**INTRODUCTION**

Music is a worldwide phenomenon practiced all over the world. Though not easy to define, yet historically most people have recognized the concept of music and generally agreed on whether or not a given sound is musical. Different views have been postulated on the concept of music. Music being the art of arranging and manipulating tones melodically, rhythmically and harmonically in a systematic succession of notes in concord and discord, antecedent and consequent, conjunct and disjunct motions, sequentially or in fragmentations including the inclusion other musical elements such as duration, pitch, dynamics and expression techniques, tone colour, texture and structure, texts and performance medium - as inspired by the composer which when sung or played (vocally or instrumentally or both) appeal to the hearers/listeners. Ibekwe (2009:182) viewed music as an age-less tradition which cuts across all generations. Its longevity is sustained by its unqualified relevance to the life of the people. Longman Dictionary of Contemporary English New Edition for Advanced Learners (2009:1150) defined music as a series of sounds made by instruments or voices in a way that is pleasant or exciting. As the art of writing (as in composition) or playing (as in performance) a set of written marks representing music and or paper with the written marks on it (as in music score). Idolor (2002:54-55) opined that;

The concept of music as a phenomenon varies from one society to another depending on the role it plays, the peoples’ degree of exposure to what constitutes its practice and the level of its integration with the socio-cultural activities of the people that own it. There are societies where music plays very important roles such as the authentication of a core event or rite, and it features in several regular activities in the society that require the services of music. Others have a wide diversification of its practice to include singing, dancing, instrument playing, instrument construction, training and other world cultures. Ironically, music has different meaning in different society of world culture even within the same society. These depend on how music is perceived by individuals within a society and ability to interpret correctly its message. Okwilagwe (2002:105) cited Walter (1996) that;

**ARTICLE INFO**

<table>
<thead>
<tr>
<th>Article History:</th>
<th>ABSTRACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received 25th October, 2019</td>
<td>ECG describes the electrical activity of the heart and represents the graphical wave through which a physiologist can identify diseases of the heart. ECG consists of five waves such as P, Q, R, S and T wave. An ECG signal contaminated with noise. The noise is removed by digital band pass filter. There are many algorithms for calculating heart rate. Pan-Tomkins algorithm is one of them which gives more accuracy to heart rate than any other algorithms. Pan-Tomkins algorithm has been used to identify the R peak. At first low pass filter has been used to remove the high frequency. Then high pass filter has been used to remove the low frequency. The derivative filter, squaring function, moving window function and threshold method have also been used to identify it. Finally R peak is detected. After that heart rate is being calculated from R-R interval emitted from the signal. Average amplitude of R-wave and total number of R-peak are being calculated from the signal.</td>
</tr>
<tr>
<td>Received in revised form 09th November, 2019</td>
<td></td>
</tr>
<tr>
<td>Accepted 27th December, 2019</td>
<td></td>
</tr>
<tr>
<td>Published online 31st January, 2020</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key words:</th>
<th>Citation: Enoh, J. OKAFOR (PhD), 2020. “Music As Communication”, Asian Journal of Science and Technology, 11, (01), 10677-10684.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Electrocardiograph (ECG), ECG Data, Pan-Tomkins Algorithm (PTA), R peak, Heart rate</td>
<td></td>
</tr>
</tbody>
</table>
Music has been one of the most important and expressive human activities in all cultures around the world for thousands of years. Music has been effectively coupled with words in chants and songs, and vocal music has been an important accompaniment to worship, work, recreation, and a broad spectrum of other activities. A major advantage of music is that it can reflect and enhance human moods, emotions and activities, even though it cannot communicate specific ideas or thought without the help of words. But music, with or without words has shown itself to be capable of providing specific and direct comment on the people and cultures from which it came and it is this aspect of music and its history that is enlightening to succeeding generations. The variety of styles and types of music that have evolved over the centuries is highly impressive as evidence of human ingenuity and imagination.

