

THE MUSIC MAESTRA

**FESTSCHRIFT IN HONOUR OF
PROFESSOR YOUNG-SOOK ONYIUKE**

Edited by :

E. V. Ojukwu

I. N. Okeke

I. A. Ugoo-Okonkwo

Copyright©

**E. V. Ojukwu
I. N. Okeke
I. A. Ugoo-Okonkwo**

Published 2022

All right reserved, No part of this publication maybereproduced, transmitted, transcribed, stored in a retrieval system of translatedintoanylanguage or computer or by anymeans, electronic, mechanical, magnetic, chemical, thermal manual or otherwisewithout the periorpermssion of the copyright owner.

ISBN : 978-978-8454-76-5

Printed and Published by :

ArchRock Creatives Media Ltd

Opposite New Nanet,

By Ichide Street,

Umudioka, Awka.

Tel: 08037128785

DEDICATION

Dedicated to Dr. John Ogoegbunam Onyiuke, the late husband of Prof. Young-Sook Onyiuke.

— —

TABLE OF CONTENTS

Dedication	iii
Foreword	ix
Preface	xi
Acknowledgements	xiii
SECTION A	
THE PERSON: PROFESSOR YOUNG-SOOK ONYIUKE	1
1. Biography of Professor Young-Sook Onyiuke	2
Ebele Veronica Ojukwu	
2. Teaching Music with All Her Humanity	18
Emmanuel ChukwuemenamUmezinwa	
3. Young -Sook Onyiuke: The Inestimable Quality of a Nigerian Music Educator	
Atinuke Adenike Layade	25
SECTION B	
MUSIC, EDUCATION AND DEVELOPMENT	31
4. Music Pedagogy and Theories of Learning: Implications for Classroom Teaching and Learning	32
Agatha I. Onwuekwe	
5. Art Origination with Human Existence & Development	45
Bernadette C. Ugochukwu	
6. The Place of Folk Music in Some Developmental Areas of Children in Early Childhood Education	50
Chinyere Celestina Esimone, Ebele Veronica Ojukwu & Iruoma Amaka Ugoo-Okonkwo	
7. Students' Disposition Towards Learning and Performing Voice Pieces as a Compulsory Component of Individual Performance Studies (IPS)	59
Iruoma A. Ugoo-Okonkwo, Chinyere C. Esimone & Alexander W. Erhiegueke	
8. The Teaching and Learning of Trombone in Secondary Schools: A Case Study of Mount Olive College Umunya, Anambra State	67
Chisom Odinaka Ezeobiora & C.C. Esimone (PhD)	

— —

9.	Simplified Approach in Teaching and Learning of Flute in Charles Dale Memorial International School Port-Harcourt Chinyere Amoyedo Peter & Ebele Veronica Ojukwu	76
10.	The Importance of Music Training on the Child's Brain and Cognitive Development Ejiofor Onyiuke & Chioma Onyiuke	83
11.	Parental Issues and Prospects in the Study of Music Education at the University of Port Harcourt James Amaegbe Esinkuma	97
12.	Students' Use of School Library for Developing Reading Culture in Senior Secondary Schools in Nigeria Ngozi E. Ezenwosu & Blessing Chinwendu Ogbodo	106
13.	Adopting Selected Dance Steps in Owipha Traditional Dance Group for Field Trip Teaching/Learning of Dance Masaikek Harold Nturem	116
14.	Part-Time Music Teacher:Its Effect on Music Education Ogechukwu Jacinta Onyedum & Young-Sook Onyiuke	125
15.	Applying Bandura's Social Learning Theory in Teaching Piano: A Case Study of Department of Music, Federal College of Education, Eha-Amufu, Enugu State Paschal Chibuike Ozoaghuta & Ebele Veronica Ojukwu	135
16.	The Roles of the Choral Music Directors in the Teaching and Learning of Choral Music in the Three Selected Choirs in Port Harcourt Precious Adokiye Omuku	142
17.	Enhancing the Learning and Teaching of Trumpet through Simplified Approach: A Case Study of Austica Memorial College, Nanka Samuel Oluchi Nwobi & Ebele V. Ojukwu	150
18.	The Role of Music in National Development Rowland A. Okoye	160
19.	Malapropism/The Interference Of Mother-Tongue Among The Igbo Speakers Of English Language: Music As A Medium In Enhancing Positive Transfer Of Learning. Mabel Ugochi Okpara (Phd); Olusola Samuel Akintunde & Ikechi Nwagu	169
20.	The Origin And Developmental Strategies Of ICT In The Nigerian Education Sector: The Musicologists' Cum Other Scholar's Viewpoints Umeojiaka, David Sopuluchukwu (PhD)	176

SECTION C	
MUSIC, LAW AND POLITICS	186
21. Music Law and the Impact of Intellectual Property Rights on the Music Industry	187
Tochukwu Onyiuke	
22. Hip-Hop Music as a Tool for Social and Political Criticism in Nigeria: A Study of Mr FolarinFalana's Song "This is Nigeria"	199
Chinazor Roseline Okpokwasili	
23. Music and Politics : Understanding Music as an Instrument of Socio-Political Transformation and Change	210
Fredrick Ezeani	
24. The Place of Music in the Quest for Self Actualization: Interrogating the Activities of the Indigenous People of Biafra (IPOB)	214
Godwin Aniakor	
SECTION D	
MUSIC, RELIGION AND PHILOSOPHY	220
25. Contrastive Study of Divination in Igbo Traditional Belief and Prophecy among Pentecostals in Igbo Land	221
Ann C. Onyekelu	
26. Music: A Dialogical Tool for Ecumenism in Nigeria	235
Rev. Fr. Prof. B.A.C. Obiefuna & Chidimma Jessica Allison	
27. Positive Impacts of Music on Religion: Christianity as Case Study	243
Arinzechukwu Ikenna Ezike	
28. A Critical Evaluation of Anglican Church Music in Ancient and Modern Perspectives	248
Christian C. Mozie	
29. Music in the Catholic Liturgical Worship: An Aid to Active Participation	252
Daniel E. Eduzor	
30. Sacred Music in the Catholic Church: A Means of Uplifting the Spirit of the Faithful	260
Rev. Sr. Prof. Cordis-Mariae Achikeh & Rev. Sr. Mary Beth Anumba	
31. The Impact of Igbo Choral Art Music on the Anglican Communion, Province of the Niger, Nigeria	269
Ifeanyi Onyedika Okafor & Emmanuel Chukwuemenam Umezinwa	
32. Music as a Means of Evangelizing the Youths in the Catholic Archdiocese of Owerri	276
Jacinta Chinemerem Nwadinobi	
33. Imperativeness of Music for Child's Upbringing In Sunday Schools among the Nigerian Anglican Churches	283
Kayode Olusola	

34.	Music and Its Wholistic Existential Relevance to Humanity Nich Chukwuememka Anudu	293
35.	Integrity of Indigenous Music to Human Life and National Development Ifeoma P. Okechukwu	297
36.	Diversity in Nigeria and the Role of Music in Peace building Rev. Fr. B.A.C. Obiefuna & Charles Ikenna Okeke	306
37.	Religious Differences and Intermarriage in Ruth: Lessons for Nigerian Christians Ikenna L. Umeanolue	314
38.	Music And Spiritual Upliftment: The Experience Of Anglican Diocese Of Asaba, Delta State Peter O. Onyemaechi Okojih	324
SECTION E		
MUSIC, CULTURE AND TOURISM		331
39.	The Umuokpu Songs: A Case Study of Umuzocha Women's Performance Group in Awka South Adaobi B. Okoye	332
40.	Historical Account of Egelege (Wrestling) Music Festival of Alakahia Community in Obio/Akpor Local Government Area, Rivers State Augustina C. Ezebube	347
41.	Indigenous Music and Sustainable Human Development in Igbo Culture Hope Nkechi Okpala	352
42.	Preserving African Values through Music: Illustrations with Folklore Excerpts 360 Nnamdi C. Onuora-Oguno	
43.	Traditional Sacred Music and Gender Issues: <i>Nmonwu</i> Music of Ihiala and Ezinifite Cultures in Anambra State Matthew Ikenna Okos	364
44.	Piano and the African Soul: Towards Bridging the Gaps of Identity Crisis Gerald Eze	372
45.	Socio-Cultural Relevance of Umuaro Youths Music in Community Services in Mbutu, Mbaise Kenneth Anosike Opara & Eunice U. Ibekwe	386
46.	<i>EmemKe</i> Nigeria: A Didactic Ibibio Choral Music Composition Precious Kufre Udoh & Alvan-Ikoku Okwudiri Nwamara	396
47.	Music and Tourism in Modern-Day Vivienne Okey-NGene	403

48. **Progressive Traditionalism: *Orin Ilbeji* Tradition Of The South-West Nigeria In The Contemporary Times** 412
Omolabake Adejoke Dada & Timothy Kayode Ajiboye

SECTION F

MUSIC, CREATIVE ARTS AND ENTREPRENEURSHIP 419

49. **Appraising Popular Music Business in Nigeria and Job Creation: A Study of Selected Youths in Ago-Iwoye, Ogun State** 420
Sunday Olufemi Akande
50. **Music Entrepreneurship in Twenty-First Century Nigeria: Pertinent Issues** 429
Ikedimma Nwabufo Okeke
51. **Improving the Performance Techniques of *Ese* Music through Omenka Adibe's Recordings: A Survey** 444
Chima Albert Abiakwu
52. **Nigerian Contemporary Pop Music in Cultural and Creative Arts Curriculum: Implications, Challenges and Prospects** 451
Ebele V. Ojukwu & Echezona Adaora Unoma
53. **Contemporary Traditional Music of New Dawn Entertainers and Its Roles in Community Building in Uyo, Akwa Ibom State** 458
Eunice U. Ibekwe, Johnson J. Akpakpan & Mary J. Akpakpan
54. **Evaluation of Virtual Lessons During Covid-19 Pandemic Lockdown: The Creative Arts Students' Experience** 469
Florence Ewomazino Nweke
55. **Analysis of Selected Works of Dotun Olayemi: A Contemporary Yoruba Church Musician** 486
Sunday A. Ajayi
56. **The Construction of Locally Made Rehearsal Drums Pad** 497
Rotimi Peters Ologundudu, Olaoluwa Marvelous Ayokunmi, Oluwole David Fadipe & Adenike Latifat Gbadamosi
57. **Ethnomusicology and Creativity: The Need for Documentation of Productions** 507
Samuel Jackson Udo & Eunice U. Ibekwe

SECTION G 514

MUSIC, LANGUAGE AND LITERATURE

58. **Music as a Unique Tool for Effective Communication in Emeka Nwabueze's *Echoes of Madness*** 515
Helen Udumaga Aghamelu
59. **The Anguish of Existence in Poetry: The Example of Christopher Okigbo's Poetic Content** 520
Ngozi Dora Ulogu & Christiana Obiageli Udogu

FOREWORD

Let us begin this foreword by quizzing ourselves: What is the vital part of an artwork, the *content* or the *form*? Many people may argue that the content of an artwork, for instance in painting, is more important. Following this perspective, it is synonymous with looking at the storylines, the literal aspect of an artwork. The consequence of such primordial underpinning in focusing on the content alone has the tendency of missing the real essence of an artwork. In contrast, the form deals with and exhibits the style and design of an artwork, as in the famous Michelangelo's David, a re-structured youth blended with classical schematic renaissance style of new spirit of man. According to DeLong, Egner and Thomas in their book, *Art and Music in the Humanities*, “it is the style of the great artists as well as the style of the great civilizations we most admire”. In our context, we admire and celebrate the styles, contents and works, as well as the accomplishments of Professor Young-Sook Onyiuke, a South-Korean-Nigerian by marriage who is a blend of not only the cultures of these two countries, but also their educational contents, experiences and stylistic friezes. She is indeed a blend of both content and form.

I feel honoured and humbled to be asked to do a foreword on a *festschrift* in honour of my classmate at the University of Nigeria, Nsukka, and professional colleague, Professor Young-Sook Onyiuke. A *festschrift* in honour of Professor Young-Sook Onyiuke is an apropos development, a reflection of her humane nature and outstanding contributions to the advancement of knowledge as a music educator, scholar, pianist and violinist at various institutions of higher learning in Nigeria. I can still visualize the images of Professor Young-Sook Onyiuke at several classes we shared, and what seemed to be her permanent seat in the front row of those classes. I can also recollect her South-Korean costumes she adorned herself with during her performances at various concerts and cultural activities at the University of Nigeria, Nsukka. Even with her challenge of limited vocabulary in her mode of expression (or may I say handicapped in the tools of effective oral communication) in English language in the early 1980s, it was not difficult to sense and appreciate the spiritual purity, candor and superlative charm of this female artiste.

This *festschrift* articulates the times and tides of Professor Onyiuke, her personalities, philosophies, works, teaching techniques, and performance styles. Captioned *The Music Maestra*, this tribute is organized in seven sections by the editorial trio of her former students: Dr. Ebele Veronica Ojukwu, Dr. Ikedimma N. Okeke and Dr. Amaka I. Ugoo-Okonkwo. *The Music Maestra* is fittingly titled to reflect the diverse trajectories and vistas in her distinguished career in Music, especially in Music pedagogy. It is fanciful to note that although *maestro* (plural, *maestri*) is an Italian word ascribed to eminent music teachers, composers and conductors, without gender bias, *maestra* has been adopted for its feminine application and disposition.

The theme and sub-themes for this tribute have provided impetus on which Young-Sook's former

students, colleagues, friends and admirers have wished to celebrate her with well over 55 scholarly articles. The seven sections on which this *festschrift* is organized are Section A: The Person: Professor Young-Sook Onyiuke (and her humane attributes, music educator, model, mentor and motivator); Section B: Music, Education and Development; Section C: Music, Law and Politics; Section D: Music, Religion and Philosophy; Section E: Music, Culture And Tourism; Section F: Music, Creative Arts and Entrepreneurship; and Section G: Music, Language and Literature. These sections are preceded with insightful Preface and Biography of Professor Young-Sook Onyiuke.

I thank Dr. Ebele Veronica Ojukwu and her team of editors, Dr. Ikedimma N. Okeke and Dr. Amaka I. Ugoo-Onkonkwo for this honour bequeathed on Professor Young-Sook Onyiuke in the form of a *festschrift*. I commend the various authors who have made this project possible through their friendships, contributions and scholarships. This tribute is sure to make an interesting read and an invaluable addition to musical scholarship on female music educators in Nigeria. Best wishes.

Professor Onyee N. Nwankpa, Ph.D. (Calgary, Canada), KCW, ML, SFIARSA, SOCAN, FANIM, FCRSA,
Chair, Cardinal Rex Jim Lawson Chair of Music,
Professor of Composition, Theory and Conducting,
Department of Music,
Faculty of Humanities,
University of Port Harcourt.

PREFACE

Writing this preface to *The Music Maestra*, a *festschrift* in honour of a great Professor of Music pedagogy, a pianist, a violinist, an artiste and a humanist, is an honour and privilege from among my peers in the world of Nigerian Music Education. I also consider my role a right, being one of the very few to have known and associated with her longest, from the Department of Music at University of Nigeria, Nsukka since 1978 to her residential home in Nimo, Anambra State and recently her apartment at Fara Park Estate along Lekki-Epe Expressway in Lagos. I had after my last visit privately proclaimed her “Best Hostess” but have this unique opportunity to so announce publicly. Professor Young-Sook Onyiuke has the temperament of an Angel and reminds me of the television series; “Struck by an Angel”. The accounts in this collection of articles further prove so as this book unfolds.

Writing this preface is also a fulfillment of my innermost desire to be part of this epochal documentation on a quintessential woman of honour and grace, a musician per excellence, a teacher, a mother, a grandmother, an amiable friend and a respected colleague. Though born in South Korea she became a completely transformed Nigerian, following her marriage and relocation to Nigeria in 1975 with her husband Dr. John O. Onyiuke.

In less than a year and despite COVID restrictions/anxieties and current sociological/economic situation of the country, this *festschrift* attracted 59 articles on various topics on contemporary music education and practice in Nigeria, hence a must read for all music educators, music students and lovers of music. The methodological approaches include, direct contact and real life experiences with Professor Onyiuke, interviews, participant observation, qualitative and descriptive phenomenological designs, literary and analytical research. These birthed acknowledge excursion into the labyrinth of African musicology and pedagogy categorized into seven sections (A-G).

Section A on The Person of Professor Young-Sook Onyiuke begins with an impressive biography, with personal information about her parentage, primary and secondary education, her stint with nursing, her marriage, children, tertiary education and work experience. It also highlights her membership of many professional music bodies including ANIM (Association of Nigerian Musicologists), PASMAE (Pan African Society for Musical Arts Education, SOMEN (Society of Nigeria Music Educators). She has 60 academic publications including one authored book, six chapters in books, numerous journal articles, original compositions and scores for orchestra, string quartets and folk songs.

According to Layade in her contribution; “The Inestimable quality of a Nigerian Music Educator”, “Professor Young-Sook Onyiuke belongs to a high class of female scholars and proudly takes her place as the 5th female Professor of Music in Nigeria after Prof. Mosunmola

Omibiyi-Obidike, Prof. Josephine Ngozi Mokwunyei and Prof. Agatha Onwuekwe, Rev. Sr. Prof Cordis Mariae Achikeh. She further described her as a diligent and meritorious teacher at Nnamdi-Azikiwe and Babcock Universities.

Interestingly, one of the contributions is by Ejiofor and Chioma Onyiuke (Prof. Onyiuke's son and daughter in-law). I am not surprised at the title of their paper, “The Importance of Music Training on the Child's Brain and Cognitive Development”. They are also beneficiaries of her music lessons to their children (her grandchildren) and hence in a position to know the influence of music on the child's mental development. I personally witnessed some of those lessons both at her apartment and in their home in Lagos. Another relation of hers, Tochukwu Onyiuke wrote on “Music, Law and the Impact of Intellectual Property Rights on the Music Industry”. That again is another evidence of how much she has impacted differently on family and society as evident in the different sections of the book.

The other sections (B-G) contain a plethora of articles on diverse themes for all interests ranging from topics on (B) Music, Education and Development; (C) Music, Law and Politics; (D) Music, Religion and Philosophy; (E) Music, Culture and Tourism; (F) Music, Creative Arts and Entrepreneurship, to (G) Music Language and Literature.

I congratulate the fifty nine colleagues, students, friends and admirers of Professor Young-Sook Onyiuke who contributed to this publication but specially, the editorial committee led by Dr. Ebele Ojukwu who initiated the whole idea and the consenting duo of Dr. Ikedimma Okeke and Dr. Iruoma Ugoo-Onkonkwo who joined her in the onerous task of collating and editing the rushes. The realization of this festschrift as motivated by the personality of Professor Onyiuke has indeed fulfilled the virtue of “giving honour to whom honour is due”, as she bows out from active service upon statutory retirement. It also invalidates the cliché of a prophet not being recognized in their own home, and the reward of the teacher being in heaven. In this case, this “Prophet” is obviously being celebrated amongst her peers and sorewarded on earth as well. We can only imagine how gratified she must feel about this.

I recommend this festschrift as a must read both for pleasure and edification by all music practitioners in Nigeria, Africa and the Diaspora as it presents important information and knowledge on music in relation to various areas of interrogation.

Professor Josephine Ngozi Mokwunyei
(PhD. Legon, FANIM, FSONTA, PHF, JP)
Professor of African Musicology and Theatre
University of Benin,
MARCH 2022

ACKNOWLEDGEMENTS

First, we acknowledge God Almighty, the source of our strength and Savior whose grace has always been sufficient for us and whose guidance made the production of this work a possibility. We are eternally grateful to Him. Then to the quintessential woman of letters whom we are celebrating, Professor Young-Sook Onyiuke, we express our profound gratitude for your dedication and total commitment to academic excellence, and human development, particularly in the field of Music pedagogy and performance.

