

# CHAPTER 42

## ETHNOMUSICOLOGY SPONTANEITY AND FORMALIZATION IN EXPRESSIVE MUSICAL CULTURE TO PROMOTE PUBLIC HEALTH

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### Abstract

Ibibio ethnomusicological performances operates in different unique dimension, one of such is in the spontaneous and formalized expressive culture. The paper is a discussion aimed at promoting the Niger Delta indigenous cultural performances. An example of such selected cultural performance is the Uko Akpan music. In Uko Akpan's music, the research is narrowed down to the selected song Environmental Sanitation. It is important to note that traditional music is composed to arouse feelings, communication and satisfy needs. The approach for data collection and discussion are based on participatory observation method through theatre for development. The conceptual framework is on enlighten self – interest. The study concludes that traditional music can be a veritable tool to promote and sustain good public environmental health education. The study recommend the need for frequent promotion of expressive culture for cultural and creative arts awareness. The government should provide necessary support, facilities and personnel for music to thrive as a vocational and innovative course. The larger society must become educated on the evolutionary significance of music.

**Keywords:** Ethnomusicology; Public Health; Spontaneity; Uko Akpan; Theatre for Development

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### Introduction

This paper highlights the significance of traditional Ibibio music, from the perspectives of both aesthetical spontaneity and formalized performances. According to Advanced English Dictionary, Spontaneity is the quality of being spontaneous and coming from natural feelings without constraint. Formalization is concerned with or characterized by rigorous adherence to

recognized forms (especially in religion or art). However, in basic expressions to suit this study, spontaneity is something that is not planned, while formalization is something that is planned and rehearsed before being performed. Books, monographs and articles have been written in learned journals about traditional Ibibio music, but little or non-have talked about identifying and promoting spontaneity and formalization in performances. The study applies directly to an Ethno musicological approach to analyzing the song titled: Environmental Sanitation, composed by Uko Akpan. From the analytical discussion, the work is replicated to showcase spontaneity and formalization in performances through the tools of theatre for development (TfD). Theatre for Development in this study is to identify needs and meeting them. According to Mohammed (2018:47), “Theatre for Development (TfD), can be said to be a development practice that uses performance as a participatory tools to help individuals and groups share their experiences with the intent of social transformation. The study is therefore, aimed at drawing the attention of readers to the effects of poor environmental health on the flora and fauna of fresh water in the Niger Delta ecosystems. Ayakoromah (2016:13) submits that “Art is an interpretation of reality expressed in a distinctive way”.

Environmental factor being a form of artistic experience implies that, the expressive work of an artist is a revelation of the environment that has molded him. On a peculiar note, all works of art contain subject-matter, which is reflected by the world as the artist has gradually assimilated in the development of self-personality. Thus, no artist can create on their own, apart from any outside stimuli, a work of art.(Saidu, 2016, p. 54).

Another significance reason, for choosing to write on this topic is to document and as well analyze the interwoven structure of the study to language, tone set, range, scale, metre, podia, rhythm, form, function and style in the selected work. Theatre for Development describes a variety of theatre forms and expressions that share its educative and musical components in common purpose. According to Knight & Brown (2005:1)

Theatre for Development (TfD) is a development practice that uses performance as a participatory tool to help individuals and groups share their experiences with the intent of social transformation. TfD offers a practical and theoretical exploration of the ways in which the arts can be used by communities to create social transformation on their own terms.

Uko Akpan is an Ibibio/Anaang legend of expressive cultural musical arts. The impact of his music on our society is all-encompassing and expressive especially in cultural context and it has within the years evolved beyond being an entertainment arts to educative arts. In Ibibio land,

which is in the Niger Delta region of Nigeria, there are harmful traditional practices that is constantly destroying the flora and fauna of fragile fresh waters and by extension, the whole ecosystem that are well captured in Uko Akpan's songs (Environmental Sanitation). It is the believe of the writer that at the end of this study, this discussion will help to document existing traditional works to increase the eco-music literatures. In other words, traditional music can be one of the veritable tools that public health educators and eco-cultural manager can use for public health awareness, to sustaining healthy ecosystem. If human beings do not promote good environmental health by all means, our ecosystem will be endangered and we will be gradually moving on the road to extinction, and nothing will be safe again in our environments. Prior (2022:1), established that for many reasons, "Music is immensely powerful."

