

Pius Chigbo (11-11): The Unsung Moralist in Igbo Musical Culture.

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Abstract

This study examines Pius Chigbo, popularly known as 11-11, as a musician whose compositions contributed to shaping Igbo social life during his time. It argues that 11-11 deserves posthumous scholarly recognition for his artistic and socio-cultural impact. The study focuses on a single work, *Ogologo Long John*, using qualitative textual analysis complemented by oral interviews conducted with close associates and relatives of the musician. Findings reveal that despite his limited formal education and relatively brief musical career, 11-11 employed music as a medium for promoting values like social responsibility, cultural identity, and moral accountability. The analysis shows that *Ogologo Long John* extends beyond entertainment and functions as a critical commentary on human behavior and moral consequences. The study concludes that 11-11's contributions have been under-recognized and suggests that, had his career not been cut short, his influence on Igbo culture might have been more extensive. It therefore recommends that his works be included in scholarly discourse on Igbo indigenous musicians and moralism.

Keywords: Pius Chigbo (11-11), *Ogologo Long John*, Moralism, Igbo musicians.

Introduction

Some musicians become popular because listeners enjoy the sound of their music, while others gain recognition because their works are properly promoted by producers and marketers. Some musicians also stay long enough in the music industry for their works to be discovered and appreciated by later generations. This means that not every talented musician receives the recognition he deserves. Many musicians whose works contain important social and cultural messages may remain unknown because they lack the opportunity or resources needed to promote their music. Pius Chigbo, popularly known as 11-11, belongs to this category of musicians. Although his musical career was relatively short, his songs addressed issues that affected society and reflected the values of the people among whom he lived. His death at a relatively young age limited his chances of promoting his works and building a larger audience. As a result, his music did not receive the attention given to many of his contemporaries. Today, little is known about the musician, and there is a danger that his contributions may gradually be forgotten. However, the importance of a musician should not be measured only by popularity or commercial success. Some musicians make

valuable contributions to society through the messages contained in their songs. Through their music, they teach, advise, criticize wrongdoing, and promote values that help to maintain peace and order in society. In many African societies, musicians do more than entertain their listeners. They also serve as commentators on social issues and as teachers who use songs to encourage good behaviour and discourage actions that are harmful to the community. It is within this context that this study examines the life and music of Pius Chigbo, popularly known as 11-11. The study focuses on one of his songs, *Ogologo Long John*, intending to understand the ideas expressed in the work and the role it played in the society for which it was composed. The study argues that, despite the limited attention given to the musician, his songs contain moral, social, and cultural messages that deserve scholarly attention.

Specifically, the study seeks to:

- establish the identity and biography of 11-11;
- identify the dominant themes in *Ogologo Long John*;
- investigate his criticism of social problems and human behaviour;
- assess the contribution of his music to Igbo society.

To guide the study, the following research questions are raised:

- What are the dominant themes in *Ogologo Long John*?
- Which methods did 11-11 use to communicate his moral and social messages?
- Which social behaviours did he criticize, and which ones did he encourage?
- How did his music contribute to the development of Igbo society?

Methodology

This study adopts a qualitative approach. It uses *Ogologo Long John* as the main text for analysis. Since little information about the musician exists in written form, fieldwork was embarked on to obtain information from people who knew him personally. Interviews were conducted with family members, relatives, and close associates of the musician. Information obtained from these interviews forms an important part of the biography presented in this study. The song *Ogologo Long John* was listened to and lyrically transcribed. The transcribed lyrics, which are in the Igbo language, were translated into English to reach a wider audience.

Who is a Moralist?

According to Wiredu, morality concerns the principles that regulate human conduct and make communal life possible. A moralist, therefore, may be understood as one who promotes and defends these principles within society. Such a person may also criticize actions and attitudes that threaten the well-being of individuals and the community. In many societies, the responsibility of moral instruction is not limited to religious leaders, philosophers, or teachers. Artists, writers, and musicians also play important roles in shaping the moral consciousness of their communities. Through stories, poems, drama, and songs, they communicate ideas about justice, honesty, responsibility, hard work, and peaceful coexistence. Their creative works may praise virtuous behaviour, condemn wrongdoing, or draw attention to social problems that require correction. In this regard, musicians and other artists can rightly be regarded as moralists because they use their art to influence attitudes, educate society, and promote values that contribute to communal well-being.