Onwekwe (2006:232) on the other hand, observed that, it is the composer that alerts the citizens of the happenings of the society. The composer really forces the event or the element of change into the ears of the people through his music. His music can be heard while in the bathroom, in the kitchen, in the toilet, while driving, while eating, in fact while indulging in almost every activity in life. According to Akpakpan (2010:49-50), ‘music serves to assist in the process of communication and enabling people to function together more effectively. It provides a means of expressing a wide variety of human feelings, love, sadness and a sense of belonging which people sometimes find difficult to verbalize. Adesokan (2001:32) opined that, music is a connecting line between cultural value and political life. It is vital to the maintenance and persistence of political system. In corroboration, Okonkwo (2006:171) stated that ‘the loyal Christian sees a particular line of action which induces the view of life with realistic optimism, for one to understand that the future is open and that the present pattern of life can change.. One who is depressed is encouraged through the message of a song texts viewing life that it is not over until it is over’.

Music is a powerful means of communication. It provides a means by which people can share emotions, intentions and meanings even though their spoken languages may be mutually incomprehensible. Through music, one can express his or her deepest emotions and feelings, communicating things that only the soul can comprehend. Music provided a vital lifeline to human interaction thus music can be used to generate infinitely subtle variations of expressiveness by skilled and unskilled composers and performers. Idamoyibo (2007:17) stated that by the very latent nature of music, once one had listened to a song, it will intuitively recur in his memory. This statement lends credence to the fact that human dispositions are affected by certain kinds of communication under certain circumstances, and the reason for the change. The act of communication is usually for a purpose – it is usually directed towards persuading, influencing, modifying and changing the behavior of others. In this regard, music functions as an aspect of informative communication.

**Communication:** The Oxford Advanced Learners Dictionary explained communication as ‘the activity or process of expressing ideas and feelings or of giving people information (p. 290). Put in a simpler way, communication can mean ways of sending information especially using music, radio, telephone, computers, and cinema to communicate or the way people express themselves so that others will understand. Nnanyelugo (2005:210) opined that communication is the art, science and technology of routing a message to the target audience in order to evoke a response from the audience and compel desired action. Central to this process is the issue of feedback, which enables the communicator that is, the encoder, to ascertain fidelity of a given communication offering. According to Ikpe (2000:97), communication is the process of creating, transmitting and using information to influence the behavior of other individuals and be influenced in return. In communication people use looks, sound, gestures and pictures as basic means of communicating with each other. Communication could be verbal (vocal as in talking, singing) or non-verbal (instrumental) or when they are expressed through body movement, facial expression or actions without necessarily being expressed in words. Communication may also be the exchange of meanings between individuals through a common system of symbols. Music, as in communication uses musical symbols such as the staff, clef signs, notes, dynamic signs, time signatures and so on apart from texts put together provide and offer a medium of exchange between the composer/musician and the target audience. Another medium through which musical communication are obtained is the voice. Man’s vocal instrument (the voice) as a device of communication represents an apex of physical and intellectual evolution.

It has the potential to express the most basic instinctual demands as well as a range of highly intellectual processes, including the possible mastering of numerous complex languages, each with an enormous vocabulary. Because of the imitative capacity of the vocal mechanism, suitably talented individuals can simulate the sounds of nature in song. The vocal organs permit the production of sound effects, animal noises, bird calls, and amusing high-entropy manipulations of speech. Through man’s vocal instrument information (song and song text) is passed orally from one generation to another including other technological medium such as the radio, television, u-tub and other internet outlets including live concert presentations where musical information are passed. Vocal music utilize man’s vocal instrument (the voice) to send messages through song texts, these song texts may be in vernacular, Queen's English, French or other spoken languages. Language is a medium of communication of ideas or feelings via conventional signs, sounds or marks with distinguishable denotations and connotations (Eme & Mbagwu, 2011:114). Ugwuwe & Ezenwa-Ohaeto cited Stephen, Voorhees & Morris (p.716, n/d) that, language is the expression and communication of emotion, ideas or thoughts between human beings by means of speech and hearing. It refers to the sounds spoken and heard being systematized and confirmed by usage among a given people over a period of time. The use of language in communication illustrates its relationship with the mind. The mind here suggests creativity hence Emenanjo (2000) in Eme & Mbagwu (2011:115) argued that for communication to take place there must be an initiator (the communicator), communiqué (the message), the receiver (that is, the person who is being interacted with), including the mode of communication (language) understandable by both or not necessarily understood by the listener as in music which is considered as a universal language; also certain response is expected from the receiver(s) - feedback. According to Encyclopedia Britannica p. 105, communication takes place when one mind so acts upon its environment that another mind
is influenced and in that other mind an experience occurs which is like the experience in the first mind, and is caused in part by that experience. In like vein, music, as in communication do not just pop up on its own, considerations such as appropriate musical elements and compositional techniques to be employed including lyrics (texts), genre and style, type of missive (message), the language and channel/medium through which the message would be sent and type of audience (receiver) the message is intended by the composer (the initiator) is considered. Musical sounds - melody, harmony and texture (instrumental music) including texts (vocal music or both) elicit response – these may be positive or negative. Therefore, the tone quality including the music structure and or texts via the performance medium go a long way in creating the desired effect of a composer’s message on the receiver (audience).