A host of other scholars, have supported the idea that music has the ability to educate. As cited in Prior, (2022:5) that, "Music in the right circumstances, can move people emotionally, sometimes in intense and memorable ways, through both listening and performing."(Juslin, 2019; Juslin, Sloboda, 2010, Gabriellsson, 2011 & Lamont, 2012). Music is said to be frequently used for mood regulation and to enhance individuals' experiences of everyday tasks, it can influence the content and valence of people's thoughts and it can be effective in boosting wellbeing in everyday life.(Saarikallio, 2010, Saarikallio & Erkkilä, 2007, Clarke et al., 2010, Koelsch et al., 2019, & Västfjäll et al., 2012). The desire to write this paper emanated from THA 308: Theatre for Development (TFD), a practical course domiciled in the department of Theatre Arts, Faculty of Arts and Education, University of Africa, Toru-Orua, Bayelsa State, Nigeria. From the writer's observatory participation view point, the course is a practical project that thrives on music, drama, dance and other indigenous art forms found within the host community. They are expected to dramatically educate and proffer possible solutions to meeting the needs of the identified matters. To the researcher, it is a way of creating a student, driven practical class room for information transmission. Ramsey (2005:184) submits that,

Educators are expected to develop innovative approaches to classroom instruction, while at the same time, competing with a range of changing technologies such as television (cable, satellite, and movie rentals), home and hand-held video games, the Internet, and portable stereos. Living in this ever-changing sea of pop culture makes educating young people about the past more difficult.

The Conceptualization framework for this study is hinged on enlighten self-interest by Barbalet (2012:413). It states that, everyone is fundamentally shaped to operate on self-interest that is why anything that cannot secure benefits to someone is not worth doing. The study concludes that traditional music can be a veritable tool to promote and sustain good public environmental health education. The study recommend the need for frequent promotion of expressive culture for live performances. The government should provide necessary support, facilities and personnel for

music to thrive as a vocational and innovative course. The larger society must become educated on the evolutionary significance of music.

### **Conceptual Framework**

The Conceptual framework is on enlighten self-interest by Barbalet (2012:413), and this concept is perceived in this study as an ancient principle for one's welfare. It narrates that, the help that we render to others, will come back to us, as we help others to help ourselves. Human beings and every living things are fundamentally shaped to operate on self-interest that is why anything that cannot secure benefits to one's interest is not worth doing. *Froggatt, (1997:205) once inscribed that, "To cope with stress and achieve happiness, you need to place your own interests first; and your own interests will be best served if you take into account the interests of other people."* The writer is promoting Uko Akpan's music as an ethnomusicologist and by so doing promoting the force of traditional music. Sustainability of the future of expressive cultural performances is for continuous traditional music innovation. Enlighten self-interest is important in this study because according to Selye (1983), as cited in Froggatt (1997) submits that,

The desire to maintain oneself and stay happy is the most ancient - and one of the most important - impulses that motivates living beings. All living beings protect their own interests first of all. The only body cells that survive, for example, are those that cooperate with other cells - but cells only cooperate to ensure their own survival.

Selye, was magnanimous enough to relate this concept to biological things, that collaboration amongst cells promotes the survival of the individual cells and enables the total organism to adapt to the environment. In other words, enlightened self-interest becomes part of our existence, whereby we consciously seek to get more of what we want, while respecting the views and feelings of others involved.

Titon, 1984 posits:

Music is a peculiarly human adaptation to life on domain terrain. Each musical culture is a particular adaptation to particular circumstances. Each world of music can be regarded as an ecological system, with the forces that combine to make up the music culture, in a dynamic equilibrium. A change in any part of the ecosystem affects the whole of it (p.9).

### **The Relationship between Enlightened Self-Interest to Promote and Sustain Good Environmental Health Education**

The incorporation of the conceptual framework to the topic of discussion is to demonstrate that enlightened self-interest trends more in expressive culture. In this study, the expressive cultural

arts is the traditional indigenous music by Uko Akpan. According to Reese (2015:1), “Music helps address specific problems, especially those once that are related to societal health and human's wellbeing.” Music as a cultural expression helps to confer both audio and video messages. Sometimes it is good to hear (audio) and see (Visual), the educative information to have different choice of understanding one's message. The type of production that carries the said method is the Opera. Zeiss (2012:1) describes Opera as a multivalent art form that combines dramatic and literary traditions with vocal and instrumental music and the visual and plastic arts to tell a story.