On behalf of the editorial team, we express our sincere appreciation to all who through scholarly inputs, thoughts, words, deeds, actions and financial support contributed to the actualization of this project; this intellectual harvest wouldn't have been possible without you.

We thank in a special way Professor Onyee N. Nwankpa and Professor Josephine N. Mokwunyei who despite their very tight schedule accepted to write the forward and preface of this book respectively. We also thank our competent and devoted reviewers who devoted their time and energy to see that this project which is a product of vision, mission, commitment, collaboration and dedication, intermingled with determination comes to light.

We also express our gratitude to all our distinguished contributors who provided us with highly engaging and thought-provoking papers and without whom all our efforts would have been futile. We thank them for their patience, for believing in us and for trusting us with their articles. The good Lord will bless you abundantly. We are immensely grateful to Dr Emmanuel Ojukwu, Dr Ikenna Umeanolue and Ms Oluchukwu Udenze for their inspiration, encouragement and fruitful suggestions; your contributions to this project are unquantifiable.

Finally, we pray that the good Lord will continue to shower His blessings on all those who have aided in one way or the other to the production of this book whose name we did not mention here. We are very happy to present this book to the general public and it is expected that it will be an indispensable reference material for all musicologists, students, researchers in various fields of endeavour and the general public at large.

Editors,
E. V. Ojukwu
I. N. Okeke
I. A. Ugoo-Okonkwo

SECTION A

THE PERSON: PROFESSOR YOUNG-SOOK ONYIUKE

CHAPTER ONE

BIOGRAPHY OF PROFESSOR YOUNG-SOOK ONYIUIKE (THE MUSIC MAESTRA)

Ebele V. Ojukwu



Parentage

Professor Young-Sook Onyiuke (nee Yang) was born on the 8th of September 1945 in Seoul, South Korea into a Christian family to Ik-Du Yang (father) and Youn-Hee Lee (mother) both of blessed memory. She has four sisters and two brothers. Her parents did not have any formal musical training and could neither play any musical instruments, nor 'opera singers' however, they loved music. So, at a very early age, she and her siblings were encouraged to learn various musical instruments. Young-Sook chose ballet and picked up the piano as well; one of her brothers chose the cello, and went on to become a cellist as well as an opera singer; her sister became a violinist. While at Chang Duck Junior and Senior High School for Girls, she was a very active member of the ballet, figure skating and table tennis clubs.

Primary and Secondary Education

Young-Sook attended her primary and secondary school at the following schools:

- § Mi-Kwang Primary School, Seoul. S/Korea from May 1953 to October 1959
- § Chang-Duck Junior Secondary School, Seoul. S/Korea from May 1959 to October 1962
- § Chang-Duck Senior High School, Seoul. S/Korea from May 1962 to October 1965

Young-Sook as a Trained Nurse

After high school and due to the perceived benefits of a career in medicine as well as her father's ambition to establish a private hospital, she was sent off to study nursing in 1966 in the then West Germany. In Germany, she trained as a nurse and completed her nursing training in 1968.

Marriage and Children

Young-Sook met her heart throb and God blessed them with wonderful children:

As a nurse trainee as well as a qualified nurse, she continued her music theory and practice, mainly by private tuition and piano lessons from Herr. Wolfgang Volker. While working as a nurse in St. Petri Hospital in Warburg, Young-Sook met the love of her life, Dr. John Onyiuke in 1971 and they got married in 1973.

— —

In December 1975, she relocated to Nigeria with her husband and with their 8month-old son. Upon arriving in Nigeria, her husband got a job as the Chief Medical Director of Bishop Shanahan Hospital Nsukka, then old Anambra State. God blessed them with four awesome children, three boys and a daughter and & ten grandchildren (six boys & four girls) namely:

- § John Obiora (48 years) – a medical doctor, working at the Nnamdi Azikiwe University, Awka, Anambra State, Nigeria; married with 3 children.
- § Ejiofor Francis (46 years) – an accountant and entrepreneur in the oil and gas industry in Lagos Nigeria; married with 4 children:
- § Vivienne Uzoamaka (45 years) – a lawyer with the National Agency for the Prohibition of Trafficking in Persons (NAPTIP), Enugu Command; married with 2 children. a
- § Timothy Ekenedilichukwu (42 years) – a medical doctor, in the United States of America; married, with a child.

Young-Sook Tertiary Education

Moving to Nigeria and to the university town of Nsukka provided the opportunity for Young-Sook to pursue a career in music. This was made manifest by her gaining admission into the Music Department of University of Nigeria, Nsukka (UNN). As an undergraduate, her proficiency of the piano was attributed to the dedication of Prof. (Mrs.) Elsa Toffolon and Mrs. Uguette Brassine. She also undertook violin lessons with Mr. Leon New and Dr. Garreth Richard. She obtained a Bachelor's Degree of Arts (B.A.) in Music at the University of Nigeria, Nsukka (1978-1983) and was awarded the Vice-Chancellor's Ayo-Bankole Prize in Music for the best graduating Piano student. In 1991, she obtained her Master of Arts (M.A.) in Music Education from the same university. Her pursue of PhD degree took her to the University of Pretoria, South Africa where she obtained her PhD certificate in Music Pedagogy in 2005.

Work Experience

Young-Sook teaching experiences began in 1985 in College of Education, Awka two years after her first degree at University of Nigeria, Nsukka. Professor Emeka Mbanugo (who was Dr. by then) was Head of Music Department and Mr Gorge Akrofi, a Ghanaian; a very experienced teacher was in charge of Applied Music. Young-Sook being practically inclined in music mostly followed Mr. Akrofi's methods of teaching practical music, arranging concert and performances. When Gorge Akrofi left Nigeria, Young-Sook was made to take charge of applied music and performances at the College of Education, Awka and thereafter, at all the other institutions that she worked namely: College of Education, Nsugbe; Nnamdi Azikiwe University, Awka; University of Lagos; Babcock University, Ilisham Lemo till she finally retired in September 2020. Young-Sook's work experience can be summarized starting with latest as follows:

March 2018 – August 2020: Lecturer as a full-time contract Professor in Music Education & Pedagogy, Department of Music & Creative Arts, School of Education & Humanities, Babcock University, Ilishan-Remo, Ogun State, Nigeria.

September 2014-March 2018: Lecturer as a full-time contract Associate Professor in Music Education & Pedagogy, Department of Music & Creative Arts, School of Education & Humanities, Babcock University, Ilishan-Remo, Ogun State, Nigeria.

May 2012 - May 2015: Lecturer (part-time Contract, Associate Professor) in Music Unit, Department of Creative Arts, Faculty of Arts, University of Lagos, Akoka Yaba, Lagos State, Nigeria.

2010– 2011: Adjunct Lecturer (Associate Professor), Department of Music, Faculty of Arts Nnamdi Azikiwe University, Awka, Anambra State, Nigeria.

Oct. 2005- Sept. 2010: Lecturer as an Associate Professor of Music Pedagogy, Head of Department (2006-2009) and Coordinator in Applied Music and Performances in Classical

Music, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka, Anambra State, Nigeria.

March 2004-Sept. 2005: Study leave, PhD candidate at Department of Music, Faculty of Humanities, University of Pretoria, Pretoria, South Africa.

2000 – March 2004: Senior Lecturer in Music, Ag. Head of Department (2000-2002), Coordinator in Applied Music and Performances in classical Music, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka.

1997 – 2000: Lecturer I in Music and Coordinator in Applied Music and Classical Music Performances, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka.

1995 – 1997: Lecturer I in Music and Coordinator in Applied Music, Department of Music, Faculty of Arts, Anambra State College of Education, Nsugbe, Nigeria.

1992 – 1995: Lecturer II in Music and Coordinator in Applied Music, Department of Music, Faculty of Arts, Anambra State College of Education, Nsugbe.

1988 – 1992: Lecturer III in Music and Coordinator in Applied Music, Department of Music, Faculty of Arts, Anambra State College of Education, Awka.

1985 – 1988: Part-time Lecturer in Music and Coordinator in Applied Music, Department of Music, Faculty of Arts, Anambra state college of Education, Awka.

Young-Sook's Membership of Professional Bodies

Young-Sook has been a very active member of so many professional organizations both nationally and internationally, and has held various positions of office in many of them. They include:

- § Executive Board Member at the Clute Institute, Colorado, USA
- § Member, Society of Music Educators in Nigeria (SOMEN)
- § Editorial Board member, Workshop for Contemporary Humanities Editorial Board, EAH, Babcock University, Ilishan-Remo, Ogun State, Nigeria
- § Director, Royal Harmonics, Babcock University, Ilishan-Remo, Ogun State, Nigeria.
- § Member, Board of Directors of the Clute Institute, Littleton, Colorado, USA
- § Director, Royal Harmonics (Chamber Orchestral Group), Ilishan-Remo, Ogun State, Nigeria.
- § Leader, Young's String Quartet, Nigeria
- § Member, The Pan African society of Musical Arts Education (PASMAE)
- § Member, International Society for Music Education (ISME)
- § Member, The Musical Society of Nigeria (MUSON)
- § Member, Association of Nigeria Musicologists (ANIM).
- § Member, the Port Harcourt Art Society (PHARSO)
- § Member, National Association of Religion and Culture (NAARC)
- § Member, National Association of Women Academics (NAWACS)
- § Fellow, Asele Institute, Nimo, Anambra State, Nigeria
- § Member, National Association of Curriculum Theorists (NACT)
- § Patron, St. Cecilia Choir, Assumption Parish Catholic Church, Nimo, Nigeria

Young-Sook's Creative Output

Young-Sook has to her credit over 60 academic books, journals, compositions and arrangements published both nationally and internationally, some of them include:

§ BOOK:

- 1) Onyiuke, Y. S. (2009). Childhood music education in Nigeria: A case study, Saarbrücken, Germany: VDM Verlag. Cover image: www.purestockx.com

Book Chapter/ Book of Readings /International On-Line Sources:

- 2) Onyiuke, Y. S. & Ojukwu, E. V. (2021). Transformative instructional methodology for sustainable music education in Nigerian tertiary institutions. *Awka Journal of Research in Music and Arts (AJRMA)*, 14, 1-23.
- 3) Onyiuke, Y. S. & Ojukwu, E. V. (2019). Nigerian youths in a global world: Active music learning as a paradigm. *Ogirisi: A New Journal of African Studies*, 15 (1), 227-244.
- 4) Onyiuke, Y. S. & Ojukwu, E. V. (2017). Music Education in Nigeria: The Panacea of Overcoming Economic Straits. *US-China Education Review B, Education on Theory*, 7(12), Serial No. 79, 561-568. www.davidpublisher.com
- 5) Onyiuke Y. S. (2016). Junior primary education in Nigeria. *US – China Education Review B, Education on Theory*, 6 (4), 257-267. www.davidpublisher.com
- 6) Onyiuke, Y. S. (2016). Music curriculum development on the future of higher education in Africa. In M. A. Omolewa, M. E. Sotunsa & P. O. Amanze (Eds.). *Emerging Discourses on the Future of Higher Education in Africa.*(Part B, Chapter 16, pp. 184-200). Ilishan-Remo, Ogun State, Nigeria, Babcock University Press.
- 7) Ojukwu, E.V., Onyiuke, Y. S., & Esimone, C. C. (2015). Intellectual property rights enforcement in Nigeria: A prop for music industry. *US-China Education Review B*, 5 (6) 373-381, Serial No. 49. www.davidpublisher.com
- 8) Onyiuke, Y. S. (2011). The organizing of African funeral music: A case study of Abia music in Ezira village in Nimo. In Y. S. Onyiuke, O. Idamoyibo & D. C. C. Agu (Eds.). *The Mekism and sharing knowledge of the musical arts of Africa: A book of general reading in honour of Professor Meki Nzewi*, 160-164. Nimo, Nigeria: Rex Charles & Patrick. Website: www.mekismmusicalafrica.com
- 9) Onyiuke, Y. S. (2010). Recovery of Nigerian music education in globalized world. In A. B. C. Chiegboka, T. C. Utoh-Ezeajugh & G. I. Udechukwu (Eds.). *The Humanities and Globalisation in the Third Millenium* (Chapter 48, pp. 428-432). Nimo, Nigeria: Rex Charles & Patrick.

§ JOURNAL ARTICLES:

- 10) Onyiuke Y. S. & Ojukwu, E. V. (2014). Effective teaching of cultural and creative arts (CCA). *Awka Journal of Research in Music and the Arts (AJRMA)*, 10, 74-86. www.ajrma.com
- 11) Onyiuke, Y. S. (2011b). Music education, music curriculum and national development. *Awka Journal of Research in Music and the Arts (AJRMA)*, 8, 101-114. www.ajrma.com
- 12) Onyiuke, Y. S. (2011a). Literature, language and music education of the child. *Journal of Music and Aesthetics (OBODOM)*, 1(2), 96-100.
- 13) Onyiuke, Y. S. (2009c). Effect of globalization for music education: a perspective on music education in Nigeria. *Journal of the Association of Nigerian Musicologists (JANIM)*, (3), 99-108.
- 14) Onyiuke, Y. S. (2009b). Music in the pre-school curriculum and national development. *Alvan Journal of Music and Humanities (AJOMAH)*, 1(2), 111-132.
- 15) Onyiuke, Y. S. (2009a). Guidance for young pianoforte teachers: Group and individual lessons. *Awka Journal of Research in Music and the Arts (AJRMA)*, 6, 161-165.
- 16) Onyiuke, Y. S. (2008). Playing classroom instruments: Early experiences with simple musical instruments (Part 2). *Awka Journal of Research in Music and the Arts (AJRMA)*, 5, 150- 166.
- 17) Onyiuke, Y. S. (2007). Playing classroom instruments: Early experiences with simple musical instruments (Part 1). *Awka Journal of Research in Music and the Arts*

- (AJRMA),4, 69-78.
- 18) Onyiube, Y. S. (2006c). Music pedagogy as implement for the all-round development of primary school children in Nigeria. *INTERLINK : A Journal of Research in Music*, 3, 56-63.
 - 19) Onyiube, Y. S. (2006b). Childhood music pedagogy and social commitment of Nigeria. *The creative Artist: A Journal of Theatre and Media Studies*, 1(1), 46-55.
 - 20) Onyiube, Y. S. (2006a). Music pedagogy in Nigeria: An appraisal of the Primary School curriculum and its implementation. *Awka Journal of Research in Music and the Arts (AJRMA)*, 3, 32-46.
 - 21) Onyiube, Y. S. (2005b). Towards improving childhood music education for Nigeria: A case study of Anambra State. *INTERLINK: A journal of Research in Music*, 2, 14-30.
 - 22) Onyiube, Y. S. (2005a). Music education in Nigerian Primary Schools: Strategies for improvement. *UNIZIK Journal of Arts and Humanities*, 7, 121-134.
 - 23) Onyiube, Y. S. (2003). Motivation as a valuable factor in Nigerian primary school music teaching. *Awka Journal of Research in Music and the Arts (AJRMA)*, 1, 69-73.
 - 24) Onyiube, Y. S. (2001). Music education and the development of the Nigerian child in the 21st century. *The International Journal of Social Inquiry*, 1(1), 122-130.
 - 25) Onyiube, Y. S. (2000). Music as a source of aesthetic education: Implications for Nigeria. *UNIZIK Journal of Arts and Humanities*, 3, 40-52.
 - 26) Onyiube, Y. S. (1999). The role of music in religion, culture and its reconciliatory nature in Nigeria. *African Religion and Culture and National Reconciliation: Bulletin of African Religion and Culture*, 5(1), 69-73.
 - 27) Onyiube, Y. S. (1997). Music education and forces of change: Implication for national development. *Nigerian National Development: The Humanities and Social Sciences' Viewpoints*, 89-93.
 - 28) Onyiube, Y. S. & Onwuekwe, A. I. (1995). Developing a music curriculum for nursery education in Nigeria. *Nigerian Journal of Curriculum and Instruction*, 2(3), 47-51.

Original Composition and Music Scores Arranged for Chamber Orchestra, String Quartet, Folksongs:

- 1) 2019. Andante (From Violin Sonata, No. 1): Music by Joseph Haydn, arranged for Trio (Violin, Clarinet & Piano), in B flat major, 48 bars.
- 2) 2018b. Minuet (Extract from Sonata Op.49, No. 2): Music by Ludwig van Beethoven, arranged for Trio (Violin, Alto Sax & Piano), in B flat major, 60 bars.
- 3) 2018a. Minuet (Extract from Sonata Op.49, No. 2): Music by Ludwig van Beethoven, arranged for Chamber Orchestra in B flat major, 60 bars
- 4) 2018 a. Mazurka (Extract from Op.67, No.2): Music by F. Chopin, arranged for Duet (Alto Sax & Piano) in B flat major, 56 bars.
- 5) 2017b. Four Season, Winter 2nd movement: Music by Giuseppe Vivaldi, arranged for String Quartet and Flute, in D major, 54 bars.
- 6) 2017a. Humoresque: Music by Antonin DvorÜk, arranged for String Quartet in D major, 60 bars.
- 7) 2016b. VaPensiero (On the Banks of the Euphrates), Chorus of Hebrew Slaves: Music by Giuseppe Verdi, arranged for Chamber Orchestral accompaniment, in F sharp major, 51 bars.
- 8) 2016a. Carmina Burana (O Fortuana): Music by Carl Orff, arranged for Chamber Orchestral accompaniment, in D minor, 101 bars.

- 9) 2015b. Zion Hears the Watchman's Voices (from Cantata 140): Music by J. S. Bach, arranged for String Quartet, in E flat major, 110 bars.
- 10) 2015a. Jesu, Joy of Man's Desiring (from the church Cantata No. 141): Music by J. S. Bach, arranged for Oboe & String Quartet, in F major, 72 bars.
- 11) 2014e. La Playa: Music by Jo van Wette, arranged for Clarinet solo in G major, 60 bars.
- 12) 2014d. Halleluiah, Amen (from Judas Maccabeus): Music by J. H?ndel, arranged for Chamber Orchestra in D major, 37 bars.
- 13) 2014c. The Marvelous Work (from The Creation no. 5): Music by Joseph Haydn, arranged for Strings & Flute accompaniment in C major, 49 bars.
- 14) 2014b. Belle Nuit (O Lovely Night), from Tales of Hoffman: Music by J. Offenbach, arranged for two Voices in D major, 88 bars.
- 15) 2014a. March Militaire: Music by F. Schubert, arranged for String Quartet in B flat major, 60 bars.
- 16) 2013c. Cannon: Music by J. Pacelbel, arranged for String Quartet in D major, 113 bars.
- 17) 2013b. Andante Gracioso (Excerpts of Sonata A major): Music by W. A. Mozart, arranged for 2 Violins in G major, 52 bars.
- 18) 2013a. Laudate Dominum: Music by W. A. Mozart, arranged for Violin, Flute & Soprano in F major, 72 bars.
- 19) 2012b. Dolce: Music by G. Ph. Telemann, arranged for Flute & two Violins in C major, 32 bars.
- 20) 2012b. Gavotte (ou la Musette): Music by J. S. Bach, arranged for Flute, Violin & Cello in G major, 36 bars.
- 21) 2011. Pie Jesu: Music by Andrew Lloyd Webber, arranged for 3 male voices & string quartet accompaniment in F major, 32 bars.
- 22) 2010. Over the Rainbow: Music by Harold Arlen, arranged for Solo voices, Chorus (with Children), Chamber Orchestra (String, Clarinet, Guitar & Keyboard) in C major, 110 bars.
- 23) 2009c. Air (from Water Music): Music by G. D. Handel, arranged for String Quartet in F major, 36 bars.
- 24) 2009b. Toselli's Serenade: Music by Enrico Toselli, arranged for String Quartet in F major, 52 bars
- 25) 2009a. Polonaise: Music by Leopard Mozart, arranged for chamber orchestra (strings, clarinet, trumpet & sax) in F major, 68 bars.
- 26) 2007. Arirang (Korean folk tune): F sharp – pentatonic scale, arranged for solo voice, chorus, & Orff instruments (two glockenspiel, drum, rattle and finger cymbals, 64 bars.
- 27) 2006. Original composition: Burning Bush, for Alto-Sax, B flat major, with Piano, Conga drums and rattle accompaniment, 68 bars.
- 28) 2007. Nodul Gang-byun(Korean folk tune): arranged for voice, flute in F, piano accompaniment, 72 bars.
- 29) 2007a. DoraziTaroung (Korean folk tune): F sharp – pentatonic scale, arranged for two voices (soprano and alto), flute, congas and rattle, 60 bars.

