The Role of Music in the Celebration of New Yam Festival in Agulu in Precolonial and Modern Times

By

Offor Ndubuaku
Department of Music, Faculty of Humanities
Ignatius Ajuru University of Education,
Rumuolumeni, Port Harcourt

Abstract

Music of the people portrays their culture, therefore music is an expression of people's culture and their norms. In fact music and dance depict the ownership of new yam festival. Traditional music is an African tyre for communication and movement. It is rubber that binds the people together. For traditional society music is the method through which they talk to gods, goddesses/spirits of ancestors. It also brings organization and performance to a true clear of what the festival is and should be. Therefore, this paper focuses on the role of music in new yam festival. It presents a brief history of Agulu, preparation for new yam festival, performance, activities, music and dance and modernity in the festival. The method used are observation, participation and research. Theoretical framework: Akpabots theory was adapted in the analysis which postulated that one of the chief characteristics of African traditional music is its association with social and ritual ceremonies. It was found actually that music plays a vital role in new yam festival of Agulu.

Key words: Africa, indigenous music, instrument, tradition and culture.

Introduction

The word festival is a Latin word derived from *festivus* meaning feast, mirthful or joyous. *Longman Dictionary* defines it as occasion of many performances of different kind, usually happening in the same place every year. People have been celebrating festivals in their communities. *Festival* is a popular event that brings reuninon to the community and it also promote Indigenous music. Indigenous music accepted by a particular society within the environment which they found themselves. Music and festival are inseparable, they move like vehicle and tyre confined with each other, both are sine qua none. It cannot be interchangeable both are part and parcel of African culture and tradition. Music, dance and religion brings up African traditional event which Ogunba (1978) defines as the great artistic institution in traditional Africa. African people cannot live in isolation of festivals due to the traditional institution they found themselves. Music and dance play a vital role in every festival event. Okafor (1998: 393) stressed that festivals and ceremonies constitute a cardinal principle of traditional education or transmission of culture in Igbo society. Traditional festivals are cerebrated to make important occasions that occur in societies in Nigeria. p. 313. Okafor still affirms that the festival cerebration occur with music dance and drama, etc. These are the pivot of the whole event and purely for entertainment. This period of new yam festival is a special period in the life of every member of Agulu people and non-indigenes. This period the diviners also talk to gods and goddesses using the indigenous instrument such as *Oyo* (ratle) Ogene (metal bell) *ekwe* (small slit drum), these are talking instruments for invocation. These instruments usually give a disputable support in the music and religious worship. They are the channel of passage of information to gods and goddesses during the ritual. Janheinz (n.d) said that "in traditional African culture, all life is based on religion" therefore this is being control by the music, religion and festivals. Akpabot (1986: 87) still stressed that among the Ibibios of Nigeria all ritual ceremonies in honour of their supreme being (Abasi) is called "mbre idem" musical ceremony of the ancestral spirit in

other words, the whole act of ancestral worship unites the African with these gods in ecstasy and is principally music oriented. The relationship between music and dance in African festival promotes the unique cultural heritage of the African society.

Brief History of Agulu/Origin of the New Yam Festival

Agulu is a community with twenty-one (21) villages with tonal inflection that identifies each village. It is one of the largest communities in Aniocha Local Government Area of Anambra State with population of over fifty thousand (50,000) people as of 2006 Census. It shares boundaries with many towns such as Nanka, Neni, Nri and is a gateway to important towns. According to Ugene Magazine (1987) and a short oral interview with some elderly men from the towns, the origin is not certain, but it is believed that it was emanated from a man called Agulu efo. Agulu is divided into two Agulu Enu and Agulu Ndida; they are notable farmers and traders. The indigenes embrace culture and celebrate all the cultural feast of the community's deities; Ife Haba, Ife Udogene and all with an exhibition of masquerade dance performances. Culture and religion bind them together with the music. This further increases the bond of unity and fair treatment of one accord. And with these traditional attributes they work peacefully with one another.