If human beings did not have an inherent will to protect themselves and further their own interests, they would not survive. That is the most reason why the composers on their own capacities are composing for convincing level of communication. By so doing they are attending to their own interests. Knowing what is in your interests will help you get what is best for you and avoid what is harmful. It helps someone move toward his/her goals and ensure that those goals are the right ones. The compositions are not meant for us alone but for others that is the most reason composers better simultaneously take into account the interests of others. Getting people to have positive feelings toward our works is a good idea. As people are more likely to treat our work well and less likely to harm us if their interest is considered. Contributing to others' welfare will encourage them to contribute to yours.

Our environment belongs to us irrespective of our discipline and contributing to the development and survival of it, means a better environment to pursue our diversified interests. If our leaders understand and acknowledge that self-interest is inherent in their nature, hence they will feel guiltier about pocketing public funds. If we all as a society acknowledge that altruistic behavior is in our interests, then we will be more likely to cooperate with others and modify any individual tendencies that get in the way of relating effectively. If we can go back to self-interest, everyone gains. According to Adam Smith, as cited in Barbalet, that self-interest operates only in concert with the moderating inspiration of sympathy. If only we can understand how merging an enlightened attitude with one's innate self-interest can apply at all levels: to one's self, family, community as in the case of this study, country, and the world as a whole. If every person acknowledged their self-interest and then practiced it in an enlightened manner the world will develop faster.

Music on its own needs more and more collaborations, which is the reason this calligraphy is centered on Theatre for developmental which is part of the curriculum in the Department of Theatre Arts. From that statement, the research is diverting into Education. The word 'Education' is really a multifaceted word, because it inspires reflection on many critical issues in our society. In other words, education cannot function very well without human beings, its arts and their cultural environment. Moore, (2010) as cited in Arslan, (2018: 2) commented that, “Education is related to the commitment by society to have a desirable type of individual and the expected values.” It is the society that builds education and the educated in turn build the society with

expected values. As far as education is concerned, everyone has a duty to perform, including music educator. Arslan, (2018: 1) submits that, “Education is a process that begins at birth and continues until the end of life.” The research methodology is based on a survey study of selected communities in Sagbama local government area in Bayelsa State. The data will be based on the information generated from structured interview about the environmental practices going on in those selected communities in the Niger Delta region of Nigeria and like a playwright script it into a production.

### **Brief Discussion of Harmful Traditional Practices in Ibibio Niger Delta Region of Nigeria**

The Niger Delta is in Nigeria and the Ibibio is an ethnic group in the region. According to Ebeku (2005) as cited in Collins (2008: 141-145), “the Niger Delta region alone holds 60–80% of all Nigerian plant and animal species.” Ebeku went on to narrate that Nigeria has 205 endemic species, and the greatest number of these are found in the Niger Delta (Ebeku, 2005). Another source mentioned that, there is evidence that the biodiversity characteristics of the Niger Delta transcend national importance as the Delta is the most extensive and complex lowland forest and aquatic ecosystem in West Africa, its biodiversity is regarded to be of regional and global importance (IUCN, 1992). Another source confirmed that, Oil and gas together constitute over 90% of Nigerian foreign-exchange earnings. From the research so far, the Niger Delta is the main seat of oil and gas production in Nigeria. It is a fact that all aspects of oil and gas exploration and exploitation have deleterious effects on the local ecosystem and biodiversity. Oil exploration by seismic companies involves surveying, clearing of seismic lines, and massive dynamiting for geological excavations. The explosion of dynamite in aquatic environments leads to narcotic effects and mortality of fish and other faunal organisms (Zabbey, 2004:213). Destabilization of sedimentary materials associated with dynamite shooting causes increase in turbidity, blockage of filter feeding apparatuses in benthic (bottom dwelling) fauna, and reduction of plant photosynthetic activity due to reduced light penetration.

### **Niger Delta Music and How it Promotes Good Environmental Health**

One of the main reasons for this study is to analyse and document the indigenous music to increase the existing literatures in Ethnomusicology. The writer is considering the lyrics of the songs farimenta sanitesiQh meaning environmental sanitation as composed by Uko Akpan Ekpo Umana. According to Iweketok, 2021:

In pure metaphoric the terms Environmental Sanitation reveals the beauty and strength of indigenous languages. It is a defense and a call for the rehabilitation of indigenous languages of the African people and Anaang in particular. The song speaks of cleanliness and stresses the danger of an unhealthy surrounding (p. 20).

