

INDIGENOUS SONGS AS TOOLS FOR SOCIALIZATION: A CASE STUDY OF THE ANGLICAN CHILDREN'S MINISTRY, ONITSHA

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Introduction

Socialization in the context of this study is the process by which individuals acquire the knowledge, language, belief, social skills, and values to conform to the norms and roles required for integration into a group or community. It is also defined as “the process of learning how to live in a way acceptable to one’s own society, said especially about children” (<http://wiktionary.org>). In this process, the individual internalizes the norms and ideology of the society. It encompasses both teaching and learning and is, thus, the means by which social and cultural continuity is attained.

A child is like an empty vessel that is gradually filled in with the necessary social repertoire. The childhood period is therefore very crucial in that what forms the behavioural pattern of one’s life is the learning experiences garnered during his/her formative years from various agents of socialization. The agents of socialization include the home, peer group, school, church, internet and so forth. The content of his/her training/education should be in accordance with the specifications of his/her culture so as to participate actively in its society, since values vary from culture to culture.

Among the Igbo of Nigeria, high premium is placed on children. The training of a child is believed to be a collective effort of the community, which is reflected on the popular Igbo adage – *ofu onye a naghi azu nwa*, meaning that “one person does not train a child”, because the child is meant to be an active participant of his/her society. The Igbo also utilize both corporal and non-physical methods of discipline in training children, whereas in the Western world, corporal discipline is

regarded as child abuse. In recent times, many families in Igbo have turned to English-speaking homes; giving little or no consideration to speaking in Igbo. Also, some principles and theories of some Western psychologists have been sheepishly adopted in some schools in Igbo land but without considering their relevance to the values of the people. No doubt, culture is not static but dynamic, as a result of external and internal influences. These influences should modify rather than bring a total change in cultural practices.

According to the Conference of Churches, 1937, in Okafor (2005), Education is defined as:

A process by which the community seeks to open its life to all the individuals within it to enable them take their part in it. It attempts to pass on to them its culture including the standards by which it would have them live. Where that culture is regarded as final, the attempt is made to impose it on the younger minds. Where it is viewed as a stage in development; younger minds are trained both to receive it and to criticize and improve on it. (p. 46)

In the same view, Onuora-Oguno in Esimone and Ojukwu (2014) agrees that, “education has been portrayed by many sociologists and educationists to be an experience which bothers on people’s culture, and which through learning prepares an individual for adult life in his particular society” (p. 40). However, adult life in a particular society includes their occupation and conformity to the norms and values of that society, with musical practices of that society inclusive. Geographical location of an area has great influence on the life activities of the people who dwell in it. The occupation and content of education of a child born into that society is, to a great extent, determined by its environment. A fulfilled life of an adult in the society depends on his upbringing as a child, in conformation to the societal demands. For example, the major occupation of those living in the riverine areas of Anambra State is fishing and farming. Because these areas are surrounded by water, the means of transportation is majorly by water. A child is taught how to swim, paddle the canoe and fish. He learns through observation, apprenticeship, imitation and active participation. He is also taught how to produce some of the tools used in his environment, as well as musical instruments like the pot drum, which is made of clay. Fafunwa in Akumah (2013) outlines the goals of traditional education as follows:

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- i. *To develop the child's latent physical skills.*
- ii. *To develop character.*
- iii. *To inculcate respect for elders and those in position of authority.*
- iv. *To develop intellectual skills.*
- v. *To acquire specific vocational training and to develop a healthy attitude towards honest labour.*
- vi. *To develop a sense of belonging and to participate actively in community affairs.*
- vii. *To understand, appreciate and promote the cultural heritage of the community at large. (p. 258)*

Education is regarded as successful and effective when the above mentioned goals are achieved.

Indigenous Music

Music is said to be a universal language in the sense that it forms part and parcel of virtually all the cultures of the world. Every culture has different ways of organizing music to suit their environment, occupation and experiences. According to Okafor (2005):

It is essentially a human activity denoting or expressing human emotions and the relationship of the emotions to the environment... in its truest sense, it cannot exist without man... Since each culture has its own collective or individual experiences, ideas, outlook and environment, the organization of sounds into music does vary from culture to culture. (pp. 383 & 384)

However, this, by implication, is that what seem to be organized sounds that please the ear in one culture might be regarded as unorganized sounds by another culture. In other words, what is music in one culture might not be regarded as music in another culture. The music characteristic of a culture is known as folk, traditional, indigenous music of that culture. Onuora-Oguno (2006) adds thus, "the traditional music of a people is to a great extent, a mirror of their culture" (p. 90). Okunade (2011) also informs that if these indigenous music are not sermonizing,

they are talking about history, events, and about the subjects in the present modern educational system. Because they are rendered in indigenous languages, when they are used as instructional materials to teach the children, it makes them understand, appreciate and promote their cultural heritage.