According to the Encyclopedia Britannica (p. 1008), language has been classified on the bases of several criteria. One Scheme established four categories; on the basis of informative, dynamic, emotive and aesthetic functions. Communication deals largely with narratives aspects of meaning; dynamic discourse concerns the transaction of dispositions such as opinions and attitudes; the emotive employment of language involves the evocation of feeling states in others in order to impel them to action; and aesthetic discourse usually regarded as a poetic quality in speech, conveys stylistic aspects of expression. Music as communication, function and fulfills the above listed categories of communication.

Music is informative
Music is dynamic
Music is emotive and
Music has aesthetic value

Genre/Style: Genre is a category of artistic, musical or literary composition characterized by a particular style, form or content (Marriam Webster). The Oxford Advanced Learners Dictionary explained that genre is a particular type or style of literature, art, film or music that you can recognize because of its special features (p. 494). A number of persons or things that are grouped together because they have something in common is termed genre. Music genre include pop and its variants, classical scores – from baroque, classical, romantic, twentieth century and contemporary, film music of various eras, music in advertising, reggae, hip-pop, jazz, gospel/ church music, highlife, afro-beat, juju, R&B (Rap & blues) and so on. Today music encompasses a wide variety of genres and continues to grow and influence people around the world. From traditional, gospel and classical, film music and many others music has evolved into many things, shaping the lives and thought processes of individuals through its messages. The society feed the composer/musician information of happenings within, around and outside his vicinity. It is this information that inspired the composer’s/musician choice of texts and language to be used. Spoken language may be considered as a universal channel of communication thus the language employed by the composer of vocal music (music that is sung in texts), may be in Pidgin English, English, Urhobo, Igbo, Yoruba, Hausa, Ibibio/Effik, Ijaw, Tivi, French, or a mixture and or other designated languages spoken all over the world. Since the message has to do with the entire package to be sent by the composer/musician to an identified receiver, it is very important that certain essential criteria be considered properly by the composer/musician in determining how meaningful the content of the message would take. These include the code – that is the intended language to be used, the content – the message itself which must be appropriate to the level of intended audience, the treatment – this entailed the organizational structure or arrangement of musical phrase that form a complete sentence such as melodic texture and structure, rhythm, harmony, tempo, musical expression, time signature, key signature, form, mood, the use of repetition, call and response, solo refrain and so on. Depending on the nature of message, composers/musicians employ different compositional techniques to drive-home their intended message(s). Below are examples of some sampled musical texts (messages) by various composers/musicians.

Urhobo Language English

Though the setting was in Delta State, and the texts in Urhobo language, the message focused on moral decadence in the society where girls (females) eloped with their male counterpart to other cities in Nigeria. The composer used a metaphor generalizing the word ‘Emete ri’Nigeria’ depicting a derail from cultural norm and value. A father’s consent ought to be sought before a girl is betrothed to her husband but the revise is the case. The musician/composer’s message revolved round ills that transpired in the society using Urhoboland as his area of jurisdiction. He pinpointed various act of wickedness perpetrated by people. A vivid example is cited from the text thus: ‘Vwa ri heri’gbeyan ro’vwavwava ivun ri’djerhe te yan hwee ee (You that ambush your friend(s) and murder them), Oka re oravwon otiyo ghwu’ghwu cha-a Urhoboo (Such actions result to death, people of Urhoboland). The message is insinuating that being inhuman breed a negative consequence, therefore, high moral standard should be maintained by all to avoid repercussion or karma. The message being communicated to the society centered on certain echelon of the society, the rich; the upper class. The texts pictured a condition, a situation where the poor and needy people in the land are neglected while the ‘rich’ feed fat and care less about this conglomeration of people. It derided the abject poverty in the land and lashed those who ought to help, who are turning the blind eye, the irony is that they read and understand the Bible yet they failed in their obligations according to the message. Though the message was directed to the wealthy in the society, in the writer’s opinion it is a message that cut across the divide (both the rich and the poor) because showing an act of kindness does not necessarily mean one must have plenty before giving, it is an obligation that exude out of the innate mind. The text of the message was lifted from the book of Isaiah 26:3 and Psalm 1:3. The message is an affirmation from the Word that. ‘They that upon the LORD shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk and not faint’ (Isaiah 40:30). The message was directed to the audience of the discouraged, the faint hearted, the depressed; exalting them to place and or put their confidence in God Almighty. No matter the situation one may find themselves - in the eye of storm, when the sky is grey, the water overflow, and the earth tremble (these describe the vicissitude of life), remaining calm, firm and unshaken is the key to breaking-through. The texts Nigeria, O tore Ose Owan (Nigeria Our fatherland) is a message penned down by the composer to the populace of Nigeria and Nigerians in diaspora.
SONG TITLE  | MUSICIAN/COMPOSER | GENRE/STYLE | LANGUAGE | MESSAGE
--- | --- | --- | --- | ---