Uko Akpan Ekpo is a traditional musical genius from Annang, Akwa Ibom State, the Ibibio speaking tribe of the Niger Delta, Nigeria. The legend started that the journey of the monkey has kill the money and if the blood cannot dry up, the heart should not be tired of blood supply. It is an appeal that information on environmental sanitation should be communicated in indigenous language, so that the indigent that cannot understand English will be carried along.

**Farimenta Sanitesion - Environmental Sanitation**



**Source:** Author

<i>Nne emi x3 Nne</i>	-	My Mother x3 Mother
<i>Nne emi x3</i>	-	My Mother x3
<i>Nne emi Nne x3</i>	-	My Mother x3 Mother
<i>Nne emi x3 Nne x9</i>	-	My Mother x3 Mother x9
<i>MbUk ntUete-ete, ntUeka ami-o.</i>	-	Please my father and mother people
<i>Farimenta SanitesiU.</i>	-	Environmental Sanitation
<i>IkUd ajid ase nem 'uyo 'fo.</i>	-	The information is always sweet in your mouth
<i>MbUk ukpono eka anyin-o.</i>	-	Please for our mother's sake



- mbo ntan k'usem idun ajid.* - I telling you to speak out indigenous language
- Ukeed idun ami enyeene usem ema.* - All ethnic groups have their languages
- Ima-a itimme idiwu* - the what is happening
- Akwa Ibom ajid ukeed ikUidun  
ajid anyUhUukekeed.* - We are loosing all our languages in Akwa Ibom
- Iyiib esed amaikureke; esed ikuereke.* - If the blood cannot dry up the heart cannot dry up
- S'inun ide mmitin ukan ajid;* - What is then meeting in our dialect
- akpena enun etan anye eke ikUukan ajid-o.* - We suppose to have it meaning in our dialect
- Uneghe ekpebono agwo ita-a  
kagha edeke eda,* - If the igbo people gather and we don't speak their language they will get up and leave
- ammU'de esuk etan ikUuneghe.* - They insist on speaking their dialect
- Amejid, ikUmbakara mbakara adibe ediduk.* - But we are speaking only English language
- Efik ekeesebo: "nUmmUUh nwUh".* - Efik use to say give us water
- Ibie enun ebo "nnUmmUUh nwUh".* - Ibibio are saying give me water
- Anaang ajid eseebo "nnUwuUh nwUh".* - Annang are saying give me water to drink
- Anye 'to nta ade ntokejen ekop usem.* - That is how our children got to learn our dialect
- A-akud nana enanna Akwa Ibom ajidU* - See what they have done to our Akwa Ibom
- Edibo ataa etokejen "brin wUta".* - They are speaking English to our children telling them to bring water
- "Semi, bU" brin wUta".* - Hey, boy bring water
- Ete mbUk "wUta" akede ikUidun ajidU* - Please sir is water your own language
- "WUta" akede usem idun ajidU* - Is water your dialect
- E-ekud s'inam nUami ntan ikUUmU* - Do you know why I am saying this
- Ete akena akoneyio usen keed.* - A man was lying down one night
- Akop nte uredio akpU ikUke  
nkanika itiekeed inua usen.* - He heard a radio broadcast at six o'clock in the morning
- Ete anyan uyo akood etokejen amU* - He call his child

- “BU, dekke da dikappa usem emi nnU-o”* - My boy come and interpreted this announcement for me
- Ajen abo ete nse eseesemU* - The child was asking the father what he was saying
- Ke imUidiUk se ammUeseetan.* - That he the father cannot hear what they are saying
- Ebo “mfaromenta sanitesiU”.* - Is like they are saying Environmental Sanitation
- Ajen abo “iya Baba, ukoppo s'etanU* - The child ask the father don't you hear what they are sayingQ
- Ete abo 'iyo 'jen nkoppo s'etan.”* - The father answered no my child
- Iyiip esed amaikuerekke, esed ikuereke.* - The blood of the old may finish but the old are not finish
- Ajen akappa usem anUete:* - The child interpreted what they are saying
- “Akud mkpU ayio adisiere mi,* - At the breaking of the day
- Ebo ukeed agwo eka ukuUk anwa-o.* - They say everyone should go for sanitation
- Ebo ukeed agwo eka ukuUk idun-o.* - They say everyone should go and sweep the village
- Agwo k'ikaa inwan mm'urua-o!* - No one should go to the farm and market
- Akparawa mbUk, time itie urua 'fo-o.* - Young men please don't go to the market
- MmU utom, uuka itie utom afo.* - Workers should not go to work
- Mbed amaemum; edautim ewak afU-o.* - Defaulters will be dealt with
- Ke ndiUk iso 'fo edaudad eka esop-o!* - If you are unlucky you will be taken to court
- Mbaakfarimenta sanitesiU”.* - Respect environmental sanitation
- Baba ayio akesiesiere ete asiU anyan akama k'ubUk.* - As the day breaks the father carried his amQ broom
- Aben isan adakka Abak ikQd-anwan.* - He embark on a journey to Abak Ikot-Anwan
- DeakekQm ebo ekuUk Abak.* - With his broom and matchet he went to Abak
- Baba asuk aka ke akpQusun ikQ* - Baba is still going on his way
- Akparawa keed adaakood:* - One young man call him, sir
- “UbUUh-agwo,*
- MbUk akaakama anyan aka uke-eU* - Where are you goingQ
- Anye obo, “iya kparawa, ukoppo s'etan.* - He responded young man didn't you hearQ