Thesis/Dissertations Supervision

Young-Sook has supervised over 30 thesis and dissertations. Some of them starting with the latest include:

- 1) Oluwatede, Pelumi Obed (2020). Life and music of Adekunle Gold: A Nigerian popular musician, B. A. Babcock University, Ilishan-Remo, Nigeria.
- 2) Uka, Marvelous (2020). Campus music ministry among Nigerian universities: a case study of axios choir, Babcock University, B. A. Babcock University, Ilishan-Remo,

- Nigeria.
- 3) Opasho, Olorunfemi (2019). The challenges of music scholarship in conservatories in Nigeria: A case study of music society of Nigeria (MUSON). B. A. Thesis, Babcock University, Ilishan-Remo, Nigeria.
 - 4) Bello, Adams (2019). Traditional music as raw material in the works of selected afro-pop artistes in south western, Nigeria. B. A. Thesis, Babcock University, Ilishan-Remo, Nigeria.
 - 5) Nwafor, Ifeyinwa (2018). An appraisal of the use of music therapy on auditory dysfunctional and autistic patients by Tenstrings Music Institute, Lagos. B. A. Thesis, Babcock University, Ilishan-Remo, Nigeria.
 - 6) Uzuh, Chidera Arthur (2018). Lyrical contents as determinant of music preference among Babcock University Undergraduates, Ilishan-Remo, Ogun State. B. A. Thesis, Babcock University, Ilishan-Remo, Nigeria.
 - 7) Dauda, OlabisiTomiwa (2017). Teaching musical instruments as correlate of musical aesthetics: within Eti-Osa L. G. A. Lagos State, Nigeria. B. A. Thesis, Babcock University, Ilishan-Remo, Nigeria.
 - 8) Olugbode, Tolulope (2017). Nexus of personality merchandising of popular musicians and consumer brand preference: Babcock University student consumers as a case study. B. A. Thesis, Babcock University, Ilishan-Remo, Nigeria.
 - 9) Omoeodion, Theophilus Osagie O. (2015). The impact of information and communication technology (ICT) on teaching and learning of music. M. A. Thesis, University of Lagos, Akoka, Nigeria.
 - 10) Anifowose, Adekunle (2014). The impact of adequate music facilities on the academic performance of music student in Secondary Schools in Lagos State, Nigeria. M. A. Thesis, University of Lagos, Akoka, Nigeria.
 - 11) Oluwole, Joseph A. (2014). An appraisal of music education in selected Theological Institutions in Lagos and Ogun State, Nigeria. M. A. Thesis, University of Lagos, Akoka, Nigeria.
 - 12) Onyedum, Ogechukwu Jacinta (2014). The role of part-time music teachers in Nigerian secondary schools: case of Amuwo Odofin L. G. A. Lagos State, Nigeria. M. A. Thesis, University of Lagos, Akoka, Nigeria.
 - 13) Austin-Okoli, Josephine Uchenna (2013). Choral music teaching methods in selected Primary Schools in Awka Education Zone of Anambra State, Nigeria. PhD Dissertation, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka.
 - 14) Onwuegbuna, Ikenna Emmanuel (2011). The instructional value of African popular music. PhD Dissertation, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka.
 - 15) Ojukwu, Ebele Veronica (2011). Dysfunctional music education in the JSS in Anambra State, Nigeria. PhD Dissertation, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka.
 - 16) Nmadu, Florence Nkechi (2011), Students' experience of music teaching in Junior Secondary Schools in Nigeria: a case study of Oshimili-South L.G.A. of Delta State, Nigeria. M. A. Thesis, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka.

Conference/ Seminar Attended & Paper Presented:

Our celebrant has attended and presented papers in may conferences, seminars and workshops. Some of them include:

- 1) 4TH EAH International Conference 2019, Attended & presented paper titled "Nigerian

- youths in a global world: Active music learning as a paradigm”. August 25-28 2019 @ Conference Hall, Babcock Super Mall, Babcock University.
- 2) 17th Annual National Conference of Association of Nigerian Musicologist (ANIM), 16th Annual National Conference, attended. August 19th – 23rd , 2019 @ Lagos State University.
 - 3) Attended & paper presented at the Pan-African Society of Musical Arts Education (PASMAE), 11th ISME-PASMAE Regional Conference. The conference paper title: Trans-formative instructional methodology for sustainable musical arts education in Nigerian tertiary institutions. At the International Conference Centre, Victoria, Mahe Island, Seychelles. 01 July-05 July 2019.
 - 4) Conference of Music Educators in Nigeria (COMEN), 15th Annual National Conference at University of Port Harcourt, May 13th – 17th 2019. Africa-Sensed Music Education in Nigeria.
 - 5) Symposium, Honor of Professor Akin Euba. January 16-17th, 2019 at University of Lagos.
 - 6) Association of Nigerian Musicologist (ANIM), 16th Annual National Conference, attended. August 13-17th 2018, at University of Benin, Benin City, Nigeria.
 - 7) Biennial Conference (BUGAS) on Women and Leadership in Africa, Attended. October 2nd-4th, 2018. Babcock University.
 - 8) Africanism and the relevance of field trip in the undergraduate education programme of the Delta State University, Abraka, Nigeria'. A paper presented at the 4th Pan-African Society for Musical Arts Education (PASMAE) Conference, Abidjan, National Institute for Arts, Abidjan, Ivory Coast (19– 22 September 2016).
 - 9) Why teach rudiments and theory of music in the face of indigenous music?' A paper presented at the 14th International Conference of the Association of Nigerian Musicologists (ANIM) at the Department of Creative Arts, Faculty of Arts, University of Lagos, Akoka-Yaba, Nigeria (16-19 August 2016).
 - 10) A leader development experience: John Maxwell, Live2Lead'. Workshop attended at the Lagos Chamber of Commerce and Industry Conference Centre, Ikeja, Nigeria (23 October 2015).
 - 11) 'Junior primary music education in Nigeria'. A paper presented at the 2015 International Education Conference, Sponsored by The Clute Institute, at Monte Carlo Resort & Casino, Las Vegas, Nevada, USA (11-14 October 2015).
 - 12) Music curriculum development on the future of higher education in Africa'. A paper presented at the 3rd International Conference, School of Education and Humanities. At Babcock Guest House, Babcock University, Nigeria (24-26 August 2015).
 - 13) Music curriculum and national development'. A paper presented at the 9th Annual National Conference of the Association of Nigerian Musicologists (ANIM) on Music, Technology and National development. At Department of Music, University of Uyo, Uyo (1-5 June 2010).
 - 14) Nigerian traditional music education in the context of global educational challenges'. A paper presented at the 6th Pan African Society for Musical Arts Education (PASMAE) on Cultural affirmation in the context of current global educational challenges for music educators. At Whispering Palms Resort Centre, Badagry, Lagos, Nigeria (25-31 October 2009).
 - 15) Music in the Pre-school curriculum and national development'. A lead paper presented at the 1st National Conference on Music, Education and National Development held at the Department of Music, Alvan Ikoku Federal College of Education, Owerri, Imo State (14-16 October 2009).

- 16) The organizing of African funeral music: A case study of Abia music in Ezira village in Nimo'. A paper presented at the Professor Meki Nzewi International Conference. At School of Postgraduate Studies, International Conference Hall, Nnamdi Azikiwe University, Awka, Nigeria (5 - 7 November 2008).
- 17) Learning the language through Music Education: An interdisciplinary approach'. A Paper presented at the 7th Annual National Conference of the Association of Nigerian Musicologists (ANM) on Music and Language. At Adeniran Ogunsanya College of Education, Otto-Ijanikin, Lagos (2-6 June 2008).
- 18) Literature, Language and Music Education of the Child'. A Paper presented at the Prof. Ezenwa Ohaeto's International Memorial Conference on African Literature in the 21st Century. At University Auditorium, Nnamdi Azikiwe University, Awka, Nigeria (28 Nov. - 1 Dec. 2007).
- 19) 'Effects of Globalization on Music Education of the Nigerian Child'. Paper presented at the 6th Association of Nigerian Musicologists (ANM) National Conference at Delta State University, Abraka, Nigeria (19-22 September 2007).
- 20) The sounds of one ageless world-music of the young among the Igbo'. Paper presented at the 27th International Society for Music Education (ISME) World Conference at Kuala Lumpur Convention Centre, Malaysia (16 – 21 July 2006).
- 21) 'Childhood Music Education and Social Commitment in Nigeria'. Paper presented at the 6th Annual National Conference of the Musicological Society of Nigeria (MSN). Nnamdi Azikiwe University, Awka (9-13 May 2006).
- 22) Music Education as a Vital Implement for the All-round Development of the Primary School Children in Nigeria'. Paper presented at the 5th Annual National Conference of the Musicological Society of Nigeria (MSN). University of Ibadan (1 - 5 June 2004).
- 23) Music Education and the Development of the Nigerian Child in the 21st Century'. Paper presented at the First National Conference of Mother Theresa Foundation, Ikenga Hotel Royale, Awka (8 – 11 November 2000).
- 24) The Role of Music in Religion, Culture and its Reconciliatory Nature in Nigeria'. Paper presented at the Annual National Conference of National Association of African Religion and Culture (NAARC), Nnamdi Azikiwe University, Awka (23 – 26 November 1998).
- 25) Music Education and Forces of Change: Implications for National Development'. Paper presented at the First School of Arts & Social Sciences National Conference, Anambra State College of Education, Nsugbe (8 – 11 October 1996).
- 26) Developing a Music Curriculum for Nursery Education in Nigeria'. Paper presented at the First Annual Conference of the National Association of Curriculum Theorists (NACT), co-authorship, Anambra State College of Education, Nsugbe (2 – 5 October 1995).
- 27) Music as a source of aesthetic education: A study of the implications for Nigeria'. A Paper presented at the Fourth Awka Annual Education Forum, Anambra State College of Education, Awka (30 October – 2 November 1990).

Musical Presentation/Performances

Professor Young-Sook as a pianist, conductor and performer has to her credit many presentations and performances both nationally and internationally. Some of them include:

- 1) Organized 'A Command Musical Concert' presented by Department of Music & Creative Arts in collaboration with University Choir at the University Church Auditorium, Babcock University, Ilishan-Remo, Ogun State, Nigeria (2 April 2016).
- 2) Directed 'The return of the Great' – A glimpse through the eyes of Handel, Bach and Mozart. Presented by Royal Harmonics, At Babcock Business School Auditorium A,

- Babcock University, Ilishan-Remo, Ogun State, Nigeria (5 October 2015).
- 3) Organized 'The Second Edition, Lunch Hour Classical Music Concert' presented by Department of Creative Arts (Music Unit). At University Main Auditorium, University of Lagos (27 April 2015).
 - 4) Organized 'The Second Edition, Lunch Hour Classical Music Concert' presented by Department of Creative Arts (Music Unit). At Faculty of Arts Board Room, University of Lagos, Lagos, Nigeria (27 June 2013).
 - 5) Organized 'The First Edition, Lunch Hour Classical Music Concert' presented by Department of Creative Arts (Music Unit). At University Main Auditorium, University of Lagos, Lagos, Nigeria (4 June 2013).
 - 6) Organized X-Mas Carols & Handel's Messiah, presented by Department of Music and UNIZIK High School, Nnamdi Azikiwe University. At University Auditorium, Nnamdi Azikiwe University, Awka, Nigeria (19 December 2008).
 - 7) * Organized 'The Musical performances' for the Professor MekiNzewi International Conference. At University Auditorium, Nnamdi Azikiwe University, Awka, Nigeria (6 November 2008).
 - 8) Directed the Music Concert for the 7th Convocation Ceremonies presented by Department of Music, Nnamdi Azikiwe University, Awka (23 - 24 April 2008).
 - 9) Directed End of Year Concert of Sacred Music & Carols, presented by Department of Music, at the University Auditorium, Nnamdi Azikiwe University, Awka (18 December 2007).
 - 10) Performed on the occasion of End of Year Concert of Sacred Music & Carols (String Quartet), presented by Department of Music, at the University Auditorium, Nnamdi Azikiwe University, Awka (18 December 2007).
 - 11) Directed the Chamber Orchestra section for A Concert of Special Convocation Ceremonies 2006 at Rufai Garuba Square. Nnamdi Azikiwe University, Awka (14 March 2006).
 - 12) * Violin Solo, Performed (as Guest Artist) at the International Art Society Concert. Presented by the Port Harcourt Art Society (PHARSO) at the Elf Village: Multi-Purpose Hall, Port-Harcourt (17 February 2006).
 - 13) * Concert for Chamber Orchestra at the International Music Night, performed on the Violin, at the Auditorium of Department of Music, University of Pretoria, South Africa (20 February 2005).
 - 14) * Performed for Piano Recital at Auditorium, Department of Music, University of Pretoria, South Africa (15 April 2005).
 - 15) Performed on A CONCERT OF CAROLS at the 2002 University-wide End of Year party: Presented by Department of Music at the University Auditorium, Nnamdi Azikiwe University, Awka (15 December 2002).
 - 16) Musical Concert, directed and performed on occasion of 5th Convocation Ceremonies, at the Nnamdi Azikiwe University Auditorium (31 May 2002).
 - 17) A musical performance directed on occasion of Year-end Party: Christmas Carol with staff/ students of Music Department at the Auditorium, Nnamdi Azikiwe University, Awka (20 December 2001).
 - 18) Directed and performed at the Council Chamber, presented by Department of Music, Nnamdi Azikiwe University, Awka (23 November 2001).
 - 19) Directed a Concert of Classical, Religious and Folk Songs: on occasion of 4th Convocation Ceremony, at the Nnamdi Azikiwe University Auditorium (31 March 2001).
 - 20) * Classical, Negro-spirituals and Folk music (Chamber Orchestral Group): At the Great Talents Forum, British Council, Enugu, in collaboration with Afrostage, at the British Council, Enugu (29 March 2001).

- 21) Organized and performed for a Concert of Carols , on the occasion of the Year-end Party: Christmas Carol with staff, students of Music Department and pupils of University Demonstration Primary School, Auditorium, Nnamdi Azikiwe University, Awka (13 December 2000).
- 22) *An International Concert of Classical, Sacred and Traditional Music: Performed, directed and organized by Young-sook Onyiuke, Sponsored by Beke Memorial Hospital, Nimo. At Ikenga Hotel Royale, Awka (18 June 1999).
- 23) Performance in Minaj TV with the staff of the Department of Music, Anambra State College of Education, Nsugbe (14 September 1995).
- 24) Violin solo and ensemble in Christmas Oratorio by P N Azodo, Sponsored by St. Patrick's Cathedral Administrator, Awka. Recorded by Rogers All Stars Studio, Nawfia Marked by Poubros Music Spot, Awka. Published on Tape (November 1995).
- 25) Violin solo and ensemble in Christmas Oratorio by P N Azodo with Immaculate Heart Choir, Awka at St. Patrick's Cathedral Hall (10February 1991). Published on tape.
- 26) CONCERT RECITAL OF CLASSICAL MUSIC (Piano solo, Violin solo and Ensemble for voice and orchestral instrument), Organized & performed by Young-SookOnyiuke, held at University of Nigeria, Nsukka (31 May 1990).
- 27) Lunchtime Concert, Piano, violin solo and ensemble at Auditorium, Music Department, Anambra State College of Education, Awka (17 May 1990).
- 28) * An International Nite of Music Extravaganza presented by staff and students of the Music Department on Occasion of Tenth Convocation Ceremony of the College for the Award of the Nigeria Certificate in Education (NCE). At the College Permanent Site Hall, Anambra State College of Education, Awka (30 November 1989).
- 29) Lunchtime Concert, performed on piano & violin solo and ensemble at ASET Fund Campus Conference Room, Anambra State College of Education, Awka (17 October 1989).
- 30) Piano solo, Violin duet and ensemble in TV performance with staff and students of the Department of Music, College of Education, Awka, at NTA Enugu (6October 1989).
- 31) The Concert of Etta Onyiuke's Debut: performed on piano solo and chamber orchestra (violin part) at Zodiac Hotel, Enugu (6 – 7 June, 1986).
- 32) Performance on TV: with Chamber Choir of Department of Music, University of Nigeria, Nsukka, Directed by David Gumper. NTA Enugu (October 1982).
- 33) An International Concert for Classical Music: participated in Choral works & Chamber Orchestra. Directed by David Gumper, at Music Auditorium, University of Nigeria, Nsukka (February 1982).
- 34) * An International Concert for Chamber Orchestra: performed on violin, Directed by H. Chevalton, at Music Auditorium, University of Nigeria, Nsukka (May 1981).
- 35) Performed in 'Bless the Bride: a light Opera': Libretto by A P. Hubert and Music by Vivian Ellis, presented by the Department of Music and produced by the Operatic Workshop. Directed by O'Ndubuisi at Arts Theatre University of Nigeria, Nsukka (20–22March 1980).
- 36) * Concert for International Instrumental Music and Choral works: performed on Piano solo and ensemble, directed by Head of Department of Music, at Arts Theatre, University of Nigeria, Nsukka (February 1980).
- 37) * Korean traditional song and court-dance: on occasion of International Music Night at the Department of Music, University of Nigeria, Nsukka (March 1979).

Administrative Experience and Academic Leadership Qualities:

Being a professor is not a child's play, our celebrant has held many administrative and leadership positions at various institutions while in active service, including (beginning from the latest):

Administrative Experience:

- 1) Head, Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka (2008 - 2009).
- 2) Head, Department of Music, Faculty of Arts, NnamdiAzikiwe University, Awka (2007-2008).
- 3) Head, Department of Music, Faculty of Arts, NnamdiAzikiwe University, Awka (2006-2007).
- 4) Ag. Head, Department of Music, Faculty of Arts, NnamdiAzikiwe University, Awka (2001-2002).
- 5) Ag. Head, Department of Music, Faculty of Arts, NnamdiAzikiwe University, Awka (2000-2001).