See texts excerpt below:

**Urhobo Language**

*Emete ri'Nigeria e,* Girls of Nigeria

'Mete ri'Nigeria wa do Girls of Nigeria greetings

A da vwo'mote vwo'brogo awanre When a girl’s hand is sought in marriage in olden days

Ose ro'mote koye' b retrofit e The Father’s consent is sought

Oro ke nana re teri-o e What is in vogue nowadays

Emete ra'vwarhe vwo'ma brogo obe'ke Our girls give themselves out in Eko (Lagos)

'Mete ri'Nigeria-a e Girls of Nigeria.

**English Equivalent**

'That is Urhobo………'

'Such actions result to death…. People of Urhoboland'

**SONG TITLE**  | MUSICIAN/COMPOSER | GENRE/STYLE | LANGUAGE | MESSAGE
--- | --- | --- | --- | ---
2. *Umumu Yoma-a* | Eghweyanudje | Traditional | Urhobo | An Advice to desist from act of wickedness

See texts excerpt below.

**Urhobo Language**

Solo: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Resp: 'muemumu yowwiri -i mo me sio'bo nua Wickedness is not good at all, my child desist from it

Solo: 'muemumu yowwiri -i mo me sio'bo nua Wickedness is not good at all, my child desist from it

Resp: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Speech: Otiyoe Urhobo.………o……o That is it Urhobo………

Resp: Umumu yoma re 'mo je'ye vwo Wickedness is not good my child desist

Speech: Wa kenoma ki'gho, wa kenoma ke aye Beware of money, beware of women

Resp: E, umumu yoma re 'mo je'ye vwo Ah, wickedness is not good my child desist

Speech: Igbo ro vwa mre ye, o ghwu' Ghwu Money that you see, brings death to so many people

Resp: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Speech: Wa re' mo ri duvwuo'nero na we sio'bo Hands that go to herbalist, remove your hands

Solo: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Resp: Umumu yowwiri -i mo me sio'bo nua Wickedness is not good at all, my child desist from it

Resp: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Speech: Wowu'ghwan wnn da yan, wo me You that ambush your friend(s) and murder

Speech: Oh, Wickedness is not good my child desist

Speech: Kenoma ka'yeo ehe neneoo You children that go to herbalist, remove carefully with them

Solo: 'muemumu yowwiri -i mo me sio'bo nua Wickedness is not good at all, my child desist from it

Speech: E, umumu yoa na re 'mo je'ye vwo Wickedness is not good my child desist

Speech: Orieve ro'hwo o ye hwonoo'wo oo It is a person’s kindness that kills him

Resp: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Speech: Otiyoe.……….. It is so………..

Resp: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Speech: 'Vwa ri heri'ghyan ro'vwaawa ivan You that ambush your friend(s) and murder

Speech: Ri'djerhe te yan hwee ee thems....