Traditionally, they belief strongly that their gods shield them. New yam festival is one of the highest feasts which they celebrate yearly in elaborate manner apart from other deities. Ufeji Oku/Iwaji is a celebration of the introduction of New Yam and ushering out the old yam from the community and thanking gods of the land.

The festival proper normally takes place immediately during the harvest period towards August break when rain has reduced. To enable people to participate very well, the community normally has a calendar of the festival/feast and market days Okafor (2005: 137) stated, moreover since the yam is the principal crop in agriculture, the new yam festival marks the climax of the year calendar so that it is both the beginning and end of years.

The preparation starts from seven months called Onwa asaa as it is applicable in Igboland. The diviners for this occasion are in two sections – one at Agulu Enu and another at Agulu Ndida, each consults the deity about the oncoming festival and the future of the town and mishap. Not all the feasts are cerebrated specially like the new yam festival. The inquiry from the diviners gives them the focus of the festival and this festival is handed down from one generation to another. The inquiry shows the diviners the fate of the feast, if the land is free from epidemics, famine, prosperity and death. The result of the inquiry makes diviners to perform a certain ritual to appease the gods according to the effect of the revelation. This "feast" of "ifejioku / Iwa ji" which is called New Yam festival starts in a very low feast within the families, clan with mainly shrine worshippers who decorated themselves with white chalk "Nzu", cam wood (Ufe), blackpud "Uli" and jigida – local beads of different colours. They cook around the shrine eat and drink with the title men and other elders. They exchange pleasantries and play music and their women perform cultural dance in the shrine square and also their men counterpart play Ikoro slit drum which they use to praise red cap chiefs. Sometimes they dance in procession to the rhythm of the music but this happened in the olden days. It is always the moment of joy and excitement for the community. The cerebrations are organized in two phases, the aspect of serious preparation which involves ritual worship with music. Oral history stated that this festival began many years ago by our forefathers and handed down to generation to generation.

The totality of customs, institutions, people's symbol of authority, tradition, beliefs and government became apparent in the journey of indigenes of Agulu through different title taking and rituals before and after the festivals. During these activities and preparation for New Yam festival; the traditional African man beliefs that through this cultural festival the spirit of ancestors are intermediaries. Mbiti (1970) affirmed this thus, "the Living dead are intermediary position between man and gods; and between man

and spirits. Therefore, human beings still keep the relation moving between their living dead and them.

Agulu indigenes focus a lot on the New Yam festival that is Ifejioku, in the sense that indigene whether at home or abroad eats New Yam elsewhere until after the ritual of New Yam festival, because of the beliefs that the ancestor can kill or curse them or bring sickness or mishaps upon their families. It is a very serious feast even some of the Christians obeyed, the law. Some people use to kill goat, share in the killing of cow. Some also kill chicken according to their income levels. They belief that is the festival of the heart beat of the community as a whole. Before this festival proper the week to the day of the festival, the diviners that is the shrine worshippers who are also the titled men use to be the first to harvest their yam and take to the two markets in the community Nkwo and Afor market days in the previous month of July that is Onwa-Asaa in Igbo calendar. Before anybody bring new yam to the market the diviners must have done this rituals, and anybody who disobeyed encounters the spirit of ancestors in action. The diviners bring the yam to the market and perform rituals with the kola nut, yam, hen, etc. together with their members both men and women.

