

Need for Revitalization of Traditional Igbo Music

by

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Introduction

Igbo music, which plays a very crucial in continuity and stability of Igbo culture, has been relegated to the background. This paper focus on the decline nature of our traditional music and reason for its revival through examining the roles played by our traditional music. This paper advocates for a change of attitude from Igbo people particularly educated one's toward Igbo culture

Nkwo (1984:83) explains that music is an immaterial art, though it may have a visible record in the form of certain arbitrary symbols speak, more immediately and directly from one mind to another.

Uses of Traditional Igbo Music

Music can be used for entertainment or aesthetic enjoyment; it can also be used to express oneself particularly in a situation where a person lacks the impudence to express it in normal language situation. It serves as a means of social control.

Example

A person who refuses to listen to advice could be satirized thus:

Eze Onye Agwanam na-ebu nsi n'ike eje ahia which means chief who does not listen to advice will often face mishap. Orators also employ it in their work, to pass on messages and entertain people.

It should be pointed out that some of our traditional musical instruments like Uko made from bamboo tree, Oyo (Rattle), Udu (Pot) etc, which are no longer in vogue need to be revived for posterity sake and to bring to limelight usefulness of our traditional music.

Some types of Traditional Igbo Music are:

Abụ nwa (birth song)
lullabies Abụ ọrụ (Occupational poems)
Abụ ifo (Folk entertainment poems)
Abụ agha (War song)
Abụ ikpe (Satirical poems)
Abụ akwamozu (Funeral songs)
Abụ ihunanya (Love poems)
Abụ echemeche (Philosophical poem)
Abụ afa (Ritual song)

Obienyem (1975) in Akpauche belittles all efforts to moon as long as the modern geniuses neglect their language and culture which include neglect of our traditional music thus:

Unu gbaa akwa mmiri gafee anyim
O gbasaghị m

Ma ọ bụ m kwere ụgbọ gaa n'ọnwà
Ma ọ bụ rọọ ụlọ elu

Nke ọla edo gburu ego
Asụsụ na omeneala unu anya.
agbasaghị m

Mgbe unu elechighi
Ihe unu na-eme

Which can be explained thus: Even if those educated ones are so widely traveled as to reach the moon or build a house with expensive Gold as long as they left their language and culture undeveloped (Neglected), those achievements hold no attraction for him.

Examples of some traditional Igbo poems/song

Abu Akwamozu

- | | | |
|------|---|--|
| i. | <p>Ọ chaa! oo
E mee e kwe
Ihe anyi eme
Chacha oo</p> | <p>Ọbara achaa dike
E mee e kwe dike
Ihe anyi eme dike
Ọbara achaa dike</p> |
| ii. | <p>Onye ije lawa uwa
Ọ di ka bewe akwa
Ụmụna liwe ya
Ọnụma eju ha obi
Chaa! ho! lo! lo!</p> | <p>Iyo! Iyoo! Iyo!
Iyo! Iyoo! Iyo!
Iyo! Iyoo! Iyo!
Iyo! Iyoo! Iyo!
Chaa! ho! ho! ho!</p> |
| iii. | <p>Ogwe di na mba ejiri oo
Nna umu ogbenye alaa oo</p> | <p>Osisi di na mba alaa oo
Dike e ji eje mba alaa oo</p> |

Abu Otutu Omumaatu

- | | |
|---|---|
| I.Chukwu Okike
Bia taa oji
Mmụọ ukwu na Mmụọ nta | <p>Eze nwe uwa
Igwe na Ala,
Bia nta taa oji</p> |
| <p>Ndi Okpu na ndi Egede</p> <p>Ofọ oo (Isee)</p> | <p>Ofọ oo (Isee)</p> <p>Ndi Egede na ndi Okpu
Bia nta taa oji</p> |
| <p>Buoro nu anyi ọzọ
azụ</p> | <p>Ofọ oo (Isee)</p> <p>Kpeere nta anyi</p> |
| <p>Ọ bụ ogologo ndu
akụnauba</p> | <p>Ofọ oo (Isee)</p> <p>Ahụike na
Ka anyi na-arịo unu</p> |
| <p>Anyi anaghị ata oji n'anya ya
Anyi anaghị eri nke mmụọ</p> | <p>Anyi na-eri nke mmadu
Lee nta anyi oji unu</p> |
| <p>Unu ekwela anyi nwuo
Unu ekwela anyi fuo</p> | <p>Lee nu ibe oji unu
Ofọ oo (Isee)
Ofọ oo (Isee)</p> |

Chineke i di mma ooo

I di mma, i di mma ooo
I di mma o, i di mma ooo

Abu afa (Ogbalu 2018)

Nna anyi bi n'igwe, bia nuo mmayi
bia nuo mmayi
Egbe bere, ugo bere
ebela Nku kwapu ya. Ooo

Chukwu bi n'igwe,
Chi na-emere anyi ihe, bia nuo mmayi
Nke si ibe ya

Conclusion / Summary

There is no doubt having looked at the roles music plays in our culture that it helps to sustain Igbo culture values in all their ramification. This implies that it serves as agent of continuity. For posterity sake, it needs to be revitalized through the following recommendation.

Traditional musicians should be sensitized and encouraged to train young musician to produce more of a traditional Igbo music instead of foreign music and also our traditional musical instrument should be reintroduced into our music, also traditional music due to its enculturation role should be practiced and made compulsory in our school.

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