Indigenous Music as a Tool for Socialization

As earlier mentioned music education in the African context surpasses acquisition of musical knowledge and skills but extends to knowing vastly about the individual's society, which includes culture, history, moral instruction and so forth. Agu (2015) posits that the 'Indigenous Knowledge System' of music education and practice provides every Nigerian child the opportunity to explore and experience the moral, social, cultural and entertainment values of music and musical practices at all times.

However, music, which is an integral part of virtually every culture of the world, plays very important roles in cultural transmission. Okunade (2011) asserts that:

Learning first takes place under the roof of a child's parents. The child learns about his immediate environment while watching through the activities that go on within his immediate society. He appreciates the cultural values of the society as he grows and interacts with people of the community. Folk songs are one of the tools used in achieving the aforementioned. (p. 31)

A child begins to experience music right from birth, during which cradle songs are sung to the child so as to lull it to sleep, to stimulate laughter and so on. Music's role also in a child's all-round development—cognitive, affective, psychomotor and moral cannot be overemphasized. Plato in his writings, according to Bonds (2003), commented that a successful blend of education involving music and gymnastics is vital to the development of a righteous human being; that playing the right kind of music could produce a well-rounded individual, while the wrong type would cause violence, instability, and even insanity.

Since music is a form of cultural expression, what is music to one culture may not be regarded as music in another culture. Values, ideas and ethics differ as well among different cultures of the world. For instance, some cultures believe in

flogging a child who misbehaves, while some would regard that as child abuse. Therefore, the right kind of music in a society is the music that reflects the cultural values of that particular society.

Theoretical Framework

This research work is anchored on social learning and psychoanalytic theories of socialization and moral development. The social learning theory stems from the works of John Locke and the behaviourism of Watson, which states that human beings are like blank slate on which the society writes the experiences for the individual. Based on this theory, Anene (2001) asserts:

The family, the social class, the institution and the culture into which one is born determine, to a great extent, the life of an individual. Moral behaviour is socially learned. It is initiated through direct teaching, modelling and imitation; it is maintained by positive reinforcement. The person eventually internalizes these behaviour and they become part of him or her. This view holds parents most accountable for early moral teaching through child-rearing practices. (p. 120)

For the psychoanalytic theory by Sigmund Freud, what is moral is that which is socially sanctioned and that which the individual internalizes through identification with his or her parents.

According to psychoanalytic view, human beings are driven by irrational impulses which must be controlled through social prohibitions. In their view, the agents of social control must intervene at a very early age to introduce necessary restraint and conforming behaviour...The mechanism by which values are acquired is identification with parental views and internalization of cultural norm. An individual is a creature of his biological descent and of his physical and human environment... He can, to an extent, create, manipulate and introduce changes in his environment due to his potential and creative abilities. But an individual is greatly influenced by his environment. (Anene, 2001:120 - 121)

Music's impact in child's education is widely accepted by virtually every culture of the world. Education on the other hand, from the various definitions cited in this work, is centred on culture, so that an individual can meaningfully participate in his society. Training an Igbo child using western folk songs like 'London bridge is falling down', 'twinkle, twinkle little star' and so forth; which are not culturally relevant to the Igbo society will make the child become culturally alienated and also threaten the perpetuation of the Igbo culture. The use of indigenous music in the upbringing of an Igbo child will help in achieving the goals of traditional education as listed by Fafunwa in Akumah (2013).

The Anglican Children's Ministry

The Anglican Children Ministry in the entire Dioceses of the Church of Nigeria, Anglican Communion, began in 1958 by a group of Anglican boys who were under apprenticeship as traders. They started gathering by the street corner within Odoakpu District, Onitsha (the particular street not known), to pray. The group that bore no name later fizzled out because their masters did not know what their mission was, and thereby were not in support of their gathering.