Academic Leadership

- 1) Judge at the 'CAMPUS CLASSICALS' Season Two. An all Nigerian Universities Classical Music Contest (2019).
- 2) Editorial Board member, Workshop for Contemporary Humanities Editorial Board, EAH, Babcock University (2016).
- 3) Judge at the 'CAMPUS CLASSICALS' Season One. An all Nigerian Universities Classical Music Contest at the Theatre hall, University of Lagos, Akoka-Yaba, Nigeria (30-31 August 2016).
- 4) International Education Conference Paper Assessment Committee member, Sponsored by Clute Institute, USA (2016).
- 5) Member, Board of Directors of the Clute Institute, Littleton, Colorado USA (2015).
- 6) 3rd International conference Committee Member (Chair, Publicity and Linkages Committee), School of Education and Humanities, Babcock University (2015).
- 7) Editor et al. The Mekism and sharing knowledge of the musical arts of Africa: A book of general reading in honour of Professor MekiNzewi. Published by Department of Music, Nnamdi Azikiwe University, Awka (2011).
- 8) Editor-in-chief Coordinator, Awka Journal of Research in Music and Arts (AJRMA), Vol. 7. Published by Department of Music, Nnamdi Azikiwe University, Awka (2010).
- 9) Pan-African Society for Musical Arts Education (PASMAE) Conference Paper Assessment Committee (2009).
- 10) Editor-in-Chief, Awka Journal of Research in Music and Arts (AJRMA), Vol. 6. Published by Department of Music, Nnamdi Azikiwe University, Awka (2009).
- 11) Coordinator for Applied Music, Department of Music, Faculty of Arts, Nnamdi Azikiwe University (1997- 2011).
- 12) Coordinator for Applied Music, Department of Music, College of Education, Anambra State (1983-1997).
- 13) Chairperson, Conference Local Organizing Committee, Professor Meki Nzewi International Conference held at School of Postgraduate studies (SPGS), International Conference Hall, Nnamdi Azikiwe University, Awka, Nigeria (5 -7 November 2008).
- 14) Chairperson, Academic Fellowship Committee, Faculty of Arts, Nnamdi Azikiwe University, Awka (October 2008 - 2010).
- 15) Editor-in-Chief, Awka Journal of Research in Music and Arts (AJRMA), Vol. 5. Published by Department of Music, Nnamdi Azikiwe University, Awka (2008).
- 16) Editor-in-Chief, Awka Journal of Research in Music and Arts (AJRMA), Vol. 4. Published by Department of Music, Nnamdi Azikiwe University, Awka (2007).
- 17) Appointed as an External Examiner for Postgraduate (M.A. and PhD) Music programmes in the Department of Music, Delta State University, Abraka (2007- 2009).

- 18) Appointed as a Chief Supervisor for Postgraduate (M. A. and Ph. D) Programmes in the Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka (2006-2010).
- 19) Chairperson, Conference Local Organizing Committee, Sixth Annual National Conference of the Musicological Society of Nigeria (MSN). Nnamdi Azikiwe University, Awka (2006).
- 20) Leader, String section, National Orchestra of Nigeria (2001- 2003).
- 21) Organization of Nigerian Art (Music Section): Asele Institute in collaboration with Department of Music, Nnamdi Azikiwe University, Awka (20 November 1998).
- 22) JAMB Question (Item) writer, (coordinator of music section) Nigerian University Council (NUC) (1997-2000).
- 23) Fellow, Asele Institute, Anambra State, Nigeria (1995 – 2011).
- 24) Research Fellow (Music), Asele Institute, Anambra State, Nigeria (1989 –2009).

Professional Courses, Awards, Prizes and Certificates:

Our versatile and erudite celebrant also has to her credit many professional courses, awards, prizes and certificate, including:

- 1) Certificate of Completion on Microsoft PowerPoint 2013. Babcock University (2015)
- 2) Certificate of Participation, 3rd School of Education and Humanities International Conference. Theme: The Future of Higher Education, Babcock University (2015).
- 3) Certificate of Participation, Faculty Development: Worship on the Integration of Faith and Learning. Conducted by the Office of Institutional Effectiveness, Babcock University (September 17 – November 19, 2014).
- 4) Computer Application & Internet (CAI) Utility, AfriHUB Nnamdi Azikiwe University, Awka (23-30 March 2007),
- 5) Certificate of Recognition as a patron, Awarded by the Music Students Association of Nigeria (MUSAN), Department of Music, University of Nigeria, Nsukka (2001).
- 6) The Associate Board of Royal School of Music (ABRSM). Certificate in Theory of Music (Grade VIII), London (1989).
- 7) Vice-Chancellor's Ayo-Bankole Prize in Music for the Best Graduating Piano Student in the Department of Music, University of Nigeria, Nsukka (1983).
- 8) Rotes-KreuzKrankenhaus, Nursing School, Kassel. Germany, Nursing Sister Certificate (1972).
- 9) First Prize in National Ballet Competition for youth (Duet), Seoul, Korea (1964).

Contributions to University/Society - Activities and Musical Performances:

Professor Young-Sook has also contributed immensely to both the academic world, the society and to music profession. Some of her contributions include:

- 1) Member, Gender and African Studies Group (BUGAS), Babcock University (2018).
- 2) Member, the Mob-up Mock Accreditation Team, Babcock University (2017)
- 3) Conference Committee Member, 3rd EAH International Conference (Chairperson, Publicity and Linkages Committee), Babcock University (2015).
- 4) Convocation Ceremonial Committee Member, 8th Convocation, Nnamdi Azikiwe University, Awka (2009).
- 5) Directed, 7th Convocation Proper: with staff and students of Music Department, Nnamdi Azikiwe University, Awka (21 April 2008).
- 6) Performance directed, 6th Convocation Proper: with staff, students of Music Department, Nnamdi Azikiwe University, Awka (17 March 2006).
- 7) Participation on Workshop on University Management, at the Nnamdi Azikiwe University Auditorium (15 – 16 December 2003).

— —

- 8) Member, Ceremonials Committee, Nnamdi Azikiwe University, Awka (2003 - 2005).
- 9) A Music concert directed on occasion of 5th Convocation Proper - with staff, students of Music Department and invited Artists. Nnamdi Azikiwe University, Awka (30 May 2002).
- 10) Directed, musical performance on the occasion of 4th Convocation Proper: with staff, students of Music Department and invited Artists. Nnamdi Azikiwe University, Awka (30 March 2001).
- 11) Concert of Christmas Carols and Sacred songs: Organized by Rev. Fr. E. Umezina for the Catholic Diocese of Awka, Cana House, Awka (20 December 1998).
- 12) Participated in the Development through Art , Exhibition of the Society of Nigerian Artist (SNA), at Joedone Shopping Centre (18-26April 1997).
- 13) Sacred Songs Performance (Duet) with Etta Onyiube-Azih at the St. Marks' Catholic Church, Abagana, on the Occasion of Appeal Fund for the completion of St. Marks' CWO Civic/Vocational Centre, Abagana (27 December 1996).
- 14) An Oratorio Recital with Etta Onyiube-Azih, Organized by Catholic Women's Organization, Port-Harcourt Diocese at City Council Hall, Port-Harcourt (4 December 1988).
- 15) Participated in Christian Religions Art Fair, held at the Holy Trinity Cathedral, Onitsha. A concert of Sacred Songs (14 February 1987).

Having seen the person of great Iroko tree e are celebrating, at this juncture, we get the excerpts from her of knowledge coming from the interview she granted to Dr Ebele V. Ojukwu.

Interviewer: It is known fact that success is not easily achieved. Did you encounter challenges in the course of your career? What are these challenges and how did you surmount them?

Young-Sook: Passing through the above institutions, I must admit that the Nigerian youths are musically adept in traditional music rhythm and dancing but a lot more is desired as regards European classical music. In most Nigerian homes, music is not prioritized as it is in the western world, also, the Nigerian Primary Education System has not shown promise in music education – wherewith a discouraging lack of infrastructure, qualified music teachers, musical equipment, and a willingness to expose the child to music.

My teaching areas are western music history, western classical music performances through applied music. With the exception of some students at the University of Lagos who at an early age were privileged to be exposed to classical music as a result of their 'cosmopolitan parents' and the cosmopolitan nature of Lagos as well as the exposure afforded by the Musical Society of Nigeria (MUSON), teaching western music to university freshers has been an up hill task!! This is simply because:

1. Most students who found themselves studying music in our tertiary institutions never applied to study music in the first place. Most found themselves in music because they did not score high enough to be admitted in their preferred course of choice and ended up in music. This therefore accounted for their almost total lack of interest in music. Studying only to pass exams.
2. Due to the poor exposure to western music at primary and secondary levels of education, acquiring the skills especially for instruments like the piano, violin and wind instruments, is more difficult for these students. Note that some of my students had never seen a violin for instance in their lives before gaining admission to university.

To overcome some of these challenges, I encouraged solo and group recitals twice a month and for 50 minutes for my students. These recitals were made compulsory.

Interviewer: Could you please educate us on the steps that led to your being a professor of music education?

&

Interviewer: Do you have role models and how did they influence your climbing of the academic ladder?

Young-Sook: As I said earlier, I grew up in a musical family, though my parents were not musically inclined however, they encouraged us to play musical instruments. At that time, I was more interested in ballet, playing the piano just for fun. In Germany, after I met my husband whose hobby was listening to classical music (he had lots and lots of LP records: Bach, Handel, Mozart, Chopin, Tchaikovsky and jazz music) I became more interested in the piano, resulting in my taking up piano lessons. Having a piano at home after getting married was also a profound advantage making it easier to practice at home after work in the hospital. Soon after I accompanied my husband to Nigeria, he encouraged me take up music at the University of Nigeria, Nsukka.

The following wonderful people played a very significant part in my life towards my eventual chosen music career: Mr. Leon New; Late Dr. Echozona; Late Prof. Elsa Tofflon, Dr. Richard Garrett, O'Ndubisi and my senior colleagues in university: Prof. Bode Omotola; Prof. Onyee Nwankpa & Prof. Joe Mokwunyei – their personality and determination motivated me in my teaching career. In 1989, my husband inspired me to take master degree course - Prof. Emeka Mbanugo, an excellent educator was my M.A. supervisor and I followed, to this day, his teaching methods; Prof Meki Nzewi, my PhD supervisor, sharpened my skills at supervising my undergraduate and post graduate students. Thanks to Prof D.C.C. Agu who relentlessly advised me to go for my PhD at the University of Pretoria under Prof Meki Nzewi. All above I have mentioned, my dear late husband and my children who supported me all the way. I will also always remember Dr. Achinivu who always reminded us (his students) that “Hard work doesn't kill anybody. If there is a will, you'd always find a way”.

Interviewer: Do you have any other business doing outside teaching music?

Young-Sook: Giving piano lessons to my grandchildren at home. I started oil painting on the canvas in 2003 while on vacation in Soul Korea. One of my sister-in-laws who is pianist, violinist & fine artist taught me the basic skills of painting and I have continued painting as a hobby since then.

Interviewer: What are the landmark events in your life?

Young-Sook: My marriage to a man whose culture is totally different from mine marked a landmark event in my life. The passing of my beloved husband.

Interviewer: What are your hobbies?

Young-Sook: Reading novels; playing table-tennis; painting; cooking, watching movies, knitting, gardening.

Interviewer: How would you summarize your experiences throughout your period of

teaching and life generally?

Young-Sook: Music and ballet from the onset were hobbies for me – thanks to my parents. Next thing, I found myself studying music formally. Then, boom!!! I am teaching music!!! My greatest joy derives from seeing my students perform with confidence. The applause that follows their performances is to say the least ecstatic.

· **Interviewer:** Do you have any regrets?

Young-Sook: I have absolutely no regrets.

· **Interviewer:** What advice can you give to upcoming musicologist?

Young-Sook: Since my special area was a childhood music education in Nigeria, I would like to emphasize the teaching of music in Nigerian Public Primary Schools. I specifically mention the public schools because private primary schools in Nigeria are better equipped with better qualified music teachers. As music educators we have tried severally to steer our various Governments to invest more on music education especially at the primary and secondary levels to no avail. However, all hope is not lost as one day our voices will be heard. So, my advice to the next generation of music educators, continue to persevere.

In conclusion, our celebrant, the Music Maestra, Professor, Young-Sook Onyiuke has achieved a great deal and has imparted greatly in her chosen profession as a Professor of Music Pedagogy. Let us celebrate this quintessential woman of letters for her astuteness, resoluteness, dedication and total commitment to academic excellence and human development. She has carved out a niche for herself in the field of music pedagogy, performance, art and humanity generally.

Dr. Ebele V. Ojukwu

— —

CHAPTER TWO

TEACHING MUSIC WITH ALL HER HUMANITY

Emmanuel Chukwuemenam Umezina

Abstract

Our essence as human beings is in being; not in thinking, as Descartes had thought. Not in doing things. It is man's ontological priority to keep being who he or she is. Recognizing this pervasive nature can only be sustained through an elevated sense of awareness or consciousness even for music teachers in particular and teachers in general. This brings together random thoughts provoked by reflecting on the unique model of teaching music closely observed while Professor Young-Sook Onyiuke spent her active years among her many students at Nnamdi Azikiwe University. Her special wand was to be found in her overflowing love for music, her subtle insistence in making the violin a well-received member of the ensemble at a time when the instrument meant nothing there, unquenchable desire for performances, her great deal of attention to minute detail and the rare disposition for interaction towards all she mentored. Beyond having deep knowledge of the subject matter, contents and methodology required of a professional teacher, she laced it with a modicum of devotion, commitment and grace found only in the vocations. For this, she stood out among a people whose music was different, most ancient, deep, following alternate laws and defying a lot of what the West is talking about music.

Keywords: Teaching music, Humanity, and Professor Young-Sook Onyiuke.

Introduction

There is no perfect image of the teacher. There is no one way to be a teacher. Teachers come in various packages. Pedagogy and all the allied fields that teach about teaching have always aimed at the standardization of the teaching profession. Yet, every now and then, a teacher appears who does not fit into the straitjacket of theories and assumptions. Such a teacher understood not in terms of the classical iconoclast, but in the sense of who we are supposed to be, human beings make lasting impressions on those he teaches and learns from. This is the view that captures the mould and style of Professor Young-Sook Onyiuke, who breezed through many students in her very productive years of nursing a new department and nurturing both the enthusiastic and lukewarm students. Such was the nature of the music classroom which had this inchoate and uncouth mix in the tougher days of the now blossoming department.

Things that look simple are often the most mystical, like the basic elements of the universe, earth, air fire, water and space. Just like music. There are those who teach that we choose what we become in life, there are others who hold that for a great number of people, what we do chooses us. A teacher of music may therefore embark on the story of his or her journey into music and why he or she chose to be a professional music teacher whereas the reality is that music chose that individual before he or she became aware of the possibility of a life-long career in music. There seems to be a calculated attempt to put things in the reverse from the introduction of this article undertaken at the instance of this worthy festschrift project in honour of Professor Young-

Sook Onyiube. Being one of the foundation lecturers in the department and having mentored numerous students at the undergraduate and post-graduate levels, accolades are fit and proper to her for the long years of meritorious service at Nnamdi Azikiwe University. Looking back through the kaleidoscope of the times when teachers of her kind were moulded, one is compelled to reassess the uncountable and, I daresay, confusing opinions about what the effective teacher should communicate, information or life.

Perspectives in Music Education

It is the view of Anderson and Campbell (1996) that music education has been and still is multicultural. The truth of music education is such that the unique identities of cultures, their ontological right to define and describe their musical experiences ought to remain sacrosanct. Such a position, however, does not relativise the well-known subject matter of music and education. This means that the concept of the bull's eye is usually referenced in the philosophy of science as verisimilitude is an elusive concept in art. I was reading an article from the USC Thornton Schol of Music (April 23, 2019) on Four Effective Music Teaching Strategies for Today's Diverse Classrooms and according to them, these are contemporary strategies. They include:

- a. The need to incorporate technological tools.
- b. Creating an inclusive classroom means that the teacher understands inclusivity and versatility
- c. Focusing on engagement which sustains interest and talent, the basic requirements
- d. Embracing the artist-teacher within. (<https://www.music.usc.edu> retrieved, 24/03/22,)

These are thematically brilliant but in pushing the point that these should replace the traditional strategies, one is forced to actually look more critically at the 'novel' strategies. Are they really new except for the push towards the unending breakthroughs in technology? For countries where the living experience is different, where the very basic needs are scarcely met, how far does the push towards the strengthening of the tech market go? Not really far enough. Must they suspend the teaching of music until the perfect conditions are met? No. This is where the humanization of the teaching profession needs a robust adaptation. Only those who understand teaching not just as a profession but also as a vocation make such adjustment possible. It is an adaptation that bears the marks of raw genius. This is the scenario within which we can locate Young-Sook Onyiube.

If you travel from Nigeria to the United States, the perspective shifts. Once you are introduced as a music teacher, the first question they ask you is: what is your instrument? There is nothing wrong with that but everything is wrong when their anticipation is for an answer like the piano, the violin, the trumpet or any of the instruments in the western categorizations. This is really not a problem because chances are that they have never heard anything like the oja, or the ekwe or other African or Igbo instruments. This has affected many Africans trained in the western education system in the way they understand the systems and contents of education modules. Sometimes one is tempted to wonder if their pro-western epistemological orientation is not a result of simple bewilderment caused by cultural and environmental shocks experienced during the time of their sojourn.

It is this perspective that in so many ways hijacked the processes for investigating new areas in the attempt to expand the frontiers of human knowledge. The consequence is that researchers have to conform to given methodologies in the form of APA, MLA or Chicago style in the ways they carry out investigations. Existing theories of learning must be set as frameworks. This is why in so many schools the perspective of reference, for instance, the Classical and Operant conditioning theories, Cognitive and Social Learning theories are safely in place. The immense contributions of Ivan Pavlov, Edward Thorndike, Lloyd Morgan, B. F Skinner and other great theorists are by

some of these remarks not diminished. Their perspective in some derogatory sense, however, ensures the imperialist nature of school research whereas the unsuspecting researchers may have evolved very novel approaches suited for their environment where music is part of life, not just a mere merchandise an agency for advancing the course of the musical art through a colonialist prism.

Those who still hold that the job of the teacher as the name implies is to push down knowledge to the student in the form of provision of information. This model of learning-teaching interaction is traditional and is still in place. I do not subscribe to the view that the classroom is merely for interaction in the sense of mutuality of information sharing. The teacher, of necessity, should possess more information than the student. So, expecting the teacher to offer the needed sense of direction for the student is proper.

Who should read this article?

By the time you get to this point, you would have read a chunk of the work. It is even in itself a strange thing to attempt to draw a line between who should and who should not read a piece openly put out for the public in a festschrift that celebrates one of the finest humans to teach music in Nigerian tertiary institutions in the last four decades. The attention of this article is on the way life evolves through the teaching of music. It is on the essential relationship between what we do as music teachers and life itself. Teachers generally share their lives with their students; likewise, students share their lives in the interactions with their teachers. In this symbiotic flow of energies, teaching and learning take place for both parties. This piece is not written for the conscious academic. No. He or she should just skip this one and look for those articles where they must suffer before they put down one word so that the barrage of criticisms is greatly reduced. It is not written for academics who in supervising students' projects and writings, fail to allow the ideas of the students to blossom but insist on injecting or super-imposing or entirely replacing the ideas of their students with theirs. In the end, students are unable to recognize their work as original creations.

We are confronted in our African corner with horrible complexes which have stuck to our cells and genes on account of the over-structuralization of the process by which knowledge is sought, gained and accepted. This has bred and keeps breeding less self-confident academics not because they lack requisite knowledge but because the knowledge they claim is clearly divorced from their understanding of life itself. Teaching is an aspect of living. Learning is an aspect of living. This is why great teachers never die because they always live in their students and their works. This piece is not written for those who do not understand this position. What we say about teachers, in general, apply to music teachers even more. This is on account of the nature of the object they handle. Music is ancient and new, crude and subtle, sacred and profane at the same time. It can be sublime at one time and it can debase at the other time. Alas! There are teachers today who ought to have had nothing to do with school or teaching. The students, unfortunately, have to suffer them gladly.

Types of Music Teachers

This is not meant to be an exhaustive taxonomy of teachers. The types referred to here are based on the mere phenomenological perception of the interplay between their human package and the responsibility they bear towards their students. Two broad divisions of teachers come immediately to mind – the conscious and the unconscious teacher. The conscious teacher is very aware of the humongous size of the responsibility entrusted to him or her. Being aware is to be constantly mindful of the impressionable nature of the students' minds. Consequently, what the teacher says, does and thinks are done with complete presence of mind. The conscious teacher helps the students evolve in the best way possible in the bid to live a full life. He opens their minds but understands that the target of education is not merely the human mind but the total human

being - the body, intellect, emotions and life energy. Education prepares students for life. The conscious teacher knows this and helps the students under his or her watch to realize this.

