele</i> | My mother gave birth to me crippled | And thrown away in a forest |
| <i>Na nna m amuo m nwangwuro</i> | And threw me into the forest <i>ndele</i> | I was born a cripple by my father |
| <i>Tufue m n'imeikpandele</i> | My Father gave birth to me | And thrown away in a forest |
| <i>Nwoke ma afuanyandele</i> | And threw me into the forest <i>ndele</i> | I see neither man |
| <i>Nwanyi ma afuanyandele</i> | Where I cannot see male <i>ndele</i> | Nor woman |
| <i>OdogwunaalienuOdogwunaalienu</i> | Where I cannot see female <i>ndele</i> | Therefore, my strong man climbing a tree |
| <i>Bikogiadagbula m ndele</i> | You strong man who is climbing the tree | I beg of you to not fall on me |
| <i>Ebe m no n' iten'eche chi m ndele</i> | Please do not fall and kill me <i>ndele</i> | And increase my sorrow |
| <i>Odogwunaalienundele</i> | As I wait to enjoy what God has for me <i>ndele</i> | Since I live in hope, waiting on my God |
| Chorus | Chorus | Chorus |
| <i>Ife uwabumbembe</i> | You man who is on top of the tree <i>ndele</i> | Life is step by step |
| <i>Ife uwabuanaemeodikaadaeme</i> | Chorus | Life is one step at a time |
| <i>Ife uwabumbembe</i> | Things of the world are step by step | Life is step by step |
| | Things of the world when done is like undone | |
| | Things of the world are slow and steady | |

TEXTUAL ANALYSIS OF IFE UWA BU ANA EMEODIKA ADA EME

For better understanding of vocal music in Igbo culture, authentic interpretation of text is vital. Aluede (2014:57) states that “text will lead us to the understanding of music based on definable philosophical positions and argument, fundamental principle characterizing musical meaning, and search for empirical evidence relating music to other arts and forms of behavior”. Nketia (1975) as cited in Aluede (2014) in search of authentic interpretation of music within African context remarked that musical meaning may be communicated in several ways of which Aluede listed five variables that serve as vehicles through which meaning could be communicated. Within those five variables, *Ife uwabuanaemeodika adaeme* here examined is done within the precincts of observable behavior through creative expression of verbal texts and music and context of use. For effective interpretation of music, Aluede

suggested that one should identify the historical background of the song, and equally examine the context within which the song was composed before being able to relate effectively to any object within which is encoded the meaning and the knowledge of the culture which generates the corpus of such songs being investigated. It is expedient to be familiar with African culture.

Myth is found in every culture, with different lessonstherein. The majority of Ejeagha's works involve stories that are mythical, full of moral lessons. The texts of this song '*Ife uwabuanaemeodikaadaeme*' show that it is a didactic myth- stories based on morality which is central in Ejeagha's works.

Contextually, *odogwu* is a praise name for a strong powerful person in Igbo society. It is onomatopoeia in itself used by some musicians as a greeting and which can in some societies be used to qualify a thief, a nick name for a thief. It is onomatopoeic word commonly used by

highlife musicians like Osadebe, Oliver De Coque among others for a prodigious dancer, for a gallant person, for a man of valor, and someone who is so courageous or rich.

In this context, the crippled man in a pot (a defenseless person) calling NtiAjuokwu – the person climbing the tree *odogwu* is not in a negative form rather positively, praising him so that he will not take offense or be offended for the man inside a pot is in the defenseless position. He did not caution him, he did not aggravate him by using annoying word. *Odogwuna-arienu, ndele* meaning, “You strong man who are climbing the tree” in this context is literal, he wants to kill himself. There is nothing that suggests that he is not committing suicide though not in modern ways of committing suicide. In Igbo culture, climbing of tree with ropes is associated with committing of suicide. One must climb a tree and tie the rope before hanging oneself. *Ndele* here is a vocable, one of the figurative devices on which Ejeagha draws his musical expression. It is a nonsense syllable which Ejeagha uses to recapture some sounds and certain movements in Igbo culture. So, here, we have *odogwu* as onomatopoeia; a strong man trying to kill himself while a cripple was trying to preserve his life is a figurative irony.

The repetition of the phrase *Odogwuna-arienu-ndele* in this song texts show a structure, a textual structure fore emphasis, which makes the music more memorable or easy to memorize and as a figure of speech, it serves as a rhetorical device of a phrase repeated to emphasize its significance in the entire text.

Nekwa m adagbula mndelebe m no n'itena-eche Chi m in this song is responding to the mind of the person that is sounding the note of warning because he does not know what the person climbing the tree has in mind, but decided to signal that somebody is below the tree. Again, the person climbing does not know that somebody is below the tree in the forest. It could be that no one is supposed to be there but fate brought two of them together, two of them with problems and the meeting becomes a twist of fate.

Mike Ejeagha in this song pointed out the situation of the crippled man. Not only that he was crippled, he was also inside a pot waiting for God but the one physically fit is trying to commit suicide. The situation of the crippled became a big lesson for the person about to commit suicide. The crippled cares for his

safety, he was sounding an alarm for his safety and that turned out to be the saving grace for the person about to commit suicide. Ejeagha thus created a moral irony. This literary figure of speech finds an eloquent expression through music.