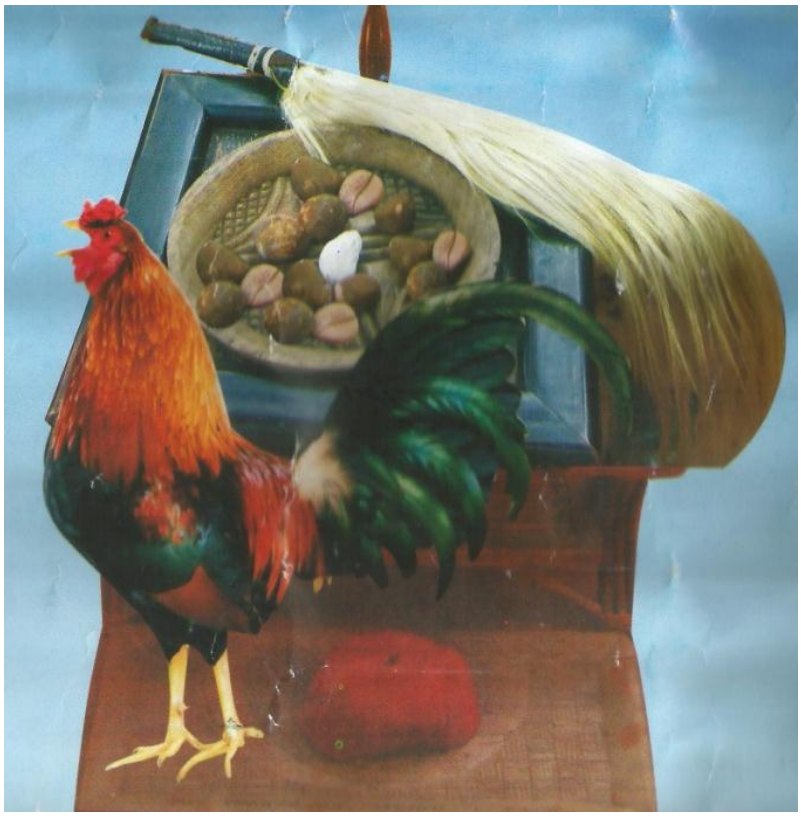


Fig. 1: Sacrileges for Introduction of New Yam Festival

They cook, drink, libate and use chalk to mark strokes on the ground which signify the invocation of ancestral spirits. Prayers and incantations are recited by the chief priest and the elders. They use slit drum and Ufie music to accompany the incantations prayer. The music played is pure instrumental Uche (2005: 120) stated that the performers used to communicate to the gods who they belief manifest themselves through this musical situation. As the men gather in the market square to celebrate the feast, the women from the community now bring yam to present at the market, singing praises to the gods of the land. The elders and the priest appease the gods of the land and harvest, using *opi* (horn) to praise their deities.





Fig. 2: Women sing and bring yam and different kinds of gifts to present at the Nkwo market square

They belief that this period offers them the avenue of communicating, worshipping, invoking, appeasing, transforming to the super natural beings. This process thereby led them to obtain spiritual powers that usually manifested through the diviners that give them the ability to receive visions, revelations, prophesy and the power to heal

infirmity/sickness/ailment. The gods of ifejioku deity is in love with rattle, slit drum and Ufie.

The researcher has observed and participated in the occasion severally and has witnessed the priest making use of these instruments. Omibiyi-Obidike (2014) observed that:

> *from the beginning to the end of the worship, it enlivens the worship environment and propels the state of the body and soul of the priest or priestess ad its devotees in their bid to accessing the supernatural realms and power. This is convincingly possible because music (especially African sacred music) is endowed with the power of attracting the spirit beings and gods to its performance arena. Hence, music in worship is an effective means of accessing the spiritual realms.*

In the same opinion Agbidi (2011) in his own view, stated that:

> *The gods are music lovers and they are moved to be very effective when worshipped with music. As our gods are localized, the music of worship similarly reflects local idioms and local usages. The actual music played on a chosen instrument of worship may be differentiated in style according to the requirement of ritual situations. The ideal of music is recognized by the worshippers of the god or goddess and the music keeps them together while in close communication with the gods* (p. 131).



Fig. 3: Presentation of Yam (Ikpoji occasion) at Nkwo Market Square

Thereafter this introduction of New Yam in the two markets – Afor markets first, followed by Nkwo market that is how these worshippers will go round. After that the traders, the farmers within the community and outside the community can now bring in yam to any market within the community to sell with relax mind. The farmers now begin to harvest their yam.