The unconscious teacher is not always present in the things he says, does and thinks. He may even make the learning environment unhealthy for some of his students without knowing the extent of the damage he is wrecking on the fragile minds. He has little or no regard for other teachers as well. He is always at his best when the lecture time is converted to mere storytime or self-praise while unwittingly denigrating others. The unconscious teacher is not bothered by those who do not follow the lessons or students with special needs or attention. He works more or less like a mercenary whose sole interest is in the remuneration or salary.

Is teaching music a Profession or a vocation?

The well-known difference between a profession and a vocation is that the former requires a lot of skills and training which when certified, qualifies one to earn a living through that knowledge. A professional is, therefore, paid for the rigorous training and skills which identifies him as such. The word vocation comes from the Latin vocation (meaning 'a call' or 'summons'). Though some people use the two terms synonymously, which is an avoidable mix-up, vocation was a Christian term alluding to that to which a person is drawn principally as service driven by dedication, devotion and commitment. Answering the question which is the sub-topic of this discussion is very important. A teacher of music is a professional teacher. There is, however, a perceptible cloud of indifference always hanging over this reference like the proverbial sword of Damocles. Again when we see one of the most current uses of the term "professional" among footballers, the impression is that professionals are peopled out to make the highest amount of money playing for clubs while being disposed to switch loyalty and allegiance once a higher bidder knocks on the door. A teacher who has this type of professional disposition may achieve the satisfaction that is merely driven by material and financial gain. Another teacher may be driven by the passion engendered by the process through which he watches his music students grow.

Teaching music in Africa is a global challenge

The overriding power of the skewed media space, economy and indeed the politics of democracy and capitalism playing out clearly in the Russia-Ukraine war which I dare call World War III, have all painted an erroneous picture of the expectations that cultures have to bring along to the global table. The overthrow of informal and semi-formal education by the formal type is one clear example of how traditional forms of education were not considered as part of an authentic human experience. Traditional music education in schools is a recent thing. Even at that, attention is given more to Western musical tradition. The reasons were mentioned earlier. Colonialism never stopped. It merely changed guards. But the real global challenge in music education should begin with an authentic articulation of the various traditions, contents, methods and purposes and bring them to the global table. If some nations are not wanted on that global table, they should do well to at least let their knowledge serve its purpose in the cultures that own them. This is the only approach that can give music education of global character. When shall we see students who come into studies because there is African music that is music and not a music programme that tolerates some courses in African music? The Western stereotype taught in many schools in Nigeria is nothing but a sad commentary in view of the mounting challenges. The idea of Campbell (2004) is that global teaching of music should focus on experiencing music and expressing culture. The Nigerian music-teaching culture, for instance, is based on teacher-to-student learning through imitation and repetition and not on the understanding of musical scores. The view of Campbell is poignant on this:

As musicians learn their craft, they employ techniques that appear widespread across traditions and cultures...people become more musical through their enculturation, training and learning. Learning is a

multisensory experience and the aural, visual, and kinesthetic capacities are called into play in acquiring techniques and repertoire.... Imitation is a critical device in learning music in formal and informal settings... notation is simply not helpful in some traditions, where the direct teacher-to-student passage of music-making is the key. (2004: 6-7)

The issue of global challenges is not, therefore, mere conformity to the musical experiences of dominant Western cultures. It is rather recognizing and harmonizing the local and global musical identities and making them part of the theories and strategies for music education. This is more so because the resilience of the musical traditions of Nigeria shows that in real-life situations, traditional music is closer to the hearts of the people than music learnt within a formal school. I heard this story in one of the public lecture videos of Dr Wayne Dyer, the inspirational mystic. It captures the kind of music teacher that carries so much humanity. That's what we need.

“There's a story from many years ago that tells of an elementary school teacher whose name was Mrs Thompson. As she stood in front of her fifth-grade class on the first day of school, she told her children a lie. Like most teachers, she looked at her students and told them that she loved them all the same. But that simply was not true, because they're in the front row. Slumped in his seat, was a little boy named Teddy Stoddard.

Mrs. Thompson had watched Teddy the year before and noticed that he didn't play well with the other children. His clothes were messy and he constantly needed a bath. Teddy could be unpleasant at times. It got to the point where Mrs. Thompson would take delight in marking his papers with a broad red pen and making bold X's and finally putting a Big “F” on the top of his papers. At the school where Mrs. Thompson taught, she was required to review each child's past records. She put Teddy's off till last. When she finally reviewed his file, she was in for a surprise. Teddy's first-grade teacher wrote, “Teddy is a bright child with a ready laugh. He does his work neatly and has good manners. He's a joy to be around.” His second-grade teacher wrote, “Teddy is an excellent student and well-liked by his classmates. But he's troubled because his mother has a terminal illness and life at home must be a struggle.” His third-grade teacher wrote, “His mother's death has been hard on him. He tries to do his best but his father doesn't show much interest. His home life will soon affect him if steps aren't taken.” Teddy's fourth-grade teacher wrote, “Teddy is withdrawn and doesn't show much interest in school. He doesn't have many friends and sometimes he even sleeps in class.”

By now, Mrs. Thompson realized the problem and she was ashamed of herself. She felt even worse when her students brought her Christmas presents wrapped in beautiful ribbons and bright paper, except for Teddy's. His present was clumsily wrapped in heavy brown paper that he got from a grocery bag. Mrs. Thompson took pains to open it in the middle of the other presents. Some of the children started to laugh when she found a rhinestone bracelet with some of the stones missing and a bottle that was one-quarter full of perfume. But she stifled the children's laughter when she explained how pretty the bracelet was while putting it on and then dabbing some of the perfume on her wrist. Teddy Stoddard stayed after school that day just long enough to say, “Mrs. Thompson, today you smell just like my mom used to.” After the children left, she cried for at least an hour. On this very day, she quit teaching reading, writing, and arithmetic and instead she began to teach children. Mrs. Thompson began to pay close attention to Teddy as she worked with him. As time went on, his mind seemed to come alive. The more she encouraged him, the faster he responded. By the end of the year, Teddy had become one of the smartest children in the class. Despite her lie, he had become one of her teacher's pets. A year later she found a note under the door from Teddy telling her that she was the best teacher he had ever had in his whole life.

Six years passed by and to her surprise, another note came from Teddy. He wrote that he had finished high school third in his class and that she was still the best teacher that he had ever had in his whole life. Four years later, another letter came, saying that while things had been tough at times, he stayed in school and stuck with it and that he had graduated from college with the highest of honours. He assured Mrs. Thompson that she was still the very best and favourite teacher he had ever had in his whole life. Four more years passed by and yet another letter came. This time, he explained that after he got his bachelor's degree, he had decided to go a little further. Again, assuring her that she was still the best and favourite teacher he ever had. The letter was signed Theodore F. Stoddard MD.

The story doesn't end there. There was one final letter that Spring. Teddy said that he had met this girl and that he was going to be married. He explained that his father had died a couple of years ago and he was wondering if Mrs. Thompson might agree to sit in the place, at his wedding, that was usually reserved for the mother of the groom. Of course, Mrs. Thompson did. She wore that bracelet, the one with the several rhinestones missing. She also made sure she was wearing the perfume that Teddy remembered his mother wearing on their last Christmas together. After the wedding, they hugged each other as Dr. Stoddard whispered in Mrs. Thompson's ear, "Thank you so much for making me feel important and showing me that I could make a difference." Mrs. Thompson, with tears in her eyes, whispered back, "Teddy you have it all wrong. You were the one who taught me that I could make a difference. I didn't know how to teach until I met you." – Author: Elizabeth Silance Ballard 1974. HomeLife Magazine, work of fiction

Teacher of a kind

Professor Young-Sook Onyiuke loved to work with students on so many fronts. She loved to do each one well. She appreciated every little effort and never pretended but showed her surprise when a student caused such. She taught the piano, violin and voice. She adapted so well to the country that she adopted through marriage. Born in South Korea, she grew up full-blooded Asian. She has been to Europe and North America but lived most of her years in Nigeria. She is truly a world citizen. Her many students were the greatest beneficiaries of these international experiences. It is good to observe, on a lighter note, for some yet unknown reason, Young-Sook did not speak a lot of the Igbo language. And so, on one occasion, some students were speaking among themselves and because they wanted to be mischievous, resorted to speaking in vernacular, (native Igbo which was not the formal language of communication on campus). And whatever they were saying had to do with their lecturer and the course they just had. Unfortunately for those students, they did not know that Young-Sook understood every word they uttered. She looked at them and simply smiled before coming to the rest of the staff to report the incident. For the students, it was another life lesson outside the classroom.

In the dying years of the 20th century, (1999) we planned a music concert to usher in the new democratic dispensation which eventually took place at the ground hall of the then 'Ikenga Hotels' Awka. This hotel was later to go up in flames during the political upheaval of November 10, 2004, when the sitting governor of Anambra state, Chris Ngige was abducted by assailants. The performance was of such scale that two gentlemen who walked into the hotel for another function walked in when they heard the unusually beautiful sounds filtering out from the hall. They happened to be men of letters. Uche Ezechukwu (now late) and C. Don Adinuba, the current Commissioner for Information, Anambra state were freelancers, veteran journalists who reported the music event on the pages of the national dailies. It was a concert that made headlines featuring the Master Voice Chorale from the commercial city of Onitsha. The works performed cut across different musical epochs and included popular pieces by Mozart, (Ave Verum) Charles Gounod, (Ave Maria), Bach's Prelude (Jesu joy of Man's desiring) and Handel's bass solo why do the nations so furiously rage together? There were many of such organized for the few who had the love for music.

On one occasion, it was a quartet held at the university auditorium within the context of a Christmas carol. Young-Sook played the violin. Kenechukwu Onuorah, then a gifted student played the viola part whereas late Dr Ruth Okechukwu (a Brazilian married to an Igbo man) who was a lecturer in the Department of Mathematics was on the cello. I played the organ part adding density to the violin and the cello. The piece was Pachelbel's Canon in D. It was a very memorable outing. Then I was a Master's student. There were other times Young-Sook played alongside students at Cana House in St Patrick's Cathedral. Beyond the time spent on sourcing, arranging and directing the rehearsals, she enjoyed herself a lot doing them and in that way made music appreciation easy for those she mentored.

Conclusion

Music teachers ought to be happy people. They are not supposed to regard what they do as work because they merely enjoy what they do. Isn't that what it should be? The quintessential harvest of these random thoughts evoked through a reflection on the unique contributions of Professor Young-Sook Onyiuke is that we do more when we do whatever it is with so much humanity. Students are at the beck and call of teachers for most of their interactive hours. It will be of profound benefit for all if musical professionalism is tamed with that which defines us, humanity. Only this will give life to the music we make, teach, play, dance and share. When we begin to slave for the dumb letters of the rules about music while forgetting how it all started, we may succeed in teaching music that thrives only on paper.

References

- Agu, D. C. (1990). Traditional African music: Contributions to contemporary music creation and performance. In E. Oguegbu (Ed.). *The Humanities and All of Us* (pp 80-86). Onitsha: Watchword publications
- Ake, C. (2003). *Social science as imperialism: The theory of political development*. Ibadan: Ibadan University Press.
- Anderson, W. M. and Campbell, P. S (1996). *Multicultural perspectives in music education*. Reston, V. A: Music Educators National Conference
- Campbell, P. S. (2004). *Teaching music globally: Experiencing music, expressing culture*. New York: Oxford University Press.
- Emeka, L. N. (2004). Traditional education in Nigeria. In L. N. Emeka & R. C. Okafor (Eds.). *Nigerian Peoples and Culture*. Enugu: New Generation
- Fafunwa, A. B. (1995). History of education in Nigeria. Ibadan: NPS Educational
- Oguno, O. N. (2006). The albatross of fishing songs in Igboland: A case study of Igbokenyi fishermen. *Awka Journal of Research in Music and the Arts (AJRMA)*, 3, 90-99.
- Ogbalu, F. C (1981). *Ndu Ndi Igbo*. Onitsha: University Publishing
- Okafor, R. C. (2004). Types of music in Nigeria. In R. C. Okafor & L. N. Emeka (Eds.). *Nigeria People's and culture* (pp.147-174). Enugu: New Generation Books.
- Okafor, R. C. (2005a). *Music in Nigerian society*. Enugu: New Generation Books.
- Okafor, R.C. (2005b). Music in Nigerian festivals. *Nigerian Musicology Journal*, 1(1), 1 - 37.
- Omibiyi-Obidike, M. A. (2002). The musicians in contemporary Nigeria. *Interlink: A Journal of Research in Music*, 1, 1 – 23.
- Onyiuke, Y. S. and Umezinwa, E. C. (2012). Nigerian music education in the context of global educational challenges. *African Research Review: An International Multi-disciplinary Journal*, 6(2),79-89.

CHAPTER THREE

YOUNG-SOOK ONYIUKE: THE INESTIMABLE QUALITY OF A NIGERIAN MUSIC EDUCATOR

Atinuke Adenike Layade (PhD)

Abstract

Among the 21st-century female music educators, Prof. Young-Sook Onyiuke stands out as the prime example of a pianist and a violinist who ascribed a feminine ideal to the teaching of music at the Tertiary Institutions in Nigeria. Female scholars in music are members of a class that definitely existed but have not been adequately defined in terms of their duties as teachers in the Nigerian Music institutions and their contributions towards the advancement of music education. Thus it poses a partial viewpoint on bibliographical documents on female scholars in Nigeria, suggesting an intense confirmation for further research. The study is laid on the narrative research design under qualitative methodology. The narrative approach was considered suitable for the study because it entails the researcher examining the contributions of this individual to scholarship. This will be done by asking Prof. Young-Sook Onyiuke to provide information about her life experience as a teacher. Creswell and Creswell (2018) affirm that “data collected for construal research are often reiterated or re-storied by the investigator into a narrative sequence of events”. Hence, this study offers a descriptive perception of the person of Prof. Young-Sook Onyiuke. The findings reveal that it is apparent that Prof. Young-Sook Onyiuke has paid her dues as a teacher and a diligent, articulate pianist and violinist and that her scholarly works express carefully her ability and passion for teaching. The study concludes that Prof. Young-Sook Onyiuke carries out her academic duties with thoroughness and amazing creativity as a lecturer and External Examiner of undergraduate and postgraduate students.

Keywords: Female Music-educator, advancement, articulate-pianist

Introduction

I write to describe Prof. Young-Sook Onyiuke and the characteristics of her person as a music scholar and instrumentalist. The Professor is a South Korean married to a Nigerian Prince in Nimo, Anambra State, Nigeria. She is one of the highly respected music scholars in Nigeria, accomplished musicologists and a sound music educator that is simple-minded, kind-hearted, smiling, and sufficiently discerning to know what her students need and how best to teach them. Young-Sook Onyiuke has a thorough knowledge of the essential ideologies of teaching music to tertiary institution students. This Professor is a well knowledgeable artiste, who displays an outstanding intelligence of outright precision on the violin and piano. I need to reiterate what is meant by the statement above by describing some contacts I have had with her and our interaction at ANIM conferences. I came in contact with her name ever before having the opportunity to meet her in person. When I arrived at the University of Pretoria in 2005 on a visit, I learnt that she was

there for a Doctorate degree in Music and had just graduated with an excellent grade. I was also privileged to see a copy of her thesis at the Departmental Library. There is no visibly definable difference between the diligence of this scholar and the quality of her intellectual and creative works. Her life as a teacher and her role as a talented instrumentalist seem to be uniquely and suitably connected and descriptive of her infinite contributions to the advancement of Music Education in Nigeria. Her academic works express carefully her ability and passion for teaching music. Prof. Young-Sook Onyiuke belongs to a high Class of female scholars and is the fifth female Professor of Music in Nigeria. The first is Prof. Mosunmola Omibiyi-Obidike retired from the Institute of African Studies, University of Ibadan. Others are Prof. Ngozi Mokuwunyei of the University of Benin, Prof. Agatha Onwuekwe of the Nnamdi Azikiwe University, Awka and Rev. Sr. Prof. Cordis Mariae Achikeh of Nnamdi Azikiwe University, Awka respectively. Prof. YSO as she will be referred to henceforth in the course of this study is a teacher, a multi-instrumentalist, a consistent member of the Association of Nigerian Musicologists and above all a mentor to quite many scholars in Nigeria and within the Globe.

Male scholars in music studies, over the years, have pretended to have provided a holistic outline of the achievements of Nigerian musicologists but their documentation has posed a preference for male domination instead of support for the reality of female scholars' contributions to the developments of music education. Prof. YSO has written over fifty articles and chapters in books, edited about four books and has also served as an Editorial Board member to several Journals. She retired in 2022 from Babcock University, Ilesan, Ogun State, Nigeria. Bibliographic, interview and narrative methods were adopted for the study. This study depend heavily on the gathering of facts about the Professor from her students, individual consultations (face-to-face) were extended to strategic persons and her close friends. I conducted most of the chats via WhatsApp because the procedure was expedient to the respondent. Besides, the insecurity situation in Nigeria has to some extent limited interstate trips. Other informants were linked through phone calls. The consultations were divergent, extensive and instructive. The discussions were based on questions drawn for the investigation as my interview guide.

The broad objective of this research is to provide a thorough investigation, a holistic outline of the scholar's roles and the contributions of Prof. Young-Sook Onyiuke, as a music educator. The theory serving as reinforcement in this study is interculturalism that was proposed by Akin Euba (in 1996) is the collaboration of persons or elements with two or more cultures. This theory constructs a multicultural discourse from the perspective of building and distinctiveness (identity). The theory was applied to create a new form of teaching methodology from the viewpoint of two traditions through collaborative ideas that are useful to consumers of both cultures. The concept creates an international link when the person is bonded to both cultures.

The following research questions will guide the investigation:

1. Who is Young-Sook Onyiuke?
2. What are the connections, distinctiveness, and variances between the person of YSO, and her teaching Methods?
3. How does the scholar use the teaching of piano and violin to define herself?
4. Which institution benefitted from her investments as a teacher?
5. When did she join the association of Nigerian Musicologists and what are her contributions?

Prof. Young-Sook Onyiuke's Music Teaching Methods

Prof. Young-Sook Onyiuke is distinguished by her well-tempered teaching strategies from the

traditional and modern perspectives. She attempts several alternative ways, including interdisciplinary methodologies (especially in the teaching of music education courses, piano and violin). Her perception about this is that the idea of teaching music by rigid procedure, within a school setting may have little influence on the conception of music by students, how it is taught and its reproduction after graduation. She begins her applied lectures by teaching music pieces either conversant to her students or effortlessly available to them, by so doing; she shapes up their self-confidence in their skill to play foreign instruments. After which they are introduced to the classical piece for the day. Her attitude to teaching suggests important inventive instinct into the tough challenges facing music students, hence reaching out to her students in various ways becomes a duty. La Rue (1981:40) stresses that: “Music students (musicians) intuitively perceive much more than---they may realize. For example, experience students can almost infallibly recognize their favourite songs, yet only rarely can they say precisely which characteristics enable them to make this identification”.

YSO believes that teachers who pay attention to little things in teaching will always get students to understand complex issues surrounding them. Recognizing music is not sufficient for music students, being able to describe its features that facilitate the identification, is more important. La Rue (1981) states further that:

Teachers should provide a comprehensive framework that may link students to musical observation and storage categories for conclusions in their memories. By reference to a consistent framework for all their musical thinking, we can re-organize previous knowledge--- in new conceptual patterns that may increase their ability to communicate music.