Musicians as Moralists

In African societies, music serves as a means of communication, social control, education and preservation of culture amidst other socio-cultural functions. Merriam identifies the enforcement of conformity to social norms and the maintenance of cultural continuity as important functions of music. Songs therefore help communities to transmit values from one generation to another and to regulate human behaviour. Music becomes a medium through which societies express their beliefs and uphold acceptable standards of conduct. Scholars have consistently argued that music performs functions that extend beyond entertainment. (Chia; Okafor). As a result, African musicians have traditionally served as moral commentators and social critics. Through folk songs, praise, satire, proverbs, and storytelling, among other Oral traditions, they address issues affecting society and encourage people to live according to accepted values. Musicians often criticize greed, dishonesty, laziness, injustice, and other forms of behaviour that threaten social harmony. In doing so, they perform the role of moralists. Among the Igbo people, music has long been used to teach, advise, and preserve communal values. Folk songs and popular music have all served

as vehicles for social criticism. Several African musicians have used music to address social and moral issues. Fela Anikulapo Kuti employed satire to criticize corruption, oppression, and bad leadership. His songs became instruments for social awareness and change. Similarly, many indigenous musicians use their compositions to comment on human behaviour and encourage values that promote peace and social responsibility. It is within this context that Pius Chigbo, popularly known as 11-11, may be regarded as a moralist. Through *Ogologo Long John*, he addressed issues relating to human behaviour and the consequences of immoral actions. By criticizing negative behaviour and promoting values cherished by Igbo society, 11-11 performed the role of a moralist and used music as a means of social instruction.

Igbo Musicians as Moral Advocates

Many indigenous Igbo musicians have used music as a means of advocating moral values and social responsibility. Through their songs, they educate, criticize, preserve, and promote communal values. Musicians such as Eleven – Eleven (*Pius Chigbo*), Chief Stephen Osita Osadebe (*Osondi Owendi*), Oliver De Coque (People's Club of Nigeria), Prince Emeka Morocco Maduka (*Money*

Palaver), Goddy Ezike (*Alua N'Anwu*), Theresa Onuora (*Egedege*), and Okonkwo Asaa (Seven Seven) have employed music as a platform for promoting social and cultural values. In his view on music and its socio – cultural roles, Ekong (17) further asserts:

Music is what gives a society life and cultural identity. People the world over value music as part of their culture. Its transmission starts from the home and its continuity is propagated by the larger society. Traditionally, this process has been done orally, with the indigenes imbibing the musical culture through observing, imitating and participating in musical events.

Beyond cultural preservation, these musicians engage their audiences in discussions about social transformation and moral responsibility. Ogbalu observes that in different parts of Igboland, minstrels participate actively in important social events such as marriages, funerals, title-taking ceremonies, and festivals such as *Ofala*. In this way, music contributes to the formation of public opinion and the preservation of accepted values. This role of musical advocacy is not restricted to Anambra State but is found throughout Igboland and in many

cultures around the world. One important value often promoted by Igbo musicians is tolerance and peaceful coexistence. In the Igbo context, music is deeply embedded in social and cultural life and acts as a repository of indigenous knowledge (Esimone & Umezina; Nwamara). Human beings differ in character, beliefs, tastes, and aspirations. Consequently, the ability to accommodate one another and live in harmony is essential for the survival of society. Through their songs, many musicians encourage understanding, mutual respect, and peaceful relationships among members of society. Their songs encourage individuals to live according to accepted social norms and values in order to preserve society and maintain social harmony. Furthermore, the use of the Igbo language in the music of artists such as Eleven – Eleven, Osadebe and Oliver De Coque amidst others has contributed to the preservation and promotion of Igbo cultural identity. Highlife musicians in particular function as cultural educators because their songs perform roles similar to those of oral literature. Through proverbs, stories, and wise sayings embedded in their compositions, they preserve indigenous knowledge and ensure the continuity of Igbo cultural traditions. Viewed from this perspective, Igbo musicians are

moral advocates and custodians of culture. It is within this context that Pius Chigbo, popularly known as 11-11, may be understood. Through his music, particularly *Ogologo Long John*, he sought to guide, educate, and promote values that contribute to the moral and social development of the Igbo society.