The New Yam Festival Proper/Music and Dance Performance

Festival begins at early hour of the day with Ufie music that wakes people up from the palace and continues to entertain the community with musical sound. Every family engage themselves in the cleaning of the compound, town square and the slaughtering of the animals meant for the occasion. They prepare pounded yam with egusi soup and any other food for entertainment of visitors and the invitees. This time is when the community perform the social aspects of the festival with music playing all over the community in different town squares. The event involves every member of the community as well as guests invited from nearby communities and beyond. Okafor (1998: 396) affirms that the social aspect of the traditional festival create an avenue for full communal participation which are regarded as being beyond mere recreational outlets but serve as the measures for evaluating a true member of the society. The celebration goes with merry making, visiting, exchange of gifts or food and togetherness. Dancing groups perform at different located squares – market square, village square, etc. There is no particular type of music and dance, the festival day is full of different types of music and dance everywhere in the community. The music could be traditional music by minstrels or contemporary musicians playing high life or some youths playing disco music at a located point. It is music all the way both at home and outside the home with lot of merriment drinking, eating and chatting.

The traditional musicians perform folk songs of entertainment and praises with local instruments such as Ekwe, small silt talking drum, basket rattle (oyo) (Udu) pot and (Igba) side talking drum. The music and dance

activities perform in this festival bring the festivity of the occasion to the climax which marks a day of sightseeing and merriment. The festival is so popular that Governor and other dignitaries are always in attendance.
New dance that were learnt by the young maiden and married women/men usually display during this festival with their body decorated with (Nsu) white chalk, camwood (Uli) and their hair adorn with local beads. All these added beauty to the festival.



Fig. 4. Young people dancing *Mkpokiti*

Music and dance in new yam festivals in Agulu have received maximum attention if compared with other festivals in the community. The festival takes place in every nooks and cranny in Agulu community. It is a communal involvement with musical activities and the festival is known outside the immediate environment the neighbouring community far and beyond are always in attendance because of the different musical performances that attract them for example age grade dance, ozo title men

dance and maiden dance, dancing troupes – youth club dance and other traditional music organization usually feature this time. All for the fun of new yam festival. The masquerades also showcase their dance styles and formation; these also make the whole feast more interesting. The masquerades is belief to be the spirit of the ancestors therefore for the manifestation of the masquerades it means that the spirits of their ancestors are celebrating the new yam festival with the living too and enjoy the music. The masquerade dance brings the spirit of the living and ancestors together in unity. This was one of the reasons for ritual at the beginning of this festival. They use figurative words as they perform their dance which means blessing, healing of the land, prosperity, fruitfulness and tremendous harvest in future.

This view is supported by Vidal (2012: 43) who defines festival as annual event or anniversary in remembrance or commemoration of gods spirit, ancestor, king or historical occurrence. Ogun (1978: 39) also stated that it is as the great artistic institution in traditional Africa. This festival showcases the totality of institution and customs, symbol of authority, tradition and government of the town as a whole. It is also a period of public demonstration of symbol of royalty to the Igwe and his cabinets. Music and dance in this festival cannot be overemphasized. Music and dance are basic element to the festival because of revolving activities. It is full of music making and entertainment in the sense that music wake people up at early hour of the day, reminding the community that the festival have commenced and people should be prepared. People of the community make music that creates attention everywhere. The indigene and visitors moves around for entertainment and exchanging greetings and getting acquainted with each other. The Ufie music that wake people early morning continue to play with Ikoro (big slit talking drum) till dawn calling and praising people by their name.