The statement above is a confirmation of the teaching patterns of YSO that rearranges earlier knowledge of students in a perceptible form that interrelate with new ideas thereby preparing them effectively for the new lesson. Prof. YSO has trust in the what, why, where, when and how questions as prescribed by Agawu, (2016:2):

Questions must be asked on the issues relating to the music process for example:

What is the nature of the sound resource and the range of sounds available on a given instrument? Which sounds are admitted as music and which are not? How do cultural insiders articulate a distinction between sound and music? When does sound become potential music? Where is sound punctuated and how stable over time is a given sound idea? Agawu, (2016:2)

YSO is students' friendly. Her persistence subjects her students' works to constructive criticism. Young-Sook Oyiuke believes that some students have been disadvantaged as a result of the poor channel of the relationship between staff and students and that this unwarranted development of the Department of Music where such teachers are also in a certain sense impoverished as a result of this same lack. The purpose of this article is to draw on the intellectual foundation laid by this diligent teacher in her years of meritorious, impartation of knowledge at Nnamdi Azikiwe University, Awka, in Anambra and the Babcock University, Ilesan-Remo, in Ogun State.

Idamoyibo (2016) affirms that lecture notes are enough reorientation on how music should be

taught. YSO always thought of providing the broad basis required for methodical teaching. This scholar believes that any contradiction to systematic teaching of music to students will be of enormous consequence. The students according to YSO (oral interview) are the probable victim of the teachers' negligence. Idamoyibo (2019) asserts that the manners in which the subject will be perceived depend greatly on the conviction of the teacher to persuasive teaching. She is also of the opinion that folk music should constitute a percentage of repertoire teaching is that the students are already used to songs taken directly from their culture. Importing music as teaching material may not pose any threat to the teacher's authority in class but it does affect the students' relationship with the lesson. Her teaching notes prove the need for the development of unique musical preparation by every teacher before venturing into the classroom. Assuming that once a lesson is taught, and assignments are done and submitted then every attendee in the classroom have grabbed the content, is the mistake that most music teachers make. Idamoyibo (2003) confirm that discursive lecture, where lecturers interact with their students not only on the present lesson but also on the previous ones that determine their grasping ability is important in teaching. YSO exercises direct and active control over her lectures, favouring traditional procedures to strict western approaches, which to her seems more realistic and results-oriented.

Young-Sook Onyiube Method of Teaching Applied Music

YSO teaches her students piano and violin fascinatingly. She does not base her teaching on the assumption that every student in her class is thoroughly grounded in rudiments and theory of music. Rhythm according to Professor is the bedrock of music that defines the musicality of music students. Lessons from her years of teaching have proven that students assume they are grounded in rhythm but fail in its interpretation. She teaches the entirety of rhythm in form of the rhythmic interval, its occurrence, predictability and irregularity of sound. She finds it pleasurable to test her students on metrical patterns (simple and compound), dynamics (underlying forces) and tempo (speed) as musical expressions all serve as the foundation for her teaching of piano and violin. According to YSO, it is easy to fall into the error of the misconception of distance in applied music. She sets a procedure for teaching violin by playing out a mimicked sound that guides her students in their comprehension of time.

The second stage of her teaching includes the teaching of the property of sound, where she introduces pitch about the vibration of the strings of the violin when bowed. This is always taught in relation to duration and volume, thereby relating length to the degree of force. She prefers pictorial teaching methods where students are made to see the different positions of how the violin is held by different violinists and how students playing the violin are expected to hold them.

Her Membership of the Association of Nigerian Musicologists and her Contributions to its Growth

Prof. Young-Sook Onyiube is one of the first generation foundation members of the Association of Nigerian Musicologists (ANIM). She joined the association years ago and she was consistent not only as a member but also as a paper presenter and one of the associate editors. I still remember vividly my encounter with her At the ANIM Conference in Uyo and the College of Education, Otto/Ijanikin, her sweet frankness endeared me to her. I quickly recognized her as a woman of resourcefulness discretion, the strength of character, and, as proven, of immeasurable broad-mindedness. Many of the qualities that classify great women unmistakable characterized her. Her plenary leadership is always so memorable, her corrections are constructive and she also encourages beneficial exchange between the paper presenter and the plenary members of her group. But rather disapproves the possibilities of ranges of opinion that are extreme and unproductive; she offers helpful suggestions and sometimes gives a list of related literature that

may improve the quality of the paper in an unusually friendly manner. She opposes criticism that may lead to loss of confidence that generates a circle of emotions on the part of the presenter. Her honest hard-working spirit always aims to enhance the quality of every paper presented in her group. Most of the papers presented in her group are most often published.

YSO Contributions to External Examinations in DELSU and University of Lagos

Professor Young-Sook Onyiuke was the External Examiner at Delta State University, Abraka, for four consecutive years. There she undertook with diligence and extraordinary resourcefulness the external examination of undergraduate and postgraduate students. She was also the External Examiner of PhD thesis at the University of Lagos. An oral interview with Dr Bayo Ogunyemi (2022) at the Mountain Top University, affirms that YSO is proficient in improving a project, dissertation or thesis that will still comprise the innovative ideas or the notion of detail as conceived by the researcher. According to him, the Professor is very thorough in her supervision of students and very positive. He confirms her comments on his PhD thesis, though very elaborate, but he was cheered by the advice and proffered suggestions that eventually improve the quality of the thesis. Her contributions to the students' oral defence are always infallible as she works out a dialogue that relaxes the students making them calmer and well-coordinated. Her flexibility and perseverance has been very helpful to the students

Some Published Works of Professor Young-Sook Onyiuke

Here are the lists of some of her creative works both single and co-authored

- I. Childhood Music Education in Nigeria, Unpublished D.MUS Thesis, University of Pretoria, 2007
- II. Motivation as a Valued Factor in Nigerian Primary School Music Education, Awka Journal of Research in Music and the Arts, 2003
- III. Intellectual Property Rights and its Enforcement in Nigeria: A Prop for the Music Industry, E. V. Ojukwu, Y. S. Oyiuke & C. C. Esimone, US-China Education Review, 55:6, 373-381
- IV. Effective Teaching of Cultural/Creative Arts (CCA) Integrated Approach, E. V. Ojukwu, Y. S. Oyiuke, 2004, Vol. 10, 74-86
- V. Music Education, Music Curriculum and National Development, Y. S. Onyiuke, 2011, Vol. 8, 101-114
- VI. Special effects of Globalization on Music Learning of the Nigerian Child, Journal of the Association of Nigerian Musicologists, Vol. 3, 99-108, 2009
- VII. Nigerian Youths in a Global World: Active Music Education as a Paradigm, A New Journal of African Music, Vol. 3, 15:1, 227-244, 2019
- VIII. Junior Primary Music Teaching in Nigeria, US-China Education Review 6:4, 257-267, 2016
- IX. Music Program of Study Development on the Prospect of Higher Education in Africa
- X. Nigerian Indigenous Music Education in the Framework of Universal Education Task, African Research Review, Y. S. Onyiuke & E. C. Umezina, 6:2, 79-89, 2012
- XI. Transformative instructional methodology for sustainable music education in Nigerian tertiary institutions, Awka Journal of Research in Music and Arts (AJRMA), E. V. Ojukwu, Y. S. Onyiuke, 14, 1-13, 2021
- XII. Music Education in Nigeria: The Universal Remedy of Disabling Budgetary Straits, US-China Education Review, 7:12, 561-568, 2017, E. V. Ojukwu, Y. S. Onyiuke,
- XIII. Mekism and Knowledge Sharing of the Musical Arts of Africa: A Book of General Reading in Honour of Professor Meki- Nzewi, Eds. Y. S. Onyiuke, O. I. Idamoyibo, D. C. C. Agu, Ghana: Rex Charles, 2011
- XIV. Music as a Foundation of Aesthetic Education: Inference for Nigeria, Y. S. Onyiuke,

- Unizik Journal of Arts and Humanities, Vol.2, 40, 2000
- XV. The Purpose of Music in Religion, Culture and its Reconciliatory Nature in Nigeria, *Bulletin of African Religion and Culture*, 5:1, 1999
- XVI. Literature, Linguistic and Music Education in the Child
- XVII. The Organizing of an African Burial Music: A Study of Asia Music in Ezira Village, Nim XVIII. Childhood Music Pedagogics and Social Obligation in Nigeria, Y. S. Onyiube
- XIX. Part a Global Ethics, Science and Technological Advances and the Future of Higher Learning in Africa

Conclusion

The study has been a stimulating, reasonably puzzling, and indeed a new educational preparatory ground for result-oriented teaching in secondary and tertiary institutions. The contributions of this Professor on Music Education established the data from which definite representations that precede the analysis was derived. It will also interlink a bit with her interaction with the Association of Nigerian Musicologists.

It is revealed that Prof. Young-Sook Onyiube carries out her academic duties with thoroughness and amazing creativity as a lecturer and External Examiner of undergraduate and postgraduate students. She has paid her dues as a teacher and a diligent, articulate pianist and violinist and her scholarly works express carefully her ability and passion for teaching. The study concludes that this scholar is a valuable factor in the Nigerian music educational systems

References

- Agawu, K. (2016). *The African imagination in music*, New York: Oxford University Press
- Agyekum, E. B., Amjad, F., Mohsin M. & Ansah, M.I.S. (2020). A bird's eye view of Ghana's renewable energy sector environment: A multi-criteria decision-making approach, *Utilities Politics*, 70, June 2021
- Idamoyibo A. A. & Achieng, E. A. (2019). Systematic instruction for musical arts education: Towards skill development and cultural growth. *Music Education in Africa*. London: 249-261
- Idamoyibo A. A. (2017). Impact of dun drummers on the development of traditional music in South-West Nigeria.
- Idamoyibo A. A. (2016). Indigenous music in new role. *Nordic Journal of African Studies*, 25 (3), 20-30
- Idamoyibo A. A. (2013). The systematic development of Ijala genre: The significance of its function and substance in contemporary Usage. Barcelona: Ceiba Ediciones Caentros Cultures, Espanoles De Guinea Ecuatorial
- Idamoyibo. A. A. (2003). Dynamics of African dance, *Humanities Review-Journal*, 67-73
- Idamoyibo A. A. (2003). Musicological view of an artiste in Africa. *Nigerian Music Review*, 4, La Rue, (1981). *The rhythm of music*. New York: W. W. Norton & Company
- Onyiube, Y.S. and Umezina, E. C. (2012). Nigerian indigenous music education in the framework of universal education task. *African Research Review*, 6(2), 79-89.
- Ojukwu, E. V. & Onyiube, Y. S. (2017). Music Education in Nigeria: The Panacea of Overcoming Economic Straits. *US-China Education Review B, Education on Theory*, 7(12), 561-568. www.davidpublisher.com
- Ojukwu, E. V. & Onyiube, Y. S. (2021). Transformative instructional methodology for sustainable music education in Nigerian tertiary institutions. *Awka Journal of Research in Music and Arts (AJRMA)*, 14, 1-23.
- Yong-Sook Oyinuke (2003). Motivation as a Valued Factor in Nigerian Primary School Music Education, *Awka Journal of Research in Music and the Arts* 2, 45-53

SECTION B

MUSIC, EDUCATION AND DEVELOPMENT

— —

CHAPTER FOUR

MUSIC PEDAGOGY AND THEORIES OF LEARNING: IMPLICATIONS FOR CLASSROOM TEACHING AND LEARNING

Prof. Agatha I. Onwuekwe

Abstract

The paper investigates music pedagogy and theories of learning with an emphasis on implications for classroom teaching and learning. The methodology for the study surveys, which according to Nworgu 2006 is “one in which a group of people or items is studied by collecting and analyzing data from only a few people or items considered to be representative of the entire population” (pp. 72-73). The theories of learning investigated include the Trial and Error propounded by Edward Thorndike, Classical Conditioning by Ivan Pavlov, Operant Conditioning by B. F. Skinner and the Cognitive learning propounded by Koffka, Kohler, and Warkentin. Findings reveal that each learning theorist emphasizes what the teacher should do to help the learner achieve the objectives of the teaching/learning process. Based on the findings, some recommendations are made among which is that teachers should go through these theories of learning to equip themselves better for their interaction with the learners in the classroom.

Keywords: Pedagogy, Theories of learning, Trial and error, Classical conditioning, Operant conditioning and Cognitive learning theory.

Introduction

There are two broad divisions under which Psychology is divided. These are Psychology I: Child Development and Psychology II: Learning Theories. During the first phase of child development, the teacher is acquainted with the stages of development of the child. The teacher is also acquainted with the different characteristic developmental traits of the child at each stage of development. Children undergo various changes in terms of physical, speech, intellectual and cognitive development gradually until adolescence. Specific changes occur at specific ages of life, known as developmental milestones, these changes can help you track whether your child is developing at the correct pace. Failure to reach these milestones may indicate developmental disorders or genetic conditions.

Some developments, in behaviour and thought, are very similar for all children. Around the world, most infants begin to focus their eyes, sit up, learn to walk at comparable ages, and children begin to acquire language and develop logical reasoning skills at approximately the same time. These aspects of individual growth are highly predictable. Other aspects of development show a much wider range of individual differences. Whether a child becomes outgoing or shy, intellectually advanced or average, energetic or subdued depend on many unique influences whose effects are difficult to predict. (Ross A. Thompson; Microsoft © Encarta © 2009. © 1993-2008 Microsoft Corporation.)

Experts differ in their division of child development into different stages. Some have described children's development in four stages, some in five stages and others in six stages. Although the number of stages differs, what remains essentially the same are the changes that take place at a particular age or age range. Most developmental disorders or genetic conditions are diagnosed by the time a child reaches adolescence.

According to medicine.net, Child development can be described in the five stages below:

1. Newborn: During the first two months of life, newborns react automatically to external stimuli. A newborn can move their head from side to side, see close-up objects, turn towards sounds and cry to indicate a need. By the third month of life, newborns start to smile at people.

2. Infant: A lot of new abilities develop quickly by the time a child turns one year old. At 3 to 6 months of age, infants can recognize familiar faces, begin to babble, control their head movements and bring their hands together. By 6 to 9 months of age infants start sitting without support, may bounce when held in a standing position and respond to people calling their names. Infants start communicating with gestures. Between 9 and 12 months old, children point at things, pick up objects, crawl and even stand with support. Children can imitate sounds and gestures.

3. Toddler: When children are between one and three years of age, they can stand alone, learn to walk without help, begin to run and climb stairs with short steps. Children can wave bye-bye, hold a pencil or crayon, draw a circle, learn to say several words and even short sentences and even follow simple instructions. Children can sing simple songs imitating adolescents or adults.

4. Preschool: Between 3 and 5 years of age, children's motor skills become refined. Children can throw and catch a ball, skip and hop, learn to dress themselves and draw proper structures such as a flower. They can speak a complete, long sentence and even two to three sentences in a stretch easily with toilet training, they begin to go to the toilet in the bathroom and use the facility all by themselves by the age of four years.

5. School-age: School-age is the age between 6 to 17 years old. During this age, children learn to become independent and form their own opinions. Learning, speaking and writing become well established. Children develop various emotions such as jealousy, love and many more and can express them through words and gestures. They develop friendships and usually make best friends at this stage. Sexual development around and after puberty makes children interested in dating.

Psychology II

This area deals with the major theories of learning, their origin, their protagonists, the basic experiments conducted and their results, the elements of learning in other words the conditions that favour learning. The second section of the learning theories deals with the actual learning itself or the concept of learning, the process of learning, the criteria of learning, the fundamentals of learning, the implications and applications of the theories of learning whose origins are studied to the educational situations. In other words, how do we apply these theories of learning to the actual learning situation in the classroom? This means detailed examination and application of the major theories of learning.

Concept of Learning: Definitions of learning can be different according to the type of learning,

the learning process, the learning situation and the learners themselves. The definition adopted for this study is that by Ezeanolue (1982): “Many psychologists feel that the most comprehensive definition of learning is that learning is a relatively permanent change in behaviour resulting from activity, training or experience.”

He went on to explain the fact that the last word indicates that learning is also experiencing. However, the comprehensive definitions above have three distinct components: (a) that learning is a behaviour change, but this component is not complete in itself. This is so because not all changes in behaviour can be regarded as learning. When a child is born, his behaviour or activities gradually change from sitting to crawling to standing, to walking and to running. These are certain changes in behaviour. (b) The second component of the definition above is that the change must be relatively permanent. The momentary changes in behaviour cannot be regarded as learning. A change in behaviour that can be regarded as learning must persist for a span of time. (c) The third component of the above definition according to Ezeanolue is that “the change must be due to activity or training.” Changes due to fatigue or frustration cannot be regarded as learning. Changes due to alcoholic drinks cannot be regarded as learning. Emotional changes in behaviour cannot be regarded as learning and changes in behaviour due to accidents cannot be regarded as learning.

The Theories of Learning:

There are two major groups of theories of learning. They are as follows:

1. The Associative Learning Theories or Behaviorists Theorists:

Under the Associative Learning theories we have (a) The Trial and Error propounded by Edward Lee Thorndike (b) Classical Conditioning propounded by Ivan Pavlov (c) Operant Conditioning Learning Theory propounded by B. F. Skinner.

2. The Cognitive Learning Theory: The Cognitive Learning Theory was propounded by Kofka, Kohler and Wakemia.

We have to survey these learning theorists to find out their origins, their experiments and emphasize their different aims in carrying out these experiments and the educational implications.

1. The Associative Learning Theorists:

a. The Trial and Error: The Trial and Error Learning theory was propounded by Edward Lee Thorndike (1874 - 1949). He was the first American Psychologist who propounded the Trial and Error theory of learning. As a result of his contributions, he was regarded as the Father of Psychology. He was born in America in the year 1874 and by 1898 at the age of 24 years, he was a Doctor and a Professor of Psychology. According to Thorndike “all learning takes place because of formation of bond or connection between stimulus and response.” He further says that learning takes place through a process of approximation and correction. A person makes a number of trials until he gets satisfactory responses. Thorndike conducted a number of experiments on animals to explain the process of learning.

Aim: He wanted to experiment with how organisms can learn by doing. This learning by doing he refers to as Trial and Error.

Thorndike's Experiment: Edward Thorndike had a Puzzle Box. Inside the puzzle box, he had a hungry organism. The box was locked and the organism was inside. Thorndike placed food outside the box in such a way that the food was visible but inaccessible to the organism. The hungry animal made several efforts (trial and error) until accidentally, it pressed the button that

opened the box and when the box opened, he jumped out or escaped. It pounced on the food and ate it. After eating the food, Thorndike sent the animal back to the puzzle box. After some time, the animal became hungry again, it pressed the button and the box opened. The experiment aimed to see how organisms can learn by doing. It learned the appropriate button to be pressed in order to open the box.

The significance of the Thorndike puzzle box is that learning can occur through trial and error, it showed that the connection between stimulus and response is not always obvious and may need to be discovered through trial and error. (Study.com)

According to Ezeanolue (1982), Thorndike's experiment can be related to the fundamentals of learning namely:

a) Drive: Drive is one of the fundamentals of learning. This means that it is one of the factors which stimulate the organism to behave, act, and participate to try to learn. A drive is something like hunger and thirst. When the organism is hungry, it will be stimulated to start seeking food as a need to satisfy the drive. The drive is hunger while food is the need. It is the drive that makes activities possible. The drive helps to set goals, goals help to initiate the effort. Effort leads to the satisfaction of a drive. A reward to satisfy the drive- a reward for effort made in the right direction.

b) Response: Response is one of the important fundamentals of learning. An effort is made according to the drive or the motivation or stimulating factor. This effort is the exercise of the activity of the organism in an attempt to satisfy the need. The response is made to the environment which stimulates the organism. The environment constitutes the stimulus and the activity or exercise on the environment constitutes the response and so we have stimulus-response. When the exercise is performed rightly, it is rewarded or reinforced but if the exercise is performed wrongly, it is negatively instead of positively reinforced. In order for that response may be well directed, there is the need for a cue.

c) Cue: A cue is an attraction like colour-white or anything that directs your movement purposefully. It is the cue that directs your response towards the goal.

d) Reward (Reinforcement): When a response or exercise is performed in the right direction or appropriately, it rightly achieves the goal, and when it gets at the goal it is rewarded. This reward is a reinforcement or an encouragement. The response which receives a reward is repeated and learned but the response which is not rewarded is eliminated and not learned. The implication is that the teacher has to motivate or stimulate the child to want to learn.