The Musician 11-11: Biography

This account relies on interviews with three individuals who knew him closely. These include Mrs. Ekedimma Okafor, his elder sister who raised him after they were orphaned; Mrs. Caroline Chigbo, wife of Eleven-Eleven's twin brother; and Mr. Iyza Nwosu, an old friend and business partner who offered deep insights into Chigbo's professional life.

Based on their narratives, the artist behind *Long John* was Mr. Pius Chigbo, born in 1949 into the Anagor family of Obuofia village in Mbaukwu, Awka South Local Government Area of Anambra State. Orphaned at a young age, he and his twin brother were raised by their only sibling, Mrs. Okafor. He initially trained as a blacksmith under an Awka master but abandoned the trade after losing interest. His true calling was music, which he began pursuing at a young age : an ambition that often put him at

odds with his sister, who discouraged his interest in performing. Despite these challenges, Eleven-Eleven remained focused on his musical aspirations. By 1977, he had acquired sufficient experience to begin his solo career. Though based in Amansea (Awka North), he performed extensively across Mbaukwu, Nibo, and Awka. Known for his generosity, he often rendered musical services free of charge at public gatherings.

Although his career was popular and fulfilling, his lifestyle remained unsettled. He never established a family and lived a solitary life, fully devoted to his art. He passed away in 1988 at the age of 39, leaving no known successor. While *Long John* is his most celebrated work, Chigbo also produced other songs such as *Peter na Paul*, *Babyana* and *Headmaster*. *Long John* would have faded into obscurity if not for the efforts of his kindred, who sought to preserve his legacy after his death. Mr. Nwankwo Agu, a fellow villager, was asked to perform the song in order to record and promote it. Unfortunately, the recorded version circulating online today mistakenly attributes the song to Agu, creating confusion about the original creator. Presently, there are three versions of *Ogologo Long John* on YouTube, credited to different artists. However, the original was composed by Pius Chigbo and

recorded by Scottie at 12 Bright Street, Onitsha. Photographs of both the original album and other versions have been provided for reference and comparison. The three interviewees consistently described Pius Chigbo as generous and carefree. He earned substantial income from his music, but he prioritized helping others over saving. He lived selflessly and gave freely to those in need.

Although Chigbo strongly advocated for formal education, he never had the opportunity to receive it. Being raised by another child after the loss of his parents made schooling financially impossible. This deprivation may have motivated his consistent promotion of education through his music.

Ogologo Long John: Lyrics and Translation

Original song in Igbo language	English version of the song
<i>Ogologo Long John</i> Honourable Eleven Eleven abiago <i>Ogologo Long John</i> <i>Ogologo Long John</i> Eleven Eleven nwa Mbaukwu, ọ bụ ya na-agulū gi egwu(2ice) <i>Ogologo Long John</i>	<i>Ogologo Long John</i> Honourable Eleven Eleven is here <i>Ogologo Long John</i> <i>Ogologo Long John</i> Eleven Eleven of Mbaukwu descent is the one giving you the vibes <i>Ogologo Long John</i>
Obodo gee m ntị na nwoke Eleven Eleven na-abia nū. A na m ejenū ūka ma mụ bụ madu na-agokwu alūsī. Ife m ji ejelū ūka bu kam welū kete oke n'eligwe. A na m agō alūsī n'ụwa ka m n'ezelū ndi na-ako m nsi. Ife ọzọ m ji agō alūsī bụ ka m na-eli anū, Makana onye na-agō alūsī n'ụwa nwa na-ataju ọkụkọ afọ. <i>Ogologo Long John</i>	Folks, listen, for Eleven Eleven has something to say I am a churchgoer but also an idol worshiper I attend church because I want a part in heaven, but I am also an idolater to avert all aspersions evil people may cast on me. My other reason for being an idolater is my desire to eat meat, as idol worshippers always satisfy their gluttony for poultry meat <i>Ogologo Long John</i>
Onye mụta nwa n'ụwa ya biko zuba nwa ya n'akwukwọ	Whosoever begets a child in this world should send him to school