Fig. 5: *Ufie* and *Ikoro* (Slit Talking Drum) Musical Instruments

It is a thing of joy that remain in their memory. In the olden days during this festival the title men use to dance in procession accompanied by Igba Ndi Eze dance group but not again, Christianity have change many things but cannot face out the festival. Music and dance in this festival has play a utilitarian role in this society. It covers religious, political and social events in the community. Music and dance in this festival brings about unity and conflicts resolution amongst the people. It makes them to seat, chat, eat and drink together. Vidal (2012) further stressed that:

> *When one scrutinizes the events that precede, culminate and terminate with the festival, one finds of human activities and behaviour, sometimes puzzling with their multifaced meaning, met only is the festival, an utistic occasion with deep spiritual values during which individual and societal sentiments are given expression through medium of music, dance, drama, costume, sculpture and other none-verbal mode of expression. It is occasion to cultural reawakening with its attendant to historical values of allusions*

> *of atavistic subject. It the ruin periodic forms of amusements of entertainment and diversion* (p. 49).

The major essence of music and dance in the new yam festival is to make a way for release of grief and tension to support the above Bame (1999) describe dance, which also applies to music in festival as a psychological does for replenishing happiness and joy as well as lessening grief and worry. Music and dance are the chord that strengthen, victory and peace that tie Agulu people in one bunch. The musical performance add colour to the event and highlighted the mood of the festival and popularized it. Though crowd is much but everything is well organized. As it goes on many wish it not to end they want it to continue none stop because of the fond of it and it brings unity, peace, love among the community, that is why some people want the extension of the celebration. The text of the drummer is the communicative role of the music which may be in idiom, proverb analyzing that the festival is coming to an end. Through this festival the norms and values of the community is protected. It also provides communal bases that propagate and protect the community ideas and belief. As earlier stated that the new yam has displaced other feast such as Agwu, Isigwu, Afor, Udo, Idemili Omaliko, Oye and Nkwo all these are idols the community worship. But new yam has taken over every other feast in the community.

Samples of Recreational/Entertainment and Praise Songs.

Text in Igbo **Text in English**

Recreational

Song No. 19: Kuo Lunu Mu Ogene



Kuo lunu mu ogene ka mu nulu ofo

Kuo lunu mu ogene ka mu nulu ofo

Kuo lunu mu ogene ka mu nulu ofo

A ye ye ikuku ebulu ego

A ye ye ye ye ikuku ebulu egoo a ye ye ofo

Ikuku si na anyi amaho ya – a ye ye ofo

Young girls, shout peace, peace

Where there is love there is peace.

Obu uzo si na anyi amaho ya – a ye ye ofo

Eze si na anyi amaho ya a ye ye ofo

Ikuku ebulu ego – A ye ye ye ye

Ikuku ebulu egoo – A ye ye ofo

English Translation

Beat gong for me let me listen ofo

Beat the gong for me let me her the ofo

Beat gong let me listen ofo

A ye ye the wind has carried away the money

A ye ye ye ye wind has carried money

A ye ye ofo A ye ye

The wind said that we don't know him

The leader said that we don't know him ***A ye ye ofo***

Eze said that we don't know him A ye ye

The wind has carried money

A ye ye ye ye wind has carried money **A ye ye ofo.**

Song No. 20: Kwenu Udo



Kwenu udo, - udooo udo ga di

Ebe ifunanya di, ebe afu ka udo ga di

Umu okorobia kwenu udo udooo

Udo gadi ebe ifunanya di ebe afu

Ka udo ga di

Umu aboghobia kwenu udo udooo

Udo ga di ebe ifunanya di ebe afu ka udo ga di

English Translation

Shout peace, peace, for wherever there is love there is peace

There is peace

Young boys, shout peace, peace

Where there is peace, there is love.



Kwenu udo, - udooo udo ga di

Ebe ifunanya di, ebe afu ka udo ga di

Umu okorobia kwenu udo udooo

Udo gadi ebe ifunanya di ebe afu

Ka udo ga di

Umu aboghobia kwenu udo udooo

Udo ga di ebe ifunanya di ebe afu ka udo ga di

English Translation

Shout peace, peace, for wherever there is love there is peace

There is peace

Young boys, shout peace, peace

Where there is peace, there is love.