The laws of learning

Thorndike, Edward Lee initiated three important laws of learning which include:

1. The Law of Readiness

Readiness in relation to maturation simply means ripening or functioning properly. It means developing the ability to perform. In other words maturing the necessary parts for proper functioning like developing the ability to stand, walk, crawl and run etc. However, readiness under Thorndike's law is a little different. Here it means having the appropriate experience to perform. It means preparedness, the entering behaviour for a new lesson. There are two types of readiness. One refers to maturation while the other one refers to the acquisition of the necessary experiences to serve as entry behaviour to the new lesson.

2. The Law of Exercise

Thorndike propounded the law of exercise. According to him, the learner must do in order to learn. He must exercise, participate, explore, think, answer questions, discuss, illustrate, demonstrate, summarize, write, play, sing, dance etc. Learning by doing is very important because it encourages active and not passive learning. It promotes understanding through exploration. It helps the memory and makes for retention. When the child is stimulated (Stimulus) he responds or exercises (R). This gives us the S-R Bond. Listening is no learning but doing or exercising is learning. If the learner is being taught the keyboard, for instance, the best opportunity for the application of the law of exercise is the provision of a pianoforte keyboard that the learner will actually play. It is the learner that will enhance learning since the keyboard is a concrete representation of reality in the teaching/learning process.

3. The Law of Effect

Edward Thorndike initiated the law of effect. By this, he meant the feedback after a response, in other words, he meant the effect of the exercise performed by the learner. If this exercise attracts a failure or is not rewarded then the effect is negative. Effective learning does not occur because the exercise will not be repeated. But if the exercise succeeds and is rewarded, it is therefore repeated and learned. If the exercise is rewarded the S-R Bond is strengthened, but if it is not rewarded, the S-R Bond is weakened.

The Actual Learning Theory

The second experiment of the Associative Learning theory is Classical Conditioning.

(b) Classical Conditioning

This learning theory was propounded by Ivan Pavlov and can also be called respondent learning. The classical conditioning learning or S-R Bond theory can also be called signal learning. It was the aim of Pavlov to find out how to present instruction for effective learning. Pavlov experimented with the following apparatus (i) a dog, (ii) food (iii) a bell and (iv) a soundproof room. It was natural for the hungry animal to satisfy its need for food because it had a drive-hunger.

Step 1: When the dog was hungry, Pavlov presented food to the hungry dog. When the food was presented, the hungry dog salivated. The food represents stimulus while salivation is the response. This can be represented diagrammatically thus:

S-----R
 Food-----Salivation
 Stimulus-----response

It is natural for the animal to salivate and the response is a natural response because food is natural for any living organism. Step I shows a natural process.

Step II: Pavlov sounded the bell and presented the food simultaneously. The organism responded to the sounding of the bell paired with the presentation of the food. Diagrammatically represented we have:

S	S-----	R
Stimulus, Stimulus		Response
Bell	Food	Salivation

Step III: Pavlov sounded the bell and presented the food simultaneously a second time. The dog responded similarly the same way by salivating.

— —

S S----- R
 Bell Food Salivation

Step IV: The next step was as before and there was

S S----- R
 Bell food Salivation

Step V: Step V came up differently:

S----- R----- S----- R
 S1----- R1----- S2----- R2
 Stimulus 1 Response 1 Stimulus 2 Response 2

Sounding of the bell

Here, the aim is to find out whether the bell has acquired the power to elicit saliva and whether the animal can respond to the sound of the bell without presentation of food.

S----- R----- S----- R
 S1----- R1----- S2----- R2
 Sounding of the bell Response Presentation of food Response 2
 Stimulus Salivation Stimulus 2 Salivation

Since conditioning has taken place, the power of the bell to elicit saliva has been transferred to the bell. This refers to the law of exercise. As the teacher experiments, the learner is doing the same thing.

Step VI: At this stage, the bell is sounded without food and therefore there is less salivation.

Step VII: At this stage, the bell is sounded without food again and there is no salivation at all. Here is the level of extinction.

Classical conditioning is learning through association and was first demonstrated by Ivan Pavlov. Pavlov showed that dogs could be conditioned to salivate at the sound of a bell if that sound was repeatedly presented at the same time that they were given food. First, the dogs were presented with the food, they salivated. The food was the unconditioned stimulus and salivation was an unconditioned (innate) response. Then Pavlov sounded the bell (neutral stimulus) before giving the food. After a few pairings, the dogs salivated when they heard the bell even when no food was given. The bell had become the conditioned stimulus and salivation had become the conditioned response. The dogs had learnt to associate the bell with the food and the sound of the bell and salivation was triggered by the sound of the bell. Pavlov showed that classical conditioning leads to learning by association. Watson and Rayner showed that phobias can be learnt through classical conditioning in the "little Albert (little-albert.html)" experiment. (Simplypsychology.org-Pavlov.pdf)

Educational Implications of the Classical Conditioning

From the illustrations above, we can deduce the following educational implications of this theory. However, classical conditioning is centred on the critical basic skills necessary for learning. It is not very useful for classroom teaching and learning but it is indeed applicable where there is the absence of a critical basic skill that deters the learner from effective learning of the new lesson or instruction. The basic skills form the foundation on which the new lesson is to be taught and learned. The teacher is to identify the critical basic skills required by the learner and break them down into sub-skills.

How is this related to Pavlov's experiment?

It should be noted that in presenting the skills, Pavlov did not present them all at the same time.

Steps by the teacher

1. The first step by the teacher is to identify the critical basic skills required by the learner and break them down into sub-skills. These basic skills must be easily observable and measurable.
2. The teacher should identify the terminal goal or skill which must also be easily observable and measurable. Skills are meant to be seen practised and evaluated.

Assumptions

The basic assumption underlying the associative learning theory is that the associative bonds (ties) in learning involve the pairing of stimulus events and response events in time so that from the associative bond conditioning or learning will occur. For effective learning to take place, there must be the pairing of similar events or contiguity.

Principles of the Associative Learning Theory

The associative learning theory or classical conditioning has some principles underlying it.

1. The associative bond increases in strength as a function of repeated pairings of S-R events.
2. Associative bond decreases in strength as a function of disuse.
3. Once associative bonds have been acquired, they can influence the learning of subsequent associative bonds.
4. Subsequent learning can affect the retention of prior or previous learning. This is referred to in psychology as Retro-Active Inhibition. The present learning goes back to affect the previous learning.
5. Learning is progressively arranged from simple to more complex learning.

Implications for the Teacher:

1. From the above, it is clear that the associative learning theory is designed for the teaching of the basic skills necessary for the understanding of the lesson.
2. It was the aim of the experimenter to discover how to present lessons so that effective learning will occur.
3. The experiment indicates that learning moves from low-level skills to high-level skills. Furthermore, an association of abstract terms with concrete objects will ensure effective learning, example in music the word recorder is associated with the object shown, the word ekwe is associated with the object (musical instrument, Slit-wooden drum) shown. In teaching the English Language, the word hand is pronounced with the object hand presented which means that the word is associated with the object. This learning theory is adequate for the teaching of foreign language where the child learns the skill of speaking that language example I am jumping associated with the action jumping. In mathematics, the symbol is associated with an object or a picture say 2 is associated with two pots example 002, 0003 etc.

Operant Conditioning

Operant conditioning was propounded by Dr B. F. Skinner around 1904. It was his aim to discover how reinforcement can enhance learning. This means therefore that this learning theory is centred on reinforcement.

This learning theory was designed to illustrate the shaping of habits and how reinforcement could be used in the classroom to ensure effective learning. The operant learning theory emphasizes habit formation. The operant conditioning or instrumental conditioning which is related to skinner's programmed instruction had some experimental or teaching aid namely:

Apparatus

1. The Skinner box
2. Rats and Pigeon
3. Food and flour or pellets of food.
4. Lever or bar

The organism in the experiment was hungry. In order to satisfy this drive, he started operating upon its environment hence the title operant conditioning operation.

Skinner hid a pellet of food below a lever which was a part of the environment. When the rat was operating upon its environment, it pressed on the lever. The pressing led to the appearance of food.

Skinner's experiment can be illustrated diagrammatically thus:

S1-----	R1-----	S2-----	R2
Stimulus 1	Response 1	Stimulus 2	Response 2
Lever	Pressing	Food	Salivation
Unidentifiable	Operant	Discriminative	Discriminative
Stimulus	Response	Stimulus	Response
		A Reinforcer	
		(Food)	

Why discriminative stimulus and response? The actual stimulus must be the right thing or a specific thing. The discriminating thing/object is food. The learner, the learning process and the situation is the learner's environment. Because of the stimulating and challenging environment, the pressing occurred. The lever challenged him and there was a response by the pressing of the lever. The appearance of the food was reinforcement. The only stimulus that will satisfy the need for pressing was the food and that is why it is called a discriminative stimulus.

Educational Implications of Operant Conditioning

From the experiment illustrated above, the following implications may be deduced. Generally, the learner must do or operate in order to learn. When the learner performs appropriately it would be rewarded or reinforced positively, but if the learner behaves inappropriately, it will be reinforced negatively. In the above experiment, the concept of reinforcement is illustrated and emphasized. It is also noteworthy that reinforcement depends upon the activity or the response of the learner. This can psychologically be said that "Reinforcement is contingent upon response." In other words, rewards depend upon the learner's activity or participation.

In classical conditioning, the organism was rewarded without participation. But in the operant or instrumental conditioning, the organism was not reinforced or rewarded until he participated by pressing the lever. It can be observed that instead of stimulus variation, operant conditioning emphasizes response variation. It is the learner who should vary his activities to ensure understanding. Finally, the learning situation was carefully laid out and the learner was thrown in to explore and discover the hidden facts for himself.

Specific Educational Implications:

Other specific educational implications involved the educational situation where

1. Operant conditioning can be applied to the classroom situation
2. Secondly, the assumptions underlying operant conditioning.
3. Thirdly the principles underlying operant conditioning
4. The application of operant conditioning to a classroom situation.

The Teaching Techniques of the Operant Conditioning

This involves the systematic use of reward and punishment to:

1. Decrease the occurrence of undesirable students' behaviour.
2. Increase the occurrence of the desirable students' behaviour. However, the ultimate intention of operant learning conditioning is to ensure effective learning through judicious use of reinforcement.

Characteristics

The operant or instrumental conditioning is formally applied only where:

1. Procedures for dealing with students' problems do not work i.e. (a) The problem must have existed for sometimes (b) that other procedures must have been tried out before the application of the technique based on the operant learning theory. The problem must involve an observable student's behaviour which can be modified through the use of the techniques based on the operant learning theory. Example aggressiveness in the classroom is a disruptive student's behaviour. The behaviour must continue for a long time and many other methods have been used and failed. Then use negative reinforcement. The teacher does not have to punish at the first instance, correct the child through suggestibility.

Principles

There are some principles underlying the operant learning theory. These principles are:

1. That behaviour followed by reinforcing events increase in frequency.
2. Those behaviours not followed by reinforcing events decrease in frequency.
3. Those behaviours followed by punishment decrease in frequency.

The Cognitive Learning Theory

The cognitive learning theory was propounded by the following psychologists:

1. Kohler
2. Koffka
3. Tallman
4. Wakemia

The theory emerged as a result of criticisms against the formal learning theories like:

1. Trial and error
2. Classical conditioning
3. Operant conditioning learning theory.

These former theories were criticized in the sense that their experiments involved simple learning for humans who are complex beings. Learning by humans should be a complex one. Learning should not be a product of reflexes. Man should not learn in parts. Rote learning is not good for man. Meaningless learning is not good for human beings. The learner should not allow the teacher to think for him and to give him directives at every stage of his action. Learning should not depend on trial and error because of its obvious disadvantages.

Principles of Cognitive Learning Theory

The cognitive learning theory is based on the principles of insightful learning, learning in wholes, perceptive thinking, understanding, self-motivation, imagery, complex learning and above all application.

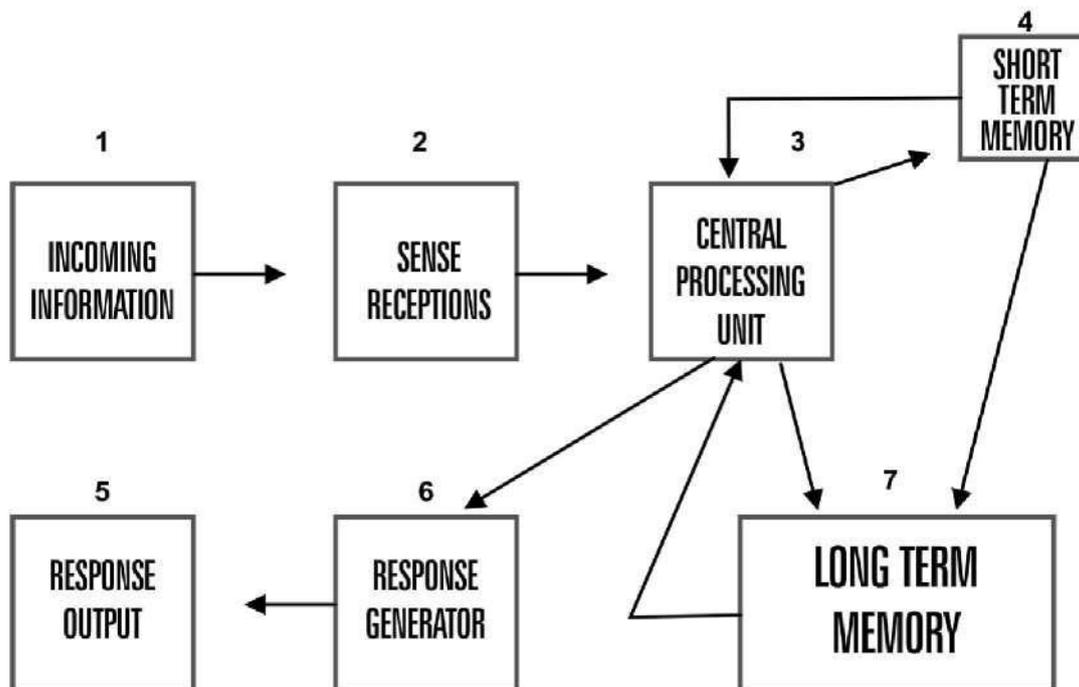
Insightful Learning

An experiment was conducted by Kohler to find out how an organism can solve a problem through a sudden flash of a solution to the problem. Kohler used the most intelligent inhabitant of an island which he called Sultan. Kohler prepared a cage or a stimulating environment and allowed the hungry Sultan to move into it. With the teaching aid available, Sultan was able to explore its environment. Sultan perceived the problem of inaccessibility to the hanging bunch of bananas at the ceiling. After thinking, the solution flashed into its mind. Consequently, it restructured the environment and was able to solve this problem.

The Cognitive Learning Model

The cognitive learning theorists also wanted to find out how information can be processed in the brain. They discovered that information passes through seven stages before retrieval.

1. Incoming information
2. Sense Receptors
3. Central Processing Unit
4. Short Term Memory
5. Long Term Memory
6. Response Generator
7. Response output



The Cognitive Learning Model
Ezeanolue (1982)

The Cognitive Learning Model

— —

The above diagram can be grouped into 3

A: 1-3 Sector: The Processing Sector

B: 4-5 Sector: The Storage Sector

C: 6-7 Sector: The Retrieval Sector

The Elements

The elements of the Cognitive Learning Model can be briefly described as follows:

1. The Incoming Information

This is anything that the learner perceives through the senses. It could be words, sentences, symbols, and signs which stimulate him.

2. Sense Receptors

These are the sense organs of seeing, hearing, smelling, tasting and touching. These organs receive the incoming information immediately after they are stimulated. They pass this information to the manager. In any learning situation, two or more of the senses may come into play for effective learning to take place. In a keyboard classroom situation, for instance, three of the senses of seeing, hearing, and touching are involved. One does not necessarily need the senses of tasting and smelling to be able to learn the keyboard.

3. Central Processing Unit

This is the manager of the whole processing unit. The manager determines the type of information that has come in. It decides whether the information is in its exact form or whether it is in its general form. Furthermore, the manager sends a rapid message to the short and long term memory to find out whether there is similar information already existing in the knowledge structure. In addition, it decides where the information should be stored. Moreover, it is responsible for the retrieval of stored information. In other words, the manager interprets the information and decides its processing, its storage and its retrieval.

4. Short Term Memory

This sector has a limited storage capacity of about seven words. It has a limited storage period of about half a second. It stores information that is in its exact form. Its main function, therefore, is to rehearse such information until it makes meaning before it is transferred to long term memory. Any information that does not make meaning decays here.

5. Long Term Memory

This is the main storehouse of knowledge. It has unlimited storage capacity. It has an unlimited storage duration. After the manager has sent a query to the long term memory, the long term memory sends the answer back to it and it then sends it to the response generator.

6. Response Generator

The response generator could be the vocal organs or the motor system. When the response is generated here, it is pushed down to the response output.

7. Response Output

This is the retrieval section. The response here may come in form of words, signs, blows, kicks etc.

Principles

The following principles underlie the cognitive learning theory. Humans are considered to be very actively involved in the learning process. That means they are the active processors of the incoming stimulus information.

Summary:

·A critical survey of the learning theories reveals that Edward Lee. Thorndike's aim in carrying out the experiments was to find out how organisms can learn by doing. This learning by doing he refers to as Trial and Error.

Pavlov's Classical Conditioning Learning theory or Stimulus – Respond (S - R) bond theory is also called Signal Learning. It was the aim of Pavlov to find out how to present instruction for effective learning. In presenting the skills, Pavlov did not present them all at the same time. The experiment indicates that learning moves from low level to high-level skills. The first step by the teacher is to identify the critical basic skills required by the learner. When these skills have been identified, the teacher can then break them down into sub-skills. These basic skills must be easily observable and measurable. Skills are meant to be seen practised and evaluated. To summarize, classical conditioning (classical-conditioning.html)(later developed by Watson, 1913) involves learning to associate an unconditioned stimulus that already brings about a particular response (i.e., a reflex) with a new (conditioned) stimulus, so that the new stimulus brings about the same response.

Operant Conditioning by B. F. Skinner was aimed at discovering how reinforcement can enhance learning. The learning theory was designed to illustrate the shaping of habits and how reinforcement could be used in the classroom situation to ensure effective learning.

In Classical conditioning, the organism was rewarded without participation. But in the Operant or Instrumental conditioning, the organism was not reinforced or rewarded until he participated by pressing the lever. It can also be observed that instead of stimulus variation, operant conditioning emphasizes Response variation. It is the learner who should vary his activities to ensure understanding. Finally, the learning situation was carefully laid out and the learner was thrown in to explore and discover the hidden facts for himself.

The Cognitive Learning Theory was propounded by Kohler, Koffka, Tallman and Wakemia as has been earlier discussed. The theory emerged as a result of criticisms against the formal learning theories like trial and error, classical conditioning and operant conditioning learning theories. These former theories were criticized in the sense that their experiments involved simple learning for humans who are complex beings. Learning should not be a product of reflexes. Man should not learn in parts. The rote learner is not good for man. The learner should not allow the teacher to think for him and to give him directives at every stage of his action. Learning should not depend on trial and error because of its obvious disadvantages.

The Cognitive learning theory is based on the principles of insightful learning, learning in wholes, perceptive thinking, understanding, self-motivation, imagery, complex learning and above all application. The Cognitive learning theorists also wanted to find out how information is processed in the brain. They discovered that information passes through seven stages before retrieval in the following order: 1. Incoming information; 2. Sense receptors; 3. Central processing unit; 4. Short term memory; 5. Long term memory; 6. Response generator and 7. Response output.

The following principles underlie the Cognitive learning theory. Humans are considered to be very actively involved in the learning process. That means they are the active processors of the incoming stimulus information.