<i>Ogologo Long John</i> Zuba nwa ya n'akwukwo ma obughị so otakara ozugo <i>Ogologo Long John</i> Hei iti bolibō ajokakwa njo <i>Ogologo Long John</i> <i>Ogologo Long John</i>	<i>Ogologo Long John</i> Please send him to school even if it is just to attain nursery education <i>Ogologo Long John</i> Hei! Illiteracy is really bad. <i>Ogologo Long John</i> <i>Ogologo Long John</i>
O nwere ofu nwoke a na-akpo Long John. <i>Ogologo Long John</i> Long John m na-agwa gi bu native man. <i>Ogologo Long John</i> O tiwaro slate nke o na-agbajinu chalk <i>Ogologo Long John</i>	There lived a man by the name of Long John <i>Ogologo Long John</i> This Long John was a native man, <i>Ogologo Long John</i> John never broke a slate or broke any chalk <i>Ogologo Long John</i>
Olū Long John na-arū welū bulū carpenter <i>Ogologo Long John</i> Once upon a time, John wee jebe olu ya Olunu ofu mbochi Long John wee jebe olu ya <i>Ogologo Long John</i> O puta nu n'uzo okwute ewee kpojisia ya ukwu. <i>Ogologo Long John</i> Long John kwaba akwa wee kpoba okwute n'awa <i>Ogologo Long John</i> Okwute di n'uzo, o budu k'isi eme m okpa n'awa? Okwute di n'uzo, o budu k'isi eme m okpa n'awa? A na m alunu olu n'awa nwa ji na-enweta ego,	As a profession, he was a carpenter <i>Ogologo Long John</i> Once upon a time, John set out to work One day, John set out to work , <i>Ogologo Long John</i> On his way, his leg was injured by a stone. <i>Ogologo Long John</i> In pain, he cried, addressing the stone. <i>Ogologo Long John</i> Stone on the road! Is this how you treat me? <i>Ogologo Long John</i> Stone on the road! Is this how you treat my leg? But I work and make money,

Gini kpatalu mu egoteghi nu uwa slippers?	So, why haven't I bought myself slippers?
Whether good or bad tata ka m ga-ego bicycle n'afia O jelu puta afia ebe a na-ele bicycle nwa. Owee kpoo onye na-ele igwe Bicycle seller, lebekene m some cycle . Onye na-ele igwe lebekene m some bicycle. <i>Ogologo Long John</i> I ma by suddenly, fa wee ruba onu Fa wee rusia onu, obodo unu na-ege m nti I ma na Long John maa aka n'akpa wee kwuba ugwo. <i>Ogologo Long John</i> John wee kwusia ugwo wee bulu bicycle . Long John bulu bicycle ka o naa be ya.	Whether good or bad, I am buying a bicycle today from the market. He arrived at the market where the bicycle is sold. He called the bicycle seller Bicycle seller, I want to buy a bicycle Bicycle seller, I want to buy a bicycle. <i>Ogologo Long John</i> You know, suddenly. They started bargaining. After bargaining, are you there, folks?, Long John dipped his hands into his pocket and started paying. John completed the payment and carried the bicycle. Long John carried the bicycle to go home
Long John amara na a na-edenye receipt e. Long John amara na a na-edede receipt. Hei, iti na-cause kwa trouble. Bicycle seller tibe mkpu kpoba police. Onye na-ele igwe tibe mkpu kpoba police. Ndi police oo gbakwute moo n'awa Ndi police oo gbakwute moo n'awa	Long John didn't know he should collect a receipt. Long John didn't know he should collect a receipt Hein, illiteracy can cause trouble. The bicycle seller started shouting, alerting the police. The bicycle seller started shouting, alerting the police Police, help, help! Police, help, come to my aid My bicycle has been stolen.