If our mate won't go to war

Who should go to war

War is not fight, which mother fight for her child.

War is not fight, which father fight for his child.

Elderly women that are in the house should bring food to the combatant.

The girls that are in house should fetch and bring water.

Praise Songs

Song No. 30: Amuma N' Ese Nigwe



Amuma n'ese nigwe

Amuma Godwin Ezekwem oo

Onyelu anyi akwukwo ego na- abo n'a iri na ise

Si ka anyi dejelu ndi oyibo leta na ofu na ofu

Onye oma Godwin Eze oyibo

A e – e egwu elueijee mmm

If our mate won't go to war

Who should go to war

War is not fight, which mother fight for her child.

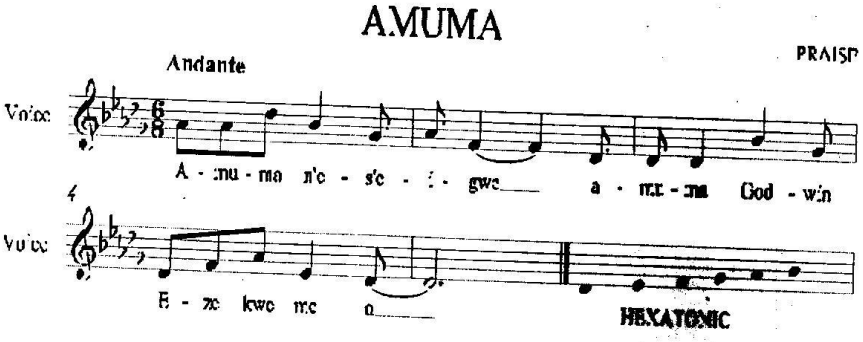
War is not fight, which father fight for his child.

Elderly women that are in the house should bring food to the combatant.

The girls that are in house should fetch and bring water.

Praise Songs

Song No. 30: Amuma N' Ese Nigwe



Amuma n'ese nigwe

Amuma Godwin Ezekwem oo

Onyelu anyi akwukwo ego na- abo n'a iri na ise

Si ka anyi dejelu ndi oyibo leta na ofu na ofu

Onye oma Godwin Eze oyibo

A e – e egwu elueijee mmm

If our mate won't go to war

Who should go to war

War is not fight, which mother fight for her child.

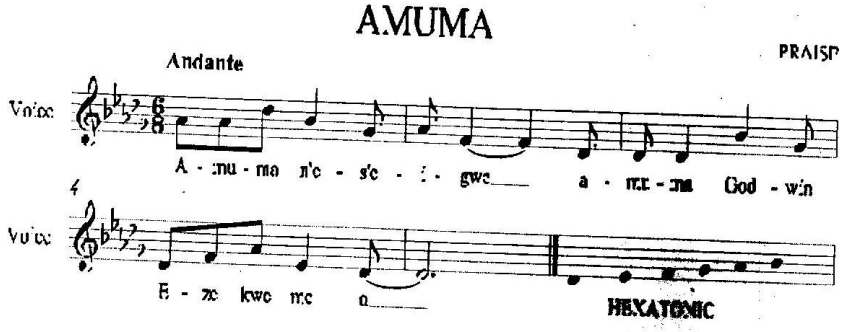
War is not fight, which father fight for his child.

Elderly women that are in the house should bring food to the combatant.

The girls that are in house should fetch and bring water.

Praise Songs

Song No. 30: Amuma N' Ese Nigwe



Amuma n'ese nigwe

Amuma Godwin Ezekwem oo

Onyelu anyi akwukwo ego na- abo n'a iri na ise

Si ka anyi dejelu ndi oyibo leta na ofu na ofu

Onye oma Godwin Eze oyibo

A e – e egwu elueijee mmm

English Translation

Godwin Ezekwem the lighting in the sky

Who gave us two hundred and fifteen naira asking us to write to the expatriate one by one.