<i>Ebo yak ukeed agwo eka nku</i> ỤkAbak”.	-	They said everyone to go and sweep Abak
<i>Ayen abo “iyo-o, Baba time ny</i> Ụh.	-	The child said baba no go back
<i>Ekebo anyene idun aku</i> Ụk is Ụh idun am Ụ’.	-	You are to clean only your compound
<i>Ete etimme any</i> Ụh anuuk adi uf Ụk.	-	Go back and clean your compound
<i>Akedi ntok mkparawa esuk edi</i> Ụh idun.	-	At his returns everyone were cleaning their compounds
<i>Ete mb</i> Ụk ekpetana ade k’usem idun ajid	-	If the announcement was given in our dialect
<i>Nse’ kpenam nduk useme ndakka Abak</i> Ụ	-	The man wouldn't have acted so foolishly
<i>Ekpebo ke 'ketan anye k'uusem idun ajid,</i>	-	If only announcements could be given in our dialect
<i>Ik</i> Ụmbakara adad idun.	-	English have over taken our land
<i>Akwa Ibom Id</i> Ụh Ụkedi Ụh ỤIk Ụidun aba.	-	Akwa Ibomites are not conversant with their dialect again
<i>Mb</i> Ụk mkparawa nt Ụeka ami-o.	-	Please my young people
<i>Mmenyene mbimme ambogho mbib ndufo.</i>	-	I have a question to ask you people
<i>Nk</i> Ụidakka ib Ụmbiime mimi k’iyadesid-o.	-	Don't be angry wait and answer this question
<i>Ete mmenyene mbimme ambogho mbib ndufo.</i>	-	I have a question to ask you people
<i>Nk</i> Ụiyakka ib Ụmbimme emi k’iyadesid-o.	-	Don't be angry wait and answer this Question
<i>Mkpedi</i> Ụh Ụagwo anam mkp Ụ Ụm-o .	-	I would like to know who said we should abandon our language
<i>Nyeneke s'emi mkpen</i> Ụanye,	-	I don't have what to give him
<i>Kuere mkp</i> Ụmkpet Ụed Ụh iis Ụh mb Ụh akam:	-	I would have knelt down and pray for the person
<i>Abasi mb</i> Ụk k’edi Ụh ete ede nn Ụo koro	-	Please God go and bless that man
<i>Asonno nd</i> Ụh Ụke Naiyuria ajid.	-	Let him not change our Nigerian language
<i>Ete mmenyene mbimme ami mbogho ubib.</i>	-	Sir I have a question to ask you
<i>“Mb</i> Ụk t Ụh Ụeket Ụh Ụisan udi Ụh anwa,	-	Please since we started the sanitation programme
<i>Mme mb</i> Ụh ataan ikp Ụagwo aba Ụ	-	Do we still have yaws or dirt-related diseases anymore?