Ndị police na ndị ori zuru my cycle Ndị police na-agba ka a na fa anwūnyu anya Ndị police we pụtà chọbanu Long John Chọlụ Long John ruta na round about	The police rushed to help him. They started looking for Long John. They continued searching until they got to the roundabout.
By suddenly, fa nweta Long John. Fa nweta the Long John wee juba ya ajuju. Sị Long John Kedu ebe I si nweta bicycle <i>Ogologo Long John</i> Ọ sị n'ogugo ka ya golu bicycle Fa sị ya jee gosi m ebe I si gote igwe Ọ kpolụ fa gadagada na be bicycle seller. Be nwoke nwa ka m si gote bicycle N'aka nwoke nwa ka m si gote bicycle. N'aka nwoke a ka m si gote bicycle Onye n'ele igwe jiri nwayọọ wee goba agugo Bicycle seller tie balance wee goba agugo Aka ya funata ụtụ, ma okpa ya funata ụtụ nwa chalụ acha. . Dianyi, amaghị m onye I bụ. Ndị Police jiri nwayọọ kpọọ Long John John, I nugo ife onye na-ele igwe kwulu? Long John, I nugo ife onye na-ele igwe kwulu? Ebe I golụ bicycle ego, nye m receipt	Suddenly, they found Long John They apprehended Long John and started interrogating him, Asking him where he got the bicycle He answered that he bought it. They demanded to be shown where he bought the bicycle. He led them straight to the bicycle seller's shop. I bought the bicycle from this man, he said. I bought the bicycle from him The bicycle seller started denying. The bicycle seller completely denied him He denied every claim of selling a bicycle to him. Man! I don't know you, he said. The police calmly called Long John. You heard what the bicycle seller said Long John, you heard what the bicycle seller said. Since you claim to have bought the bicycle, show us the receipt

Ubọsi ahụ ka m ma n'iti na-atụ logic, Ma ndị police bụ logic na-ejelu fa ozi. Taa bụ taa na logic ga-afuju anya ya. Taa ka anam anwụ-anwụ ga-ejekwuru anam-anwunyụ anya Long John welu nwayoọọ kpọọ ndị police. Biko na amara m ihe nwa a na-akpọ receipt Kpọọ ya n'ọnu Igbo ka mụnwaa wee amara amara Maka gini? N'ụwa na. abum iti ibolibo Mmanwu na-apu Odezuligbo na mpiti kwelu. Ndị police jiri nwayoọ kpọọ Long John John i si anyi kpoba ya n' ọnu Igbo Long John I si anyi kpoba receipt n' ọnu Igbo Long John nye m akwukwọ iji go bicycle nwa	That day was the day I found out that even an illiterate could be logical. But for the police, that is their stock in trade. It will be logic versus logic today The two logicians will battle today Long John calmly called the police Please, I don't know what a receipt is. Call it in Igbo language so I can understand it as I am a stack illiterate. What a day! Folks, it was unbelievable The police calmly called Long John" John, you demand that we call it" in Igbo? John, you demand that we call the word "receipt" in Igbo? Long John, give us the paper that proves that you bought the bicycle. Long John, give us the paper that proves that you bought this bicycle
John tie, that's right, okwu adigo mma. O nwelu akwukwọ a na-eke n'aru bicycle ofuu(2) I ma na Long John tinye aka waaa dọkalu ya nye police Welu akwukwọ m na-agwa gi wee nye ndi police Si ndi police nee akwukwọ m ji go bicycle. Fa si ya "shut up" John I ga-emechi ọnu gi.	John exclaimed, that's right, no more problems. There is paper that is usually wrapped round a new bicycle. (twice) You know what? Long John just tore it out and handed it to the police. He just handed over this paper in question to the police "Here is the paper I bought the bicycle with," he told them.