Resp: Umumu yo ma re 'mo je'ye vwo Wickedness is not good my child desist

Speech: Oka re oravwon otiyoe ghwu'ghwu Such actions result to death…… People of chaa Urhoboo

Speech: Go Slow

**English Equivalent**

An Advice to show kindness

**SONG TITLE**  | MUSICIAN/COMPOSER | GENRE/STYLE | LANGUAGE | MESSAGE
--- | --- | --- | --- | ---
3. *Blessed is the Hand* | Lucky Dube | Raggae | English | An Advice to show kindness

See texts excerpt below:

I say what a rich man are you
Who doesn’t care about poor people?
What type of a rich man are you
Who doesn’t care about the helpless people?
I say what a rich man are you
Who doesn’t care about poor people?
Who doesn’t care about the helpless people?
They’re reading the Bible and understand what it says
It says

Blessed is the hand that giveth
Than the hand that taketh
Blessed is the hand that giveth
Than the hand that taketh
Blessed is the hand that giveth
Than the hand that taketh
Are you feeling the pain?
When you see another man suffering
Does it not make you feel pain, baby?
To see another man starving
Does it not make you feel pain, baby
To see another man with no food
<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>MUSICIAN/COMPOSER</th>
<th>GENRE/STYLE</th>
<th>LANGUAGE</th>
<th>MESSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Thou Wilt Keep Him</td>
<td>Enoh J. Okafor</td>
<td>Church music classical</td>
<td>English</td>
<td>An encouragement to trust in the Lord</td>
</tr>
</tbody>
</table>

See texts excerpt below:

Thou wilt keep him in perfect peace
Whose mind is stayed on thee
Thou wilt keep him
Thou wilt keep him
They that trusted in thy word
They that trusted in thy word
Thou wilt keep him in perfect peace
Whose mind is stayed on thee
Whose mind is stayed on thee
Thou wilt keep him
Thou wilt keep him
They that trusted in thy word
They that trusted in thy word
The wind may blow
The storm may rage against him
The earth may tremble beneath him
The sky may turn to gray
The waters overflow
For he shall be a tree planted by the riverside
Whose leaf wither not
Whose leaf wither not

<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>MUSICIAN/COMPOSER</th>
<th>GENRE/STYLE</th>
<th>LANGUAGE</th>
<th>MESSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Nigeria Otore Ose Owan</td>
<td>Emurobome Idolor</td>
<td>Art Music Composition</td>
<td>Okpe</td>
<td>Unity in our Fatherland and the opportunities</td>
</tr>
</tbody>
</table>

See texts excerpt below;

Okpe Language

English Equivalent

Call: Nigeria
Resp: Nigeria
Call: Nigeria
Resp: Nigeria
Tutti: Otore’ose’wan r’a’ha r’uku
Erhe vb’otore’ore’oro ghw’onana
Ej’ah’ero t’otore’os’owan

Oke Language

English Equivalent

Nigeria

Nigeria

Ej’aw’ero t’otore’os’owan

Let us jointly build our fatherland

Nigeria

Duet I: Osolobrughw’oghaler’owan;
Evb’omam’arukok
Evb’omam’otore’r’ahaw’ewawo
Evb’isurhen, Eji vb’irhie r’erh’kp’irherin
Evb’ebele buebu,
R’h’ogh’onya ru’oto re’owan
Nigeria

God has blessed us
We have suitable climate
We have fertile land for agriculture
We have streams and rivers for fishing;
We have many resources

For the economic sufficiency our country

Nigeria

Duet II: Owiann’ot’e’owan’oki’onana,
Ej’vb’odame r’a na h’ahwaph’otore’ose’owan na
K’o wian ru wa wian,
Biko nw’ero rhe
Ti’ufiuphele n’uvuien
Ej’aweiphia vb’eh’owhu

In whatever endeavour you find yourself,
Please, be diligent.
Do not be selfish,
Let us have one unity of purpose

Nigeria

Notes:

The remaining nine, where are they?

<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>MUSICIAN/COMPOSER</th>
<th>GENRE/STYLE</th>
<th>LANGUAGE</th>
<th>MESSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Kaye Rho</td>
<td>Unknown</td>
<td>Gospel Pop</td>
<td>Urhobo</td>
<td>Upbraiding the ungrateful</td>
</tr>
</tbody>
</table>

See texts excerpt example below;

Urhobo Language

English Equivalent

K’a ye rho?
K’a ye rho?
K’a ye rho?
K’a ye rho?
K’a ye rho?
K’a ye rho?

Where are they?
Where are they?
Where are they?
Where are they?
Where are they?
Where are they?