In 1962, another group known as the Anglican Store Boys Association (ASBA) emerged and was gathering every evening to pray at no 2 Ogalonye Street, Odoakpu, Onitsha. In those days, apprentices slept in stores/warehouses so as to guard them from being broken into by thieves. Because of that they were tagged "oke store" meaning "store rats". When some of their masters and some other parents residing around saw that there was light in that gathering, they started allowing their children to join those apprentices in praying. The group continued to increase in number and longed to spread across Onitsha and beyond but their name seemed to be a hindrance to their progress. They later changed their name to the Anglican Praying Association (APA) and were fully recognized in 1974 by the late Bishop L. M. Uzodike; the then Bishop of the Diocese on the Niger. In 1984, APA was established both in Kano and Kaduna Dioceses.

Furthermore, the need for a more suitable name that will vividly define the objectives of the APA and help in selling their vision to other Anglican Dioceses in Nigerian arose. In 1989, Reverend T. I. Umeh, now a Venerable came up with the name 'Anglican Children's Ministry' (ACM) and it was approved by the late Most Rev. Dr. J. A. Onyemelukwe. Their motto changed from "Watch and Pray" to

“Catch Them Young for Christ”, having the biblical backup, “train up a child in the way he should go, and when he grows he will never depart from it.” (Proverb 22: 6). This is in accordance with his assertion, “a child in his mind is restless, curious, credulous, literal, and imaginative... Children retain eighty percent (80%) of what they see and hear.” (Nduka, 2013: 34)

The vision of the ACM is not a fruitless one. The author has carefully observed that the majority of those that grew up in the streets of Odoakpu; who passed through the ACM were never involved in any of the illicit practices in the streets. The good characters inculcated in them are made manifest wherever they find themselves.

Music’s role in achieving the main objective of the Anglican Children’s Ministry, which is raising godly children, is very significant. “Children thrive on music; it is one of the vehicles for learning in early childhood” (www.kindermusic.com/about/Why-kindermusic). The focus of this paper is on their songs which are learnt by rote. However, these songs, whose texts are mainly in Igbo and reflect the goals of traditional education enumerated above, are now seen as no longer fashionable by many. The songs are posed with the danger of going extinct, as they are gradually being replaced by Christian Western contemporary songs. Writing on the influential power of music, Glennon in Onwuekwe (2006) states:

Music can do many things and have many desirable results. It can stimulate or soothe the mind, help towards a wider education, or at least, a wider mental perspective. It can gently plough the mind so that it will be more receptive to the seeds of learning; it can find response in disciplined physical action. Music can comfort the lonely and the sick, awake pleasant memories in the old, delight the young and lull a child to sleep. (p. 2)

The ACM songs collected are categorized under the following themes:

- Obedience
- Love/Peace
- Soberness
- Focused Life

- Honesty/Righteousness
- Hard Work
- Purity/Chastity

Song on Obedience
Song No. 1

Mgbe Nne Gi Na-Abara Gi Mba
 (When Your Mother Rebukes You)

Doh is G

m . s : s . m | d . d , d : s₁ . s₁ | m : r . r | r : | r . f : r . f | r . r , r : s₁ . s₁

M-gbe n-ne gi n'a-ba-ra gi m-ba, e - we-l'i-we, m-gbe n-na gi n'a-ba-ra gi m-ba,

4 | l : s . s | s : | m . s : m | d . d : s₁ | m : r . f | f : . m

e - we - l'i - we, ru - b'i - si di nwa-yo n'o - bi o - cha, o -

7 | m : d . d | m : m . r | t₁ : r . r | d :-

nye a - hu - ru n'a - nya k'a - n'a - ba - ra m - ba.

<i>Mgbennegi na-abaragimba,</i>	When your mother rebukes you,
<i>Ewelaiwe.</i>	Do not be angry.
<i>Mgbennagi na-abaragimba,</i>	When your father rebukes you,
<i>Ewelaiwe.</i>	Do not be angry.
<i>Rube isi, di nwayon'obiocha,</i>	Be obedient, be calm in good heart,
<i>Onye ahuru n'anya ka a na-abaramba.</i>	One that is loved is rebuked.