Whether good or bad , John weta receipt. Nkeenwa I nyelu anyị n'ọbu label.	“Shut up” they interjected. Close your mouth. Whether good or bad, John produce a receipt. What you gave us is a label..
Ndị police ji nwayọọ kpọọ Long John ọzọ Ebe Ị mara receipt. Kpọta witness. Long John jee kpọta your witness oo Long John sị that's right n'okwu adigo mma. Long John ji nwayọ kpọọ ndị police, Ọ na-eme Ị ga eje ọlu Ị kpọọ witness?	The police calmly called Long John again. Since you don't know what a receipt is, call a witness Long John, go and call a witness That's right, exclaimed Long John. It's alright now. Long John called the policemen calmly. Do you usually call a witness while going to work?
K' ọbu Ị naba ọlu Ị kpọọ witness? Nwunye gị sibe nni, o na-akpọ witness? Nwa gị jebe akwukwọ ọ na-akpọ witness? Alright, kolota gbaa witness. Moto na-aga n'uzọ, gbaa witness. Chineke kelu uwa ga-agba witness Aja ana be nna m, gbaa ọsọ gbaa witness. Ukwu mango m na-ene anya gbaa witness. Ndị police ji nwayoo kpọọ John, sị ya jee kpọta kolota ka ọ gbaa witness	Or, do you need a witness when you are coming back from work? Does your wife call a witness to cook? Does your child call a witness while going to school? Alright, let the tarred road be my witness. Let the cars running on the roads be my witness. The God who created the world will be my witness My fatherland, run to me as a witness. This mango tree that I am looking at, be my witness. The police calmly called Long John, go and bring the tarred road to bear you witness.

Kpota Chukwu kelu uwa ka o gbaa witness. Kpota alusi obodo unu nwa ka o jee gbaa witness. Kpota ukwu mangolo I kpolu afa ka o gbaa witness. Ife ncha I kpolu afa kpoo fa ka fa gbaa witness o Ndi police ji nwayo kwulu n'attention Ile mu di enu e, Obodo nanu ege m nti Fa si Long John n'iwu bu na I ga-ejeri nga.	Bring the God who created the world to bear you witness. Call the shrine of your people to be your witness. Bring the mango tree you mentioned to bear witness. Bring everything you mentioned here to serve as your witnesses. The police stood at attention. I'm still narrating. Listen folks! "You must go to the prison," they told Long John.
Long John n'iwu bu na I ga-ejeri nga Tony Packer na akpolu m ubo ka m na-agulu gi egwu Benata okwu oo Fa kpulunu Long John jee kpochie na cell Si bicycle seller bulu igwe naba n'ikpe amar o gi Onye na-ele igwe bulu bicycle k'o naa be ya Bicycle seller bulu bicycle k'o naa be ya Oge o na-aganu na-aga n'uzo o je na- agunu egwu Genu nti k'inu egwu o na-agu aganu n'uzo Taa bu taa, enwego m good luck Na mu elego bicycle wee lie ego Nolu na m liri ego wee likwuo bicycle	Long John , you must go to the prison. Tony Packer, be playing the guitar for me as I sing the song for you. Reduce the murmuring They took Long John and locked him up in the cell. They took Long John and locked him up in the cell Told the bicycle seller to take his bicycle home as he was not guilty. The bicycle seller took the bicycle to go home. The bicycle seller took the bicycle to go home. As he was going home, he was singing. Listen and hear the song he was singing on the way. I really got lucky today. I sold the bicycle and earned money On top of that, I still retrieved the bicycle.