Ilhwi’he Jesu siweirior
Ovo koye re ya’kpewhe rhe
E e, ithiri ri cheko ke rho oo?

The ten persons that Jesus healed
Only one brought back praise
The remaining nine, where are they?
<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>MUSICIAN/ COMPOSER</th>
<th>GENRE/STYLE</th>
<th>LANGUAGE</th>
<th>MESSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which Way Nigeria</td>
<td>Sunny Okosun</td>
<td>Pop</td>
<td>English</td>
<td>Economic instability, call to patriotism</td>
</tr>
</tbody>
</table>

Refrain: Which way Nigeria
Which way Nigeria
Which way to go
Which way to go
I love my fatherland
I want to know
And I want to know
Which way Nigeria is heading to?

1. Many years after Independence we still find it hard to start
How long shall we be patient?
Before we reach the Promised Land? Tell me,
Let’s save Nigeria, so Nigeria won’t die

2. Inefficiency and indiscipline
Corruption here, there, and everywhere
Inflation soaring high, why?
Let’s save Nigeria, so Nigeria won’t die

3. We made mistakes during the oil boom
Not knowing that was our doom
Some people now have everything
While many have nothing, why?
Let’s save Nigeria, so Nigeria won’t die

4. Our ambition to be millionaires
Is ruining the country now
And to build castles on the moon
Let’s save Nigeria, so Nigeria won’t die

<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>MUSICIAN/ COMPOSER</th>
<th>GENRE/STYLE</th>
<th>LANGUAGE</th>
<th>MESSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>There Comes a Time</td>
<td>Sir Bob Geldorf</td>
<td>Hip-pop</td>
<td>English</td>
<td>Love and Care for the neglected and poor in the land</td>
</tr>
</tbody>
</table>

See texts excerpt example below;
There comes a time
When we hear a certain call
When the world must come together as one
There are people dying, oh and it’s time to lend a hand, to life,
The precious gift of all…..
We can’t go on, pretending day by day,
That someone somewhere will soon make a change,
We are all a part of, God’s great big family
And the truth, we know, love is all we need

Chorus: We are the world, we are the children
We are the ones to make a better change
So let’s start giving
There’s a choice we’re making
We’re saving our own lives
It’s true, we make a better day
Just you and me
Oh, send them your heart
So they’ll know that someone care
And their lives will be stronger and free
As God has shown us
By turning stone to bread
And the truth, we, love is all we need
And when you are you’re down and out,
There seems no hope at all…..
But if you just believe, there’s no way we can fall
Ooh, ooh, ooh, let us realize
That a change will surely come
When we, stand together as one…..

<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>MUSICIAN/ COMPOSER</th>
<th>GENRE/STYLE</th>
<th>LANGUAGE</th>
<th>MESSAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady</td>
<td>Fela Anikulakpo</td>
<td>Highlife-Jazz</td>
<td>Pidgin/English</td>
<td>Warning to women who want to equate themselves with their husband</td>
</tr>
</tbody>
</table>