Godwin is good and he is like a king to the expatriates.

Song No. 31: Okorobia Di Mma oo

English Translation

Shout peace, peace, for wherever there is love there is peace
There is peace
Young boys, shout peace, peace
Where there is peace, there is love
Young girls, shout peace, peace
Where there is love there is peace.
The song is preaching peace so as to make for progress development and prosperity in the society.

Recreational Song

Kuo lunu mu ogene ka mu nulu ofo
Kuo lunu mu ogene ka mu nulu ofo
Kuo lunu mu ogene ka mu nulu ofo
A ye ye ikuku ebulu ego
A ye ye ye ye ikuku ebulu ego a ye ye ofo
Ikuku si na anyi amaho ya – a ye ye ofo
Obu uzo sin a anyi amaho ya – a ye ye ofo
Eze si na anyi amaho ya a ye ye ofo
Ikuku ebulu ego – A ye ye ye ye

Ikuku ebulu ego – A ye ye ofo

English Translation
Beat gong for me let me listen ofo
Beat the gong for me let me her the ofo
Beat gong let me listen ofo
A ye ye the wind has carried away the money
A ye ye ye ye wind has carried money
A ye ye ofo A ye ye
The wind said that we don't know him
The leader said that we don't know him A ye ye ofo
Eze said that we don't know him A ye ye
The wind has carried money
A ye ye ye ye wind has carried money A ye ye ofo.

English Translation
Beat the gone for me let me hear the ofo
Beat gong let me listen ofo
A ye ye ye the wind has carried away the money
A ye ye ye ofo A ye ye
The wind said that we don't know him
The leader said that we don't know him
Eze said that we don't know A ye ye ofo
The wind has carried mone A ye ye
A ye ye ye ye wind has carried money A ye ye ofo
Solo Ugogbe Eze Chili anyi gaba o-o-o-o
Chorus Onye Oma
Solo Ugogbe Eze Chili anyi gaba o-o-o-o
Chorus Onye Oma
I chichi anya chita anyi, I ga achi ozo
Chorus Onye Oma
Solo B e k e e

Chorus Onye Oma
Solo B e k e e
Chorus Onye Oma
Praise song to the king
Mirror king, rule us go
good person
Mirror king rule us go
good person
If you rule us, rule us well you will rule again
good person
Solo B e k e e
good person
Solo B e k e e
good person

Modernity

With the introduction of Christianity in Nigeria, some of our culture is fading out. Worshipping of some of these idols are no longer invoke or noticeable because some of the deity worshipers are dead and some have been converted to Christianity. Some of the activities of the new yam festival have been tampered with, because most people take their yam to church for the priest to bless instead of going to the shrine or waiting for the diviners to bless the yam before eating. Some do not participate again in the ceremony or killing of any animal for the occasion. Though the breeze of Christianity is real, the community still participates fully with greater percentage turnout. The worshippers still carryout their rituals, and nobody sell yam in the market until the ritual is performed.

Christianity affects the aspect of different groups of dance in this feast such as maiden dance and Egwu Nidchie are no more featuring at the shrine square but in town hall, school field, church field or big village civic center, but not all the dance feature again like in the olden days. Every activity is

now in the town hall but not all the dance again like in the olden days. Christianity has lessened some of the activities. The costumes of the dancers are modernized, and their dancing step has change in compliance to the Christian believe. The dancer wear complete gown not jigida and pet skirt but full cover now. They dance modern Nigeria dance with different dance styles full of different modern steps.

And this modern styles or introduction of new steps of dancing has brought new yam celebration into popularity.