Long John. Nwa idiot nwa ejebego nga O si “Long John ọ mara na mu bu guy?” Mugu fall nwoke m ma guy wakoo Ọ gulu egwu wee ruo round about.	Long John, the idiot, has gone to prison. “Long John doesn’t know that I am a guy,” he said. <i>Mugu fall, man, but guy wak.</i> He continued singing until he got to the roundabout.
Ora julu obodo biazie nuru result. By suddenly taxi driver wee gbunyuo ya anya Moto gbue ya ma o nwerọ ife melu bicyle nwa. Bicycle gbaa ọsọ daa n’ukwu mangolo nwa. Ora madu wee tibe mkpu wee kpọba police Ndi police wee bia imeasure main road. Fa wee puta ruo wee bulu onye na-ele igwe Fa wee puta o wee bulu bicycle seller nwa. Odezuligbo na mpiti kwelu	Ladies and gentlemen, draw nearer and hear the result. Suddenly, he was smashed by a taxi driver. The car killed him, but nothing happened to the bicycle. The bicycle continued rolling until it was wedged by the mango tree. The crowd started shouting and calling the police. The traffic police arrived to measure the scene of the accident. They came to measure the main road. They arrived, and behold, it was the bicycle seller They arrived and behold it was the bicycle seller. Folks! It was very horrible.
Ndi police wee kpoputa Long John na nga. Sị “Long John bulu bicycle ka ị naa be gi.” Kolota ị kpọlu afa agbago witness. Moto nwa ị kpọlu afa agbago witness. Nekwe Chukwu nna nwa ị kpọlu afa agbago witness.	The police released Long John from detention. “Take the bicycle home,” they told him. The tarred road you called has borne you witness. The vehicle you called has borne you witness. Even God, whom you called, has borne you witness.

Ukwu mangolo I kpolu afa agbago witness.	The mango tree you mentioned has borne you witness.
Ife ncha I kpolu afa fa ncha wee gbasia witness.	Everything you mentioned has borne you witness.
Si “Long John bulu bicycle k’i naa be gi”	They told Long John to take the bicycle home.
Long John bulu bicycle wee laa be ya.	And Long John went home with the bicycle.
Bicycle seller dina anị wee bulu onye nwulu anwu	The bicycle seller lay lifeless in death.
Onye na-ele igwe jili nwayoọ wee naba muo	The bicycle seller just transitioned to the other world.
Ndi uka puta kwebe enigwe ga-akwu ugwo	The Christians came singing that heaven is a place of reward.
Enigwe o na-akwu ugwo enigwe o budu insurance company?	But is heaven an insurance company that it should reward?
Odogwu Obuagana, I fe onye metelu ga-atanu isi ya	Obuagana the great, every act gets a just reward.
Odezuligbo, onye oma.	Odezuligbo, the good man.

Some Social Problems and Human Behaviours Which the Artist Criticised

The following themes emerge from the song.

i. Integrity and Honesty

One of the major themes in *Ogologo Long John* is integrity and honesty. The song condemns dishonesty through the actions of the bicycle seller who, after receiving payment from Long John, denied ever selling

the bicycle to him. He intended to possess both the bicycle and the money. Through this incident, the musician criticizes greed, deception, and fraudulent behaviour. He presents honesty as a virtue necessary for peaceful coexistence and social trust. The eventual death of the bicycle seller reinforces the message that dishonesty may bring temporary gains but ultimately attracts negative consequences.

ii. Social Responsibility

The song also promotes social responsibility. At the beginning of the song, 11-11 advises parents to send their children to school, even if they can only afford basic education. Through this advice, he reminds members of society of their responsibility towards the younger generation. Education is presented as a means of producing responsible citizens who can contribute positively to society. In this regard, the musician acts as a social educator who encourages people to fulfil their obligations to their families and communities.

iii. Consequences of Immorality

Another important theme in the song is the consequences of immoral behaviour. The bicycle seller's attempt to defraud Long John eventually resulted in his death, while Long John regained both his freedom and his bicycle. Through this reversal of fortune, the artist emphasizes that evil actions carry consequences. The concluding statement, "*Ife onye metelu ga-atanu isi ya*" (everyone shall bear the consequences of his actions), summarizes the moral philosophy of the song. The message is that wrongdoing may

succeed temporarily, but justice eventually prevails.