With this phrase “*nanne m amuo m nwangwuro, tufue m n'imeikpandele, nanna m amuo m nwangwuro, tufue m n'imeikpandele*” the crippled man bewails his condition/plight which resulted in banishment/ostracism. In Igbo culture, the highest punishment given to somebody is ostracism. Now, many cultures in Igbo avoid fouling their hands with peoples' blood; what they do is to ostracize the person, nobody would talk to or have anything to do with the person. The parents throwing the crippled inside the forest in this song may be for the avoidance of soiling their hands with blood since keeping the crippled man in the desert means he is left to die by himself.

Nwoke ma afuanyandele Nwanyi ma afuanyandele in this song is a phrase showing the consequences of isolation. Consequences of banishment/ ostracism in Igbo culture entails no one is allowed to talk or have anything to do with ostracized person because the penalty for such offense is strong, so members of such society adhere to such restriction to avoid being punished.

The chorus *Ife uwabumbembe, Ife uwabuana emeodikaadaeme* convey a lot of messages to the audience or anybody listening to the music, that things of the world are slow and steady, step by step and when achieved, looks easy and nothing can be achieved without perseverance.

Mike Ejeagha in this song uses a form that has interplay between spoken words, singing and instruments especially the guitar-in-dialogue. The song has a form of solo and chorus with punctuations of instrumental interlude which often times, play the role of a second partner to the soloist in a display of a dialogue. From the texts of the song, it is clear that it is a philosophical song eulogizing patience. Akpabot (1998) asserts that:

Philosophical songs are conceived in a style that contributes to the moral and spiritual well-being of a community. Such philosophical songs praise, admonish, warn, condemn and advise. By the use of proverbs and cryptic references,

the master musicians who sing these songs are in many ways custodians of the cultural heritage of a society (p. 80).

The text highlights the importance of endurance. Through this song, Ejeagha as a communicator was able to transmit to his audience the importance of patience in the life of every human. The song tells us that one should not be in haste over things and should not lose hope as long as there is life. So far as the crippled, mangled and rejected could wait in the forest for what God has for him, why would any person not wait for God's time? This song makes one feel that there is always hope in every situation in one's life. With hope and perseverance, every human life may be worth living.

CONCLUSION

Music is an indispensable tool in the life of the Igbo. In Igbo culture, song texts are of primary importance because the message of any song is entrenched in the texts and to extract appropriate meanings of the texts requires authentic interpretation which can be wonderful when textual analysis is done with a consideration of the historical context surrounding the formation of such song. When textual analysis is done without the consideration of the variables responsible for the creation of such song, the interpretation may be superficial and the meanings may be lost. From the discussion in this paper, we can conclude that Ejeagha is a philosophical composer of music whose works are of significant value to the Igbo people. *Ife Uwabuanaemeodikaadaeme* under study is a psychological tool to explain emotional states and social pressure on the members of society. Ejeagha has a notion that as long as there is life, things will always get better. The song, therefore, was created not merely to entertain

but also to educate and communicate sound moral values in a musical manner that makes the message irresistible. The music speaks hope to those despair or beaten down by the vexations of life.

REFERENCES

- [1] Adedeji, F. (2014). Theories in Christian sacred musicology: An African perspective. In C. Aluede, S. Kayode & F. Adedeji (Eds). African Musicology: Past, present and Future. A Festschrift for MosunmolaAyinkeOmibiyi-Obidike. 103-117. Ile-Ife: Timade Ventures.
- [2] Akpabot, S. E. (1998). Form, function and style in African music. Lagos: Macmillan Nigeria Publishers Limited.
- [3] Aluede, C. O. (2014). Towards a theoretical foregrounding in textual analysis of Esan songs. Nigerian Music Review.13. 51-63. Ile -Ife: Department of Music, ObafemiAwolowo University.
- [4] Ibekwe, E. (2010). Music, language and the universal implication of meaning. Journal of the Association of Nigerian Musicologists. (JANIM).4, 66-73.
- [5] Mbanugo, E.C. (1988). Minstrelsy music as a mobilizer for socio cultural development. Social Mobilization and National Development: The Nigerian Scene, 297 – 305. KmpKawiriz and Manilas Publishers Ltd.
- [6] Nwobu, S. N. (2008). Minstrelsy in Igbo culture: A comparative study of the works and performances of Morocco Maduka and Micheal Nwachukwu Ejeagha. An unpublished M.A. thesis. Awka: NnamdiAzikiwe University.
- [7] Okafor, R.C. (1980). Igbo minstrels. Unpublished Ph. D. thesis. The Queen's University of Belfast.
- [8] Okpala, H. N. (2015). Song-texts-a tool for global reconciliation: A study of selected Igbo songs. In ANSU Journal of Arts and Humanities. 2, (2). 199-204. Anambra: Thinkers Publishers.

Citation: Stella N. Nwobu, "Communication in Igbo Music: The Textual Analysis of Mike Ejeagha's 'Ife Uwa Bu Ana EmeOdiKa Ada Eme'", 9(5), 2022, pp. 23-29

Copyright: © 2022 Stella N. Nwobu. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.