This song emphasizes on the importance of obedience to parents; that children should not get angry when they are rebuked by their parents. Children are meant to understand that parental discipline is an expression of love. It is also

believed in Igbo land that a child is not trained by one person. Parents, in this context, exceed the biological parents but any elderly person. This song is also based on the fourth of the Ten Commandments that God gave to Moses for the Israelites as contained in the Bible – “honour your father and your mother so that your days may be long”.

Song on Love/Peace
Song No. 2

Ị Na-Achọ Idebezu Iwu Chineke?

(Do You Want to Keep All God's Commandments?)

Doh is G

Ị n'a - chọ i - de - be - zu i - wu Chi - ne - ke, Ị g'a - hụ kwa o - ny'a - gba - t'o - bi gi

n'a - nya. Ị n'a - n'a - nya. E - wo! Ị g'a - hụ Chu - kwu n'a - nya, Ị

chọ u - do n'ụ - wa, I - ji go - si na Chu - kwu dị m - gbe ni - le. E - wo! Ị g'a - ni - le.

Ị na - achọ idebezu iwu Chineke?

Do you want to keep all God's commandments?

Ị ga - ahụ kwa onye agbata obi gi n'anya.

You must love your neighbour.

Ewo! Ị ga - ahụ Chukwu n'anya,

Ewo! You must love God,

Ị chọ ọdo n'ụwa

You seek peace on earth,

Ị jìgosi na Chukwu dị mgbè nile.

To show that God exists eternally.

Having known that life does not end here on earth or that the earth is not our permanent place of abode, there is eternal life which one spends either in heaven or hell fire. Anyone who wishes to spend his eternity in heaven must adhere to God's commandments. This song informs us that for one to keep God's commands, he/she must show his love for God through loving and living in peace with all men.

Song on Soberness

Song No. 3

Mgbe I Na-Eri, Mgbe I Na-Aniụ

(While You Dine, While You Wine)

Doh is G

m . d | s :- | -: m . d | s :- . f | m :- . s | s : m . m | f : m . r | d . d : d | : . m

 Mgb'i-n'e - ri, mgb'i-n'a - niụ nwa-nnem, e - che-fu-na Chi-ne-ke ke-re gi. I-

4 | m . m : m . r | r : . r | r , r . r :- , r . - . m | m : . s | s : m . m | f : m . r | d . d : d |

 ga n'i-ru bu n-du, I - la-gha chi a-zu bu o-nwu, e - che-fu-na Chi-ne-ke ke-re gi.

Mgbe I na-eri,
Mgbe I na-anị, nwanne m,
brother, Echefuna Chineke keregi
Igan'iru bu ndu,
Ilaghachiazu bu onwu,
Echefuna Chineke keregi

While you dine,
 While you wine, my
 Do not forget God your Creator.
 Forwardness is life,
 Backwardness is death,
 Do not forget God your Creator

This song calls for sober reflection. It teaches that when things are going on well with us, we should not lose focus. We should always have it at the back of our

minds that whatever we are or have are for a purpose, which is to please God. Forward ever, backward never.

Song on Focused Life
Song No. 4

Na-Aganu N'iru
(Keep Making Progress)

Doh is G



N'a - ga - nu n'i - ru, N'a - ga - nu n'i - ru, n'i - ru, n'i - ru, u - mu Chu - kwu;

n'a - ga n'i - ru, n'i - ru, n'i - ru, u - mu Chu - kwu; n'a - ga n'i - ru.

Na-aganu n'iru,
Na-aganu n'iru,
N'iru, n'iru umu Chukwu
Na-agan'iru,
N'iru, n'iru, umu Chukwu.
Na-agan'iru,

Keep making progress,
Keep making progress,
Progress, progress, children of God,
Keep making progress,
Progress, progress, children of God.
Keep making progress.

The lesson in this song is that as children of God, we ought to make progress because God abhors backwardness and stagnation. It encourages us to be focused and not be discouraged or distracted by anything. Progress in life entails working hard to improve ourselves and others on daily basis.

Song on Honesty/Righteousness
Song No. 5

Ezi Omume
 (Righteousness)

Doh is C

E - z i o - mu - me, e - z i o - mu - me, e - z i o - mu - me, yi ri e - z i o - mu - me ḍi - k' u - we.