iv. Community Values

The song reflects important community values cherished by the Igbo people. These include honesty, fairness, accountability, and concern for one another. Through his criticism of greed and deception, the musician reinforces values that promote peace and order within society. His emphasis on truth and justice demonstrates that individual actions affect the well-being of the community. Thus, the song serves as a means of preserving and promoting values that are necessary for communal living.

v. Cultural Preservation

11-11 contributes to the preservation of Igbo culture through his use of the Igbo language, proverbs, humour, and indigenous expressions. The entire narrative is presented in a manner that reflects the worldview and philosophy of the Igbo people. By employing local expressions and storytelling techniques, the musician preserves aspects of indigenous knowledge and makes them available to future generations. His music therefore serves as a vehicle for transmitting cultural values and identity.

vi. Religious Tolerance

The song also reflects religious tolerance. The artist acknowledges the existence of both Christianity and traditional religion and presents the reality that many people combine the two systems in their daily lives. Rather than condemning one religion in favour of another, he reveals the coexistence of different religious beliefs within society. In doing so, he indirectly advocates tolerance and peaceful coexistence among people with different religious orientations. His position suggests that mutual understanding and respect are necessary for social harmony.

Social Values Promoted Through *Ogologo Long John*

Ogologo Long John contributed to social transformation by promoting values that encourage responsible living. Through its emphasis on education, the song reminded parents of the importance of sending their children to school and highlighted the dangers associated with illiteracy. At a time when many people had limited access to education, such messages helped to create awareness about the value of literacy. The song also promoted honesty and accountability by condemning greed and deception. Listeners were encouraged to

avoid dishonest practices and to embrace integrity in their dealings with others. In this way, the song contributed to moral education and social discipline. Furthermore, the use of humour and storytelling made the moral lessons easy to understand and remember. This increased the effectiveness of the song as a means of communication and social enlightenment. Through repeated airplay on radio and television, the messages contained in the song reached a wide audience and became part of public discourse. The song also contributed to the preservation of Igbo language and culture. Through its use of indigenous expressions, humour, and storytelling techniques, *Ogologo Long John* preserved aspects of Igbo philosophy and indigenous knowledge. Ultimately, *Ogologo Long John* transformed society by encouraging education, promoting honesty, discouraging immoral behaviour, and preserving cultural values. It demonstrates that music can function as an agent of social change and that musicians can contribute to the moral development of society through their artistic creations.

Conclusion

This study has demonstrated that Pius Chigbo, popularly known as 11-11, used music as a medium for moral instruction and

social commentary. Through humour, storytelling, and everyday experiences, he addressed issues relating to honesty, integrity, social responsibility, cultural preservation, religious tolerance, and the consequences of immoral behaviour. The analysis of *Ogologo Long John* shows that music can serve as an instrument of education and social transformation by promoting values that encourage peaceful coexistence. Although his musical career was relatively short, 11-11 achieved considerable popularity during his lifetime. The widespread use of his songs on radio, television, and in public entertainment, as well as the association of the expression "Long John" with bicycles in some parts of Igboland, demonstrates the impact of his music on popular culture. The moral and social messages contained in his compositions remain relevant in contemporary society. Despite these contributions, Pius Chigbo has received little scholarly attention compared to many of his contemporaries. This study therefore argues that he deserves greater recognition within academic discussions of Nigerian popular music and Igbo musical traditions.

Recommendations

Based on the findings of this study, the following recommendations are made:

1. Scholars in ethnomusicology, musicology, and African studies should pay greater attention to the life and works of Pius Chigbo and other indigenous musicians whose contributions remain under-documented.
2. Further studies should be carried out on the remaining compositions of 11-11 in order to provide a broader understanding of his musical philosophy and artistic contributions.
3. Efforts should be made to preserve, digitize, and archive the recordings and other materials relating to the musician for the benefit of future researchers.
4. Cultural institutions, universities, and heritage organizations should encourage the documentation and dissemination of indigenous musical traditions to prevent valuable artistic works from disappearing.

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