See texts excerpt example below; If you call am woman African woman no go gree
She go say, She go say, I be ‘lady – o’
She go say ‘I no be woman’;
She go say, She go say, I be ‘lady – o’
She go say, ‘Market woman na woman’
She go say, She go say, I be ‘lady – o’
I wan tell you about lady
I wan tell you about lady
She go say e be equal to man;
She go say im get power like man
She go say anything wey man do, imself fi do
I never tell you finish
She to wan take ciga before everybody
She go wan make you open door foram
She go wan wash plate foram for kitchen
She wan salute man, she go sit down for chair
She wan sit for table before everybody
She wan take piece of meat before everybody
Call am for dance, she go dance lady dance
African woman go dance, she go dance lady dance
She no im man na master; I go cook foram;
She go do anything e say
But lady no be so;
But lady no be so o o;
Lady na master
that Nigeria is a blessed country therefore there should be no division and disunity among her people. According to Okafor (2016:180), the textual implication of Idolor’s Nigeria, *O tore Ose Owan* for present day Nigeria is an antidote to the seemingly prevalent calls and struggles of various ethnic group emancipation ideologies to the hierarchical and or food-chain level of the society and governance of the Nigerian nation. The text is a clarion call to all Nigerians at home and in the diaspora to be patriotic citizens of Nigeria. In other words, ‘We have no other Nigeria’, ‘We are Nigerians and Nigeria is our own, our land, our father’s land’, ‘divided we fall but united we stand’. The texts bring to the fore, the need for unity in diversity. Apart from the message on unity in diversity, another communiqué of the composer’s message is honesty, being responsible citizens, self-reliant and dignity in labour. The message also emphasized that it is our responsibility as citizenry of Nigeria (whether within or outside Nigeria), to rebuild our country economically and otherwise. The composer musically expressed the texts question asked by Jesus in the gospel according to saint Luke (KJV) thus: ‘And Jesus answering and said, were there not ten cleansed? but where are the nine? (Luke 17:17). The message centered on ingratitude, ungratefulness, lack of appreciation and or not being thankful for a good deed done/offered to a recipient. It showed that gratitude is a virtue worth exhibiting and emulating. The story in the Bible revealed that the one leper who came back to offer thanks, received another blessing, in other words, if we show gratitude, we are bound to receive more. The composer’s message is still a recurring question after more than forty years Nigeria gained her Independence, ‘Which way Nigeria’? How do we get it right? How do we conquer corruption and a corrupt mindset find healing? How can we be content and disciplined Nigerians? When do we reach the Promised Land? a land with economic boom? How do we combat inflation that is soaring high whose plague seems insurmountable? Imbedded in the message is also the solution – ‘Let’s join hands to farm the land so we can have enough food to eat’, “A single step is the beginning of a million miles”, and “Let’s start right now to rebuild ourselves so as to make the country smile, let’s save Nigeria so Nigeria won’t die”.

The message emphasized the need to come together as ‘One’, that countries that are war ravaged should stop the fighting and killings which has led to war victims (including children, youths, the aged and men and women) to be evicted from their countries seeking refuge in other countries and becoming refugees. These wars have also led to economic breakdown and impoverished citizens. The message advocates ‘Unity’ among world culture and ‘hope’ that ‘we are the one to make a brighter day’. The message also solicited for help from other countries to show love and help those affected by war. Due to western culture’s infiltration into African countries in the sixties, African women started exhibiting attitudes foreign to African’s supposed norms and values – in terms of a woman performing her marital duties – making dishes for her husband, taking care of house chores and showing respect to her husband; to worsen the issue, these women came up with a slogan, ‘what a man can do, a woman can do better’. Western acculturation has lends a hand to women’s emancipation struggle till date (equality between both male and female gender).

The composer’s/musician message thus, centered on African women who were deviating from these norms and values resulting from western acculturation. The message held that African culture is sine qua non to other cultures therefore such stance among the women folk was an aberration to the messenger (composer) and to the African traditional value. Man is a communicating creature hence human dispositions are affected by certain kinds of communication under certain circumstances, and the reason for change, hence it is this to influence the mind of the receiver (hearers or listeners) via the message of his/her musical composition that led the composer/musician to crafting music of various genres/or styles in order to communicate a message to a targeted audience. These messages cover vary aspect of the society and humanity as evidenced in the nine (9) song texts above used as musical examples. It is worthy of note that messages differ in terms of individual perception of the subject, content, context, and values.

**Conclusion**

An attempt has been made to clarify the concepts music, communication and genre/style. The paper highlighted that ‘music as communication’ is informative, dynamic, emotive, and has aesthetic value. Language as a code of communication between the composer and the targeted audience was also highlighted, that the vocal device is one of the most important means of communicating the message(s) to the intended receiver amongst other compositional techniques and medium of expression employed by the composer/musician. Through technological advancement, composers/musicians have been able to pass their messages around the globe. Since communication in society is the key to social order and behavioural changes occur based on the information that have been obtained from the environment, it is therefore, pertinent on the composer/musician to craft endearing and enduring messages in order to transmit and induce appropriate response from the recipients (the targeted audience) because the tendency to respond to information (positively or negatively) is occasioned only when such messages/information suit the need of the receiver. Different individuals respond differently to given messages/information and that is the reason different genre/style of music vocal and instrumental appeals and elicits different emotions.

**REFERENCES**

The Holy Bible (Kings James Version). Printed and Published by Cambridge University Press. The Queen’s Printer under Royal Letters Patent.


https://en.m.wikiversity.org/wiki/introduction-to-music. Accessed July 5th, 2018


Internet Sources


******