Summary

Cultural belief is one of the elements that bind the community together. Every town has their culture that keeps them together like in Yoruba land, they have a lot cultural attribute that keep them surviving anywhere they found themselves. It is through this festival that Yorubas culture strives. Likewise any other community including Agulu community, the music performed during the festival exhibits the most attributes of culture of the people and community at large. Music and dance performance is capable of influencing and change completely the life of the people in the society (Akpabot 1966: 40). Okafor (2005: 89) observes that traditional music is the expression that characterizes or given identity to many societies. It is actually the case with Agulu community as in their song text instrumentation and dance styles – acrobatic dance shows their cultural identity.

Recommendations

Having gone through the functional performance of music and dance in Agulu New Yam festival. It was observed that Ufie music and Ikoro a big slit talking drum were the pivot of the festival. The Ufie cultural music and Ikoro, talking drum play a vital role in the celebration. The music appears to be the most attractive and interesting in the scenario of New Yam festival. The researcher suggested that the festival should be given a maximum attention so that Ufie and Ikoro cultural music should be retained. The

players of these instruments are mainly the elderly and it is recommended that the young ones should be trained on the use of these musical instruments in order to sustain the cultural heritage.

Thirdly, government should therefore make a provision for the studying of our local instrument in the schools, especially the vital ones. So that African cultural heritage can be sustained for the future generation. More youths should be sensitized to join different groups of dance, so that our cultural heritage will continue to grow and make known to the public.

Conclusion

Music and dance are inseparable. The new yam festival cannot perform without music and ritual, that is the basement were the whole celebration lies. In Africa society no festival can go accapella. Most people return home because of the new yam festival activities such as masquerades dance and different kinds of music performance. According to Ebighgbo (2005: 134) music is used to achieve the transformation of changes in social status such as title-taking, which are mostly between the initiate and the initiated, have only a single music prevalent the *oja* music and this is solo. Therefore, no festival can stand without music performance. It is music that made a festival to have a name, music elevate religion and transformed the diviners to have relationship with their gods or goddess, and thereby having vision of the future occurrences. Communication of dance and music move together and they are the route way of the town and community's basement of unity and conflicts resolution. Though Christianity and modernity is eating deep into the activities of African culture. Music and dance performance but a change in mindsets toward the modernity will help in preserving our culture today.

References

Akpabot, S. (1986). *Foundation of Nigerian Traditional Music Printed in Great Britain.*

Bame, K. (1991). *Profiles in African Traditional popular cultures: Consensus and conflict.* Dance, Drama and Funerals. New York: Clear Type World Press.

Basil Ike Obiekezie Account of Some Historical events in Agulu Custom Governance. Printed and Bound in Nigeria by Chumez Enterprises Enugu.

Mbiti, J. S. (1970). *The Prayer of African Great Britain City.* https://www.theway.org.uk/back/23Shorter.pdf. Retrieved 20/11/2018.

Ogunba, O. (1978). *Traditional African Festival A. (ed) Theatre in Africa.* Ibadan: University Press.

Okafor, R. C. (1998). *Nigerian People and Culture.* Enugu: New Generation Ventures Ltd.

Okafor, R. C. (2002). 'Festivals as Purveyors of information in Igbo culture'. In R. C. Okafor and L. N. Emeka (eds) *Nigeria Peoples and Culture.* Enugu: New Generation Books.

Omibiyi – Obidike (2014). *African Musicology: Past, Present and Future.* Ile – Ife: Timade Ventures.

Uche, M. A. (2005). Music in Ulo Festival of Asaba. *A Journal of Association of Nigerian Musicology,* 1(2):125

Ugene (1987). *The Annual Magazine of Agulu,* Vol. 1, p. 11.

Vidal, A. O. (2012). *Essays on Yoruba Musicology (History, Theory and Practice)*, Ile – Ife, Nigeria: Obafemi Awolo University Press.

Vidal, T. (1979). The Role and Function of Music at Yoruba Festival. *African Musicology: Current Trends* Festschrift Presented to J. H. K. Nketia.