5 | 1 :- | - . d' : t . l | s . d' : s . s | d' : s | f :- | l . s : s . f | m . s : s . s | l : s

G̣i e - z u - l' o - r i, e - z u - l a o - r i, G̣i a - g b a - l' a - m' ụ - g h a, a - g b a - l' a - m' ụ - g h a,

9 | l :- | l . d' : t . l | s : s . d' | s . s : s . m | f : l . l | s . l : s . f | m : f . r | m :-

G̣i h ụ n w a n - n e g̣i n' a - n y a n - k e k a - c h - s' i - b e y a, n w a n - n e m y i - r i e - z i o - m u - m e ḍi k' u - w e.

<i>Eziomume, eziomume, eziomume,</i>	Righteousness, righteousnes, righteousnes,
<i>Yirieziomume ḍika uwe.</i>	Clad yourself in righteousness.
<i>G̣i, ezunaori, ezunaori,</i>	Do not steal, do not steal
<i>G̣i agbanaamaugha,</i>	Do not bear false witness.
<i>Agbanaamaugha,</i>	Do not bear false witness,
<i>G̣i h̄nwannegi n'anya</i>	Love your neighbour,
<i>Nkekachas̄ibe ya,</i>	Most importantly,
<i>Nwanne m yirieziomume ḍika uwe</i>	my brother, clad yourself in righteousness.

Honesty is the best policy. The song teaches that one should not steal, tell lies or bear false witness but should rather show love by exhibiting honest attitudes.

Song on Hard Work
Song No. 6

Na-Alunụ Olu
 (Keep Working)

Doh is G

N'a -lụ - n'ọ - lụ, N'a -lụ - n'ọ - lụ,
 A'yi g'e - nwe_m-me - ri,

7 Ji - s'i - ke n'ọ - lụ,
 A'yi g'e - nwe_m-me - ri, A'yi g'e - nwe_m-me -

13 O - ny'ọ - lụ nwe - l'ụ - gwọ
 ri, A'yi g'e - nwe_m-me - ri,

Na-alunụolu ,
Anyiga-enwemmeri
Na-alunụolu ,
Anyiga-enwemmeri
Jisiiken'olu
Anyiga-enwemmeri

Keep working,
 Victory is ours,
 Keep working,
 Victory is ours,
 Be courageous
 Victory is ours,

*Onye ọlunwereugwo,
Anyịga-enwemmeri*

A worker has a reward,
Victory is ours,

This is a song of encouragement for hard work. It informs that reward and victory await a hardworking person. One should never relent in working.

Song on Purity/Chastity **Song No. 7**

Arụ Gị Bụ Ụlọ Nsọ Chineke (Your Body is the Temple of God)

Doh is F

A - rụ gị_ bụ ụ-lọ_n sọ_ Chi-ne-ke_ E - me-rụ-kwa-l'ọ- nwe

5 |m:-:m| s :-:m:- | f :-:f| m:-:r:- | d :d :s| | -:-:m | r :r :r | t:-:r:- | d :-: | :-: |

gi. A-rụ gị_ bụ ụ-lọ_n sọ_ Chi-ne-ke_ E - me-rụ-kwa-l'ọ nwe gi.

*Arụgị bụ ụlọnsọ Chineke,
Emerụkwala onwe gị.
Arụgị bụ ụlọnsọ Chineke,
Emerụkwala onwe gị.*

Your body is the temple of God,
Do not defile yourself.
Your body is the temple of God,
Do not defile yourself.

The song enjoins one to desist from any form of defilement because the human body is the temple of God, where His Spirit dwells. That premarital, extra-marital or any form of sexual activity outside marriage should be avoided.

The behavioural pattern of an individual is a reflection of his learning experiences in his childhood period. The texts of these songs reflect the ethical values of Igbo culture. They also reflect the aims of traditional education. When these songs are used as instructional materials in training children, they will grow to become active participants in their societal affairs.

Conclusion

Culture is a people's way of life, basically their language, belief, symbols, values and norms that are handed down from one generation to another through the process of learning. The cultural elements are transmitted through the process of socialization. Music is integral with culture. Music education in real African sense is beyond acquiring musical knowledge and skills but encompasses acquiring vast knowledge about the individual's society, which includes culture, history and moral instruction. Among the Igbo, music education plays vital role in socialization. Concentrating alone on Western music methods and practices makes an individual culturally irrelevant to his society. I recommend that beyond documentation of the indigenous music both in sound and prints, they also need to be made accessible through every available means including the internet and social media.

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