Recommendations:

Based on the above findings, the following recommendations are made:

- Teachers should go through these theories of learning to equip themselves better for their interaction with the learners in the classroom.
- A teacher who is knowledgeable in identifying the critical basic skills required by the learner and can break them down into sub-skills is more equipped for helping the learner achieve better results in the classroom situation.
- Teachers who are aware of the importance of reinforcement are ready to apply both positive and negative reinforcement when necessary. They should bear in mind that negative reinforcement can only be applied when all the efforts towards the application of positive reinforcement have failed to yield good results.
- Workshops should be organized for teachers from time to time by the government. This will make them abreast of the social commitments that may emerge as a result of sudden changes in society.

References

- Edward Lee Thorndike (1874 - 1949).
- Ezeanolue, E. (1982). Lecture notes on psychology of music, Anambra State College of Education, Awka. <https://study.com.academy> Accessed 29th November, 2021.
- Medicine.net (2022). Five stages of child development. Accessed 20th January, 2022. From Medicine.net
- Nworgu, B. G. (2006). *Educational research: Basic issues & methodology*. Nsukka: University Trust Publishers.
- Pavlov, I. P. (1897/1902). *The work of the digestive glands*. London: Griffin.
- Pavlov, I. P. (1928). Lectures on conditioned reflexes. Accessed 15th January, 2022. (Translated by W.H. Gantt) London: Allen and Unwin.
- Pavlov, I. P. (1927). *Conditioned Reflexes: An Investigation of the Physiological Activity of the Cerebral Cortex* (<http://psychclassics.yorku.ca/Pavlov/lecture6.htm>). Accessed 20th February 2022. Translated and edited by Anrep, GV (London: Oxford University Press.
- Pavlov, I. P. (1955). *Selected works*. Moscow: Foreign Languages Publishing House. Accessed 16th January 2022.
- Ross, T. A. Microsoft ® Encarta ® 2009. © 1993-2008 Microsoft Corporation. (Simplypsychology.org-Pavlov.pdf) Accessed 20th February, 2022.
- Thorndike's – Trial and error theory and its educational implications-B.ed_1642602907837.pdf
- Watson, J. B. (1913). Psychology as the behaviorist views it. *Psychological Review*, 20, 158-177.

— —

CHAPTER FIVE

ART ORINATION WITH HUMAN EXISTENCE & DEVELOPMENT

Bernadette C. Ugochukwu (PhD)

Abstract

That human activity that expresses human feelings is the 'Art'. It existed even before human creation which man puts into action as he develops. Art expresses thoughts, dreams, and hope in the form of dance, music, drawing, poem, song and drama. The primitive man as was told in human history communicated with the gods and spirits in some rituals through Art which he imitated so well. Dance is believed to be the oldest form of Art that existed through man's imitativeness of the objects he saw while in his daily work/duty. The dance itself cannot exist without the act of music and song. The man also drew and painted whatever he also saw. This piece of work is to bring to knowledge that Art came, existed and developed Man, hence the Art Origination with human existence and development.

Keywords: Art, origination, human existence, development.

Introduction

Writing about Art, the great Russian writer Tolstoi in Machlis said that Art “is a human activity whose purpose is to transmit to us the highest and best feelings to which man has risen” (p. 3). Machlis went further to explain that:

Art expresses certain thoughts and emotions of the artist – his vision of beauty, his feeling about life, his hopes and dreams. All this he put into his work. Each work of art, whether it is a poem, a painting, a piece of sculpture or a piece of music has a secret at the heart of it, a personal message from the artist to you.... Art brings us its message in various ways: through the words of the poet, the colours of the painter, the marble of the sculptor, the movements of the dance. Music speaks to us through sound. Utilizing the sounds that travel so lightly through the air, music arouses our emotions and sends forth patterns of beauty that brings joy to millions of people all over the world (p. 3).

Generally speaking, Art has been in existence since the world began and has gone through several changes the world over in different forms, such as being used in ritual sacrifices, performance and so many other things before it became a part of ritual practice, as will be examined in this paper. The existence and origin of Art are traced to the prehistory of man. Dance as the oldest of all Art is believed to have started from the time of our ancestors as an imitation of certain things such as animals.

In the olden days, precisely during the stone age, records showed that Africans were mostly

wanderers moving from place to place and living inside caves. The major occupation of the people at that time was hunting which also served as food for them. And when a man comes home from hunting in the evening, he tells his family stories of his exploits for the day, imitating the movements of the animals that he encountered in the forest. It was from his imitation of the movement of birds that 'Dance' was born. In the actual sense, the dance originated from the imitation of the primitive man of the things around him and later became a ritual practice. According to Braide:

Human history states that primitive man's attempt to communicate with a god or a spirit was an indissoluble part of his communal life. The man was first a farmer or a hunter and in reacting to his physical environment, he began to develop a religious disposition. His awareness of certain ritual forces in his environment involved him in the acts of stepping out of himself through dance and certain associated rhythmic activities including the use of voice, speech and other percussion instruments (p. 1).

This means that dance through imitation, went into rituals and Man is prone to imitate and imitation is natural to man from childhood. This is one of man's advantages over the lower animals that makes him the most imitative creature in the world and learns first by imitation. So man learnt glance first through imitation before any other thing.

The art of dance performance became a medium or link between man and spiritual forces or a bond between spiritual forces and the community. As a dynamic art form dance has remained relevant and serves as a point for the unification of various ethnicities, played and is still playing a vital role in African ritual ceremonies and festivals. Dance as art has moved from generation to generation to this day (Yeside, 2012).

Just as it is in dance, so it is in other works of art. Macgowan and Melnitz (1955) said that: Drama and theatre are older than religion. They begin with the first man who thinks that by imitating animals around the campfire, he can increase the game and ensure good hunting. Drama and theatre grow and become more elaborate as man moves beyond imitative magic. He discovers how to use dance and make music as well as masks in rituals that hopes will bring rain and increase his crops. He invents initiation ceremonies that require dialogue. His ancestors become gods and he worships them with dance and songs. Worship breeds myth and myths must be acted out if his race is to live. At last, he is devising tragedy and after that Bacchic comedy and then plays that are acted just for the fun of it (p. 2).

Let us look at this from this perspective, the man began as a hunter and whenever he could not spring on his prey from behind trees, if his quarry is in the open, he would disguise himself as the thing he hunts and would imitate its movements in dance, music, mask and drama. This act opened the way for more purposeful movement and dramatic action.

Mask is another form of art that is older than theatre and worn by primitive hunters as a disguise. The masks he used played a most important part in the ancestor worship from which true drama arose.

Art as a part of ritual practice

Religious belief and practice were an essential part of life in Africa and every religion gives birth

to drama. Initiation into the various rites often entails participation in music, drama and dancing using sculptural materials to beautify the three other arts, this entails that traditional theatre must have evolved from borrowings from traditional beliefs. In some parts of Africa, they believe that the gods are ancestors and the men are heroes and the cult of the heroes thus holds an important place in tradition.

As such, rituals cannot be discussed without religion, ritual exists out of religious practices and so the ritual is done to get a result at the end. Ritual is a belief performed at a specific time, a place to achieve an end. There is always the desired end in ritual performance, ritual is, therefore, result-oriented. In most cases, rituals are addressed to supernatural beings and the result could be real or imaginary. We can now say that rituals are practices and their essential beliefs, which are performed at specific times and places with the sole aim of obtaining a result or benefit.

When we now talk about the origin and existence and development of Art before it finally became a ritual practice today, we will not forget to go back to the origin of the creation of man. When man was created, he thought of knowing how some things came about as a result when he could not get any means, he started imitating certain things (music, drama and dance) which later resulted in ritual for man and became a common practice.

That is why some writers claim that the origin of Art started from ritual practice without having in mind that Art has started existing before rituals came into practice. That is why also the understanding of music is traced back to the most logical historical starting point in ancient Greece, the superior civilization that linked the East to the West and left its unmistakable imprint on the art and intellect of the Western world. Thus, "the ancient Greeks emphasized the arts" (Daramola, 2012).

The result of this is that the golden Age dramatists Aeschylus, Sophocles and Euripides made music an essential component in their tragedies. And music played a natural part in their dramas since Greek tragedy originated in the dithyrambic choral hymn sung in honour of the god Dionysus. Tragedy, therefore, became partly a musical experience: the dialogue was delivered in a musical voice and commentary was sung by a chorus. This became a ritual practice in Greek tragedy at that time.

Likewise, the dance which is considered the oldest of all art and important art that started as an imitation to animals was later cultivated into the Greek traditional games where dance favoured running, skipping and jumping movement. Dance, therefore, became part of the Egyptian's religious ceremony and also served as entertainment for the royal courts. As a matter of fact, about the ninth century A.D., dance was included in the ritual of the Christian churches as drama became the visual illustration of Christian doctrine in mystery and miracle plays and morality plays as well. Even up to this day, dance and music have become the ritual practice of all religions (Christianity & traditional religion) with an exception of the Mohammedan religion where they have not been allowed to develop musically. In Nigeria, we can see that dance and music are well developed and practised in "Aladura" churches where it is accompanied by African instruments and different dance styles.

Before drama/theatre came to be what it is today, its history is traced to the prehistory of the colonial era. Religious ceremonies became popular drama when Thespis and his cart left the shrine at Icaria in Africa and took his chorus to alien towns" (Macgowan, et al, 1955).

Although some writers have not yet agreed or accepted that theatre was in existence before it came to Greece just like it is written here by Macgowan *et al* (1995):

When we watch primitive man today and we study old myths and legends, we see theatre come to life. But we don't see the theatre. We don't see a functioning playhouse and all it has come to mean in terms of plays as well as players. When we do find the theatre, when at last we discover a complete organism, we run up against a very curious and baffling fact. Though this theatre is made by civilized men – highly civilized men though it exists in a time when writing has become an art, this theatre has practically no history. It has no definite past and except for the extant plays, hardly any present. Unless time destroyed some manuscripts, no writer of the fifth century B.C which was the great period of Athens, took the trouble to tell us exactly how the theatre evolved or to describe its early plays. The Greek theatre springs at us full-armed like Athena from the head of Zeus. Suddenly, it exists – glorious and complete in the great tragedies of Aeschylus, Sophocles and Euripides... (p. 22).

This writer made mention of seeing theatre in the studied myths and legends and when looking at the life of the primitive man, which means that theatre has been before the Athen's theatre, it had been with the primitive man even though to him it has not been made clear how it (theatre) evolved.

Before the Greek theatre, there might have been no proper record of events because there were no proper information links as it is today where we have Information Technology (ICT). Some other writers claimed that theatre started in Egypt because of the Abydos passion play “Osiris”. This could be true because they had a lot of ceremonies and through these them, theatre came to be because most of these ceremonies had theatrical elements.

Again, Hartnoll still emphasized the primitive existence of Art/theatre to its ritual practice traced the origin of the theatre (music, dance and drama) back to the past, to the religious rites of the earliest communities. According to him: “Throughout the history of mankind, there can be found traces of songs and dances in honour of a god, performed by priests and worshippers dressed in animal skins and of a portrayal of his birth, death and resurrection” (p. 2).

The main point here is that theatre as an art has been with the primitive man before eventually turning to ritualistic practice today.

The origin of the modern theatre that is traced to the dithyramb sung is around the altar of Dionysus, the wine god. And during the Greek festivals, the drama was presented in honour of this god. Apart from the ritual practice involved in the festivals, drama, music and dance were presented as part of the ceremonies and it became a ritual practice every year in Greece. In the history of Western theatre, we can see that the Greek and the medieval people had their roots in religious rituals and spiritual legend.

Finally, let it not be forgotten that as soon as man was created, he thought of knowing certain things in life, as a result, he ended up being imitative and believed that through imitation, he could obtain that which he desired through ritual enactment, he thus became a performer, performing simple imitations of real actions, dressing in masks and skins.

Conclusively, Bakary (1972) in tracing the beginning of African theatre and linking it up to ritual claimed that:

African theatre is communion with cosmic Nature. Man in his struggle against the forces of nature wants to turn these forces to his advantage and affirm his power over them. He invents myths in which he expresses his dreams, his troubles, his hopes. From these popular symbols, he has made a whole that glows with humanity – the theatre... Through ritual and the representation of subjects borrowed from everyday life, it illustrates scenes from religious, social and even political life (p. 114).

All these indicate that music, dance, drama (Arts) existed with humans.

References

- Bakery, T. (1972). *The black African theatre and its social functions*. Ibadan University Press.
- Braide, A. (n. d.). "Theatre outreach workshop 96." Unpublished Performance Studies Lecture on Dance.
- Machlis, J. (1968). *Music: Adventures in listening*. Grosset and Dunlap Inc.
- Macgowan, K. & Melnitz, W. (1955). *The living stage: A history of the world theatre*. Prentice Hall Inc.
- Yeside, D. (2012). The rudiments of African dance: An explanatory analysis. In F. Shaka & M. A. Omibiyi-Obisike (Eds.). *Music and Theatre Arts in Africa*, 149-154.
- Daramola, Y. (2012). *Music makes man as man makes music: A biography of Augustus Olatunji Vidal*. In F. Shaka & M. A. Omibiyi-Obisike (Eds.).
- Hartnoll, P. (1985). *The theatre: A concise history (world of art)*. Thames and Hudson.

— —

CHAPTER SIX

THE PLACE OF FOLK MUSIC IN SOME DEVELOPMENTAL AREAS OF CHILDREN IN EARLY CHILDHOOD EDUCATION

Chinyere Celestina Esimone (PhD), Ebele Veronica Ojukwu (PhD)
& Iruoma Amaka Dr. Ugoo-Okonkwo (PhD)

Abstract

A Child is either raised well or spoiled. Like the good book (Bible) said: "Train up a child in the way he should go, when he grows up, he shall not depart from it" (Prov. 22:6). A lot of effort goes into the raising of a child, especially when they are in their early childhood. Many parents struggle so much in raising their children which most of the time cause them aches and frustration, especially when it had to do with acquiring the mother tongue, culture, and so on; but, when music is utilized in the raising of such a child in this areas, the result is always positive, easy and simple. Folk songs have so much part to play in the raising of a child, aside from the mother tongue and culture; in some developmental aspects of the child such as social, moral and emotional development. Many parents and caregivers are very ignorant of this fact. Hence this paper is set to show the possibility of folk songs in inducing language, social, moral and emotional development in children in early childhood.

Keywords: Early childhood, Music education, Folk music, Developmental areas of children.

Introduction

When issues concerning children are raised, everyone knows, that's an important subject. It is so because children occupy a very important and crucial place in life and society. They are the future of our world, the future of our generation and future leaders of our great nations. This was the reason why Esimone, (2012) noted: "Few things in life inspire more joy and excitement than the miracle of a newborn baby. And whether that child fulfils his or her vast potential is largely in the hands of the family, the community and the country into which that child is born. The early years of life are very crucial" (p.1).

Children are very important and the most important investment for wise parents; most of it all is the way they are raised. Unfortunately, today most children can not speak their mother tongue. They are at a loss when it comes to their culture simply because of the way they were raised. Most people feel culture is not important and mother tongue is unnecessary, but deep down in their hearts, they know they are lying to themselves and their children; because these children will one day grow up to ask questions about who they are, where they come from and why they were not introduced to where they belong growing up. At that juncture, such parents will realise at last the bitter truth they refused to tell themselves when there was time. This is so because such actions have often led to an identity crisis in children, it has led to a cultural crisis in them and has caused ardent enmity between parents and children. Because of this, how important it is, therefore, to draw the attention of the world to the understanding of the great asset folk music can be, in bridging this gap in the life of our children and in helping to give them a sound developmental

boost, in the most crucial areas of their lives. This paper will take the library and literature method.

Review of Related Literature

Early Childhood

Early childhood could be described as a stage from infancy to five years of age. It can be referred to as the formation age. It can also be referred to as the age before formal schooling. It is a time when children learn about their world primarily through the magical process of play (Levinowitz 1998 Internet source). And Moog and Gordon in Levinowitz (1998) believe 'it is a period of rapid change and development and the most critical period in a child's musical growth and has been identified in the literature as the "music babbles" stage. Gordon in Levinowitz (1998) also believed early childhood is identified, as the period of developmental music aptitude in children, through which their musical acumen is enhanced'. To this, Esimone (2012) asserts:

A child's needs at this period are different from those of older school children because early childhood sees the greatest growth and development in the life of a child. It is a time when the brain of the children develops most rapidly and almost at its fullest. A time when talking, walking, running, experimenting, self-esteem, the vision of the world, moral, social and emotional foundations are established. It is the time that witnesses the fastest growth of the children's developmental lives (p. 11).

Early childhood is indeed a very important and crucial time in the life of a child. Whatever happens to a child at this stage of life often have a lasting impact, and so does any knowledge imbibed. Psychoanalyst Sigmund Freud in Thompson (2009) believed that early experiences of life shape one's personality for an entire lifetime; and psychological problems that might occur in adulthood may have their origin in traumatic experiences; stressing the importance of this stage in the life of children. This also goes to say that whatever children are taught at this stage sticks and impresses a lasting impact in their lives. In other words, children at this stage, despite their age need to be educated.

Education in early childhood

The word education has enjoyed a wide range of definitions from the years and scholars gone by. Brembeck (1971) defines education as "a device by which men and women take what others before them have learnt to the next generation" (p. 287). Ukeje (1979) believes it is "a means by which human beings acquire the civilisation of the past, are enabled both to take part in the civilisation of the present, and make the civilisation of the future" (p.372). Mbanugo (1999) says 'it is a multi-faceted concept which here simply refers to learning or intellectual attainment' (p. 236). Akinbote (2008) noted it is 'the process by which the community seeks to open its life to all the individuals within it to enable them to take their part in it' (p. 8). Akande (2002) asserts 'it is the cornerstone of any nation that contributes to its development (p.26). Akumah (2004) noted 'it is the process of discipline through training and study in the acquisition of skills and knowledge (p. 202). However, To Okafor (1992), Education is viewed thus: "A process of acculturation through which the individual is helped to attain the development of his potentials, and the maximum activation when necessary, according to right reason and to achieve thereby his perfect self-fulfillment" (p. 40).

Onuora-Oguno (2009) in supporting Okafor above asserts: "Education has been portrayed by many sociologists and educationists to be an experience that bothers on the people's culture, and which through learning processes prepares an individual for adult life in his particular society" (p.

73). The above definitions point to the fact that knowledge can be obtained by being educated which can either be formal or informal. By formal, it means the knowledge that takes place in an educational institution whether private or government. And by informal, it entails that which is passed on from generation to generation orally, and not in any educational institution; it could be by the family members or by the community at large. And it is this informal form of knowledge acquisition that is best for educating children in early childhood, especially in the acquisition of mother tongue, culture and so on. And it is also important to note here that, the easiest and simplest way of passing across this knowledge to children is through music.

Music as the Simplest and Easiest Way of Teaching Children

Music is one important subject that can never be relegated to the background because it appeals to all and sundry, be it unborn babies, born babies, children or adults. Everyone enjoys the sound of music. And like education, music has enjoyed many definitions. Blacking (1973) defined music as a 'humanly organised sound' (p.57). Elliot (1995) sees it as a 'diverse human practice of construction of aural temporal patterns for primary values of enjoyment, self-growth and self-knowledge (p. 128).

Music is a gift from God. It is a sound that has the capability and power to bring tears, sorrow, joy and happiness to the innermost part of man. Through it, we express our joys for things that are real to us and our longings for the things that might be. To these facts, Esimone (2009) noted: "Many things tend to influence life and reveal clear changes in character, and music is so effective and very prominent at such. It goes beyond organised sound that pleases the ear to penetrate the innermost being of man, to cause a conspicuous change in the attitudes of man" (p. 1).

Almost all, humans view music as solely for entertainment because anytime there is any kind of occasion, music must be involved. It is an obvious fact that music is used for entertainment but, it is not