- BỤfỤ ubỤk Abasi. Itaaha aba-o!Ụ* - Answer please do we still have such casesQ
- Uwa afo-o. Ukpono ete enyin;*  
*ukpono eka anyin-o.* - Your destiny, for the sake of our father and our mother
- K'iyadesid ntỤeka ami-o.* - Do not be angry my people
- Mma, mmenyene mbimme ambogho ubib fiem.* - Madam I have have a question to ask you
- “MbỤk tỤhỤ eketỤhỤ isan udiỤh anwa;-*  
*UrukikỤ aduk ufỤk akỤh agwo nko-nkoỤ* - Please since we started the sanitation programme
- “IkỤhnỤo”. Da agwo sỤsỤhỤo.* - Do we still have cases of snake biteQ
- Iyak ekỤm anyene Abasi.* - no-o, my friend thank you
- Ete mmenyene mbimme ambogho ubib.* - Glory be to God
- MbỤk k'ukpono ete 'fo; ukpono eka 'fo.* - Sir I have a question to ask
- Ukafu UdỤidiỤh, ayakka 'mi-e;* - Please on the honour of your father and mother
- Mmenyene mbimme ami mbogho ubib.* - my neighbours and relations
- NkỤudakka ibỤmbimme emi k'iyadesid-oỤ-* - I have a question I want to ask
- MbỤk tỤhỤ eketỤhỤ isan udiỤh anwa,* - I hope you will not entertain my question in angerQ
- Mme nnỤh aduuk ntokejen abaỤ* - Please since we started the sanitation programme
- “IduukỤo” Baba sỤsỤhỤo.* - Are our children still falling sickQ
- Yak ekỤm anyene Abasi.* - No-o, Baba thank you
- MbỤk ete-ete ntỤeka amie;* - Glory be to God
- Uko- Ikpa etie iso ikuỤ* - Please my people
- Mmenyene mbimme ami mbogho ubip.* - Uko-Ikpa the song leader
- MbỤk tỤhỤ eketỤhỤ isan udiỤh idun-Ụn-* - I have a question I want to ask
- Mme mfad ataan ikpỤagwo abaỤ* - Please since we started the sanitation programme
- “Mfad itaaha ikpỤowo aba-o”.* - Have the people been infected with any diseaseQ
- Uko sỤsỤhỤoỤyak ekỤm anyene Abasi.* - No such thing again
- Ukudde ade mkpỤayaiya abỤhỤo.* - Uko thank let all glory be to God
- It is beautiful

<i>Iyak ukeed agwo enam edi</i> Ụh idun.	-	Let everyone keep their environment clean
<i>Ukpono ete enyin, ukpono eka anyin-o,</i>	-	For the sake of our father and mother
<i>Ukpono ab</i> Ụtaksi idun anyin-o.	-	For the sake of our village tax collectors
<i>Ikpanut</i> Ụh ikop uyio ikuUinnUo.	-	Listen to what I am singing
<i>Sunday a-Tomsin ayakka ami-o!</i>	-	Sunday Thompson my in-law
<i>“Ekere Anaang”. Amaadad ikua-ukpekke nwup</i> U–	-	Anaang spoke man should use their matchet and cut grass
<i>“Mmaaben-o”. I-i-i. Nne eka mi-e.</i>	-	I carried, my goodness
<i>U-u-u. Nne'ka mi-e. U-u-u adaadad iba</i>	-	Uuuuu my goodness
<i>Ud</i> UudUayakka ami-e! “O-o ete!”	-	UdUudUmy in-law
<i>Nk</i> Uamaadad atuud ukuUk isUhU	-	I hope you have shovelU
<i>“Mmaaben-o”. U-u-u. I-i-i.</i>	-	Yes I carried it
<i>Okon Ud</i> UOkoro ayakka ami-e.	-	Okon UdUOkoro my in-law
<i>“Ekere Anaang”!</i>	-	Anaang spoke man
<i>“Ukpono ete 'fo; ukpono eka 'fo-o.</i>	-	For the sake of your father and mother
<i>K'uyadesid 'kpaneka ami,</i>	-	Don't be angry my brother
<i>Mb</i> Uk ete-ete ntU-eka ami-e.	-	Please my people
<i>Okon nk</i> Uamaadad ajan ukuUk-isUhU	-	Okon I hope you brought your shovelU
<i>“Mmaaben-o”. Mb</i> Uk adaakem	-	I carried it, please when it is time you
<i>ini edaenam utom.</i>	-	will work
<i>Mb</i> Uk ini akem ntU-eka ami-o.	-	Please when it is time my people
<i>Ukpono ete enyin, ukpono eka anyin-o.</i>	-	For our father and mother's sake
<i>Ajid idainam mbire iku</i> Uako-o.	-	We will do the performance
<i>Mb</i> Uk ete-ete, Nne eka ami-e.	-	Please sir and madam
<i>Mb</i> Uk Ukoikpa atie iso ibid,	-	Please Uko Ikpa the lead drummer
<i>Ajid idaiben mbire iku</i> Uade.	-	We will sale our songs
<i>Nyong Ud</i> U-Ekpo anyene ekondo,	-	Nyong UdU-Ekpo the owner of the world
<i>Mb</i> Uk amaadad nkene uwoomo mbieU	-	Please let's mime some sanitation instruments
<i>Mmaaben-o, En-he-e-e adaakem</i>	-	Lets memi how the are use in
<i>ini edaenam utom.</i>	-	working
<i>Edaeben ek-ikua utom ikama k'ub</i> Uk.	-	Let us use our hands to mime matchet

<i>Edaedad udUk-utUisU ekama k'ubUk,</i>	-	Let us use our hands to mime hoe
<i>Edaedad atuud ukuUk isU ikama k'ubUk,</i>	-	Let use our hands to mime shovel
<i>Edaedad ajan ukuUk-isU ekama k'ubUk,</i>	-	Let use our hands to mime broom
<i>Edaedad nkene uwoomo mbie ekama</i>	-	Let use our hands to mime rake
<i>k'ubUk mkparawa adaakem ini edaenam utom.</i>	-	Please my young people when it is time we will work
<i>MbUk inekke ikpeme mbire ikuUinnUo.</i>	-	Please play the drums well
<i>MbUk UdUdUayakka ami-e.</i>	-	Please UdQudQmy in-law
<i>AdUk amaasU enan abed edem.</i>	-	When the fence is strong the cow can lein
<i>Anyene idun anyeme UdUhnan-anyen-o.</i>	-	The owner of this town is a comedian
<i>Amaakem ini edaenam utom.</i>	-	When it is time you will work
<i>Edaeben udUk mbiere ekama k'ubUk.</i>	-	You will pick with shovel
<i>Edaeben adjan ukuUk-ison ekama k'ubUk,</i>	-	You will pick broom
<i>Edaeben nkene uwoomo mbie ekama k'ubUk.</i>	-	You will pick rake
<i>MbUk ete-ete ntUeka ami-e.</i>	-	Please sir, please madam
<i>IkUUbU mbon ibid emi-e</i>	-	IkQbQ my drums - e
<i>k'uyak edim abU ibid emi-o.</i>	-	Don't allow rain to touch my drums
<i>UdUdUko Akpan atan-ikUikuU</i>	-	UdQudQko Akpan that response to songs
<i>Etim Akpan Ekpo akaaka iso idim;</i>	-	Etim Akpan Ekpo you are still going toward the rain
<i>k'uyak edim abU ibid emi-o.</i>	-	Don't allow the rain to touch my drums
<i>IkuUnana eseekuUikuU...</i>	-	IkuQNana my singer
<i>K'uka inwan urua-o.</i>	-	Don't go anywhere either farm or market
<i>K'uka itie utom 'fo-o.</i>	-	Don't go to your working place
<i>Mbed amaumum ke akpanikU</i>	-	When the task enforcement catch you
<i>utim ewak afU.</i>		they will beat you up
<i>Ke ndiUkiso 'fo edaedad eka esop-o.</i>	-	If you encounter bad luck they will take you to court
<i>MbUk mkparawa nto-eka</i>	-	Please young people my people
<i>Ami e-nwed ete ndUkkUndyfo:</i>	-	I am sent to intimate you people
<i>Yak ade anyene idun anyene UdUhanenyen.-</i>		Let each community have their comedian (Proverb) it means each compound should clear their compound

<i>Mfaramenta Sanitesi</i> Ū. <i>Mfaromenta</i> ....	-	Environmental Sanitation, environmental
<i>Emaumum eduwak af</i> Ū-o.	-	If you are got you will be embarrassed
<i>Ebo k'uka inwan mme urua</i> -o.	-	I'm saying don't go to farm or market
<i>A-akop k'uka itie utom</i> 'fo.	-	have you heard don't go to your work place
<i>Emaumum edautim ewak af</i> Ū.	-	If you are got you will be embarrassed
<i>Ke ndi</i> Ūkiso 'fo 'kpanikŪdad eka esop.	-	You can be taken to court
<i>Ad</i> Ūk amaasŪ inyan ebed edem.	-	If the fence is strong one can lean
<i>Mb</i> Ūk mkparawa ntŪeka ami	-	Please young people, my people
<i>Ub</i> Ūk ajid inwana isiitana ikŪidun ajid.	-	Please let's try to talk our dialect
<i>Mb</i> Ūk ukpono ete enyin, ukpono eka anyin,-	-	Please for the sake of our fathers and mothers
<i>K'idu</i> ŪŪusem idun anyin-o.	-	Don't throw away our language
<i>Ou, Ūr</i> Ū enyene usem-o.	-	Oh, Oron have their langauege
<i>Ou, Eket</i> enyene usem-o.	-	Oh, Eket have their langauege
<i>Ou, Uyo</i> enyene usem.	-	Oh, Uyo have their langauege
<i>Ou, Anaang</i> enyene usem-o.	-	Oh, Anaang have their langauege
<i>Anyene idun atan usem idun am</i> Ūo.	-	If you have you village speak the language of your village
<i>Okon A-mama amekop s'etan</i> Ū	-	Okon can you hear what they are saying
<i>Amaimaha ikop afo adiana idem.</i>	-	If you don't want to hear leave it
<i>Mbed amaum</i> Ūn; edautim ewak afŪ-o.	-	When you are got you will be beaten
<i>Ade ke akpa udua iba</i> -o,	-	you will face the law for two weeks
<i>Anuuk ad eke akpatoro afi</i> Ū ade-o.	-	It is always at the last Saturday of the month
<i>Enam akan iba ke'fi</i> Ū.	-	Sometimes it is done twice in the month
<i>Mb</i> Ūk k'uka inwan mm'urua.	-	Please don't go to farm or market
<i>Mbed emaum</i> Ūn edautim iwak afŪ-o;	-	The government will deal ruthlessly with any defaulter of the sanitation programme
<i>Ndi</i> Ūkiso edaudad eka esop.	-	If you are unlucky you will be taken to court
<i>Nt</i> Ūidun ajid eyaeyak uyo enim-o.	-	My people I'll soon sign off
<i>Etum ekpan ekpo ekanna.</i>	-	But take note of what I have said so far
<i>Mb</i> Ūk k'uka inwan mm'urua.	-	Don't go to farm or market

*Mbed amaum Ụm adauwak af Ụh-o.* - The government will deal ruthlessly with any defaulter of the sanitation programme

*Ndi Ụkiso edaudad eka esop.* - If you are unlucky you will be taken to court

**Source:** Iwokedok, Uwemedimo Enobong

### **Analysis of the Selected Song Text**

As an ethnomusicological study, simple analysis is applied to serve both musical and non-musical readers. The lyrics is based on the language tone set, range, scale, metre, podia, rhythm, form, functions, and style among others. The song is rendered in Ananng language, and interpreted into English for easy understanding. The people of Ananng are part of the Ibibio ethnic group in the Niger Delta region of Nigeria, and in other words they are mainly egalitarian society in nature. It is the western colonization and education that stratified the society to what we are seeing in the contemporary times. Therefore, the tone set and other things are based on musical terms for easy understanding. The tone set is on dorian tone set plus fi, with pentatonic sounding framework (l d r m s l d r m f f i s l). In the song both the form, function and style are interwoven. Uko Akpan applies textual accentual free hetero rhythmic, polyphonic, and yodeling forms in his performance techniques. The whole ensemble is both vocal and instrumental, making use of percussive instruments like woodblock, drums of different sizes, rattle and gong moving in isometric pattern. The song, environmental sanitation is restructured to the key of F pentatonic scale, and the scale structure still remains dorian plus fi in pentatonic pattern. The style of the song is in through-composed melodies and contrasting rhythmic changes. The lyrics of the song is educational and at the same time entertaining, rendered in a call and response manner. The first four lines of the lyrics, is a short improvisatory harmonic recitative using a singing speaking voice without instrumental accompaniment. Uko Akpan is a philosopher that is the reason some line of the lyrics are preverbal and cryptic to admonish, warn, condemn and advise that the Ibibio should not abandon their languages. He mentioned that the journey of the monkey has killed money. Meaning that that environmental sanitation awareness is not properly communicated to the villagers. As the announcement is done in English and those that do not understand the language will not be able to get the information, only to be harassed by task force personnels for non-compliance.

### **Conclusion**

It is important to note that the promotion of the traditional cultural musical expressions is the promotion of Language, arts and crafts of the people. Some sectors of the world keep developing, because they understand the evolutionary significance of music. Public health workers and other sectors should engaged the frequent use of traditional music so as to make it to be well known and appreciated as a cultural expressive art form for creating awareness for economic growth especially in rural communities. The more the society understand the power of music, the more the

alien or ghost mentality reduces. All sectors should form a strategic alliances with traditional music practitioners to promote world's culture for prosperity. The study recommend the need for frequent promotion of expressive culture for cultural and creative arts. The government should provide necessary support, facilities and personnel for music to thrive as a vocational and innovative course. The larger society must become educated on the evolutionary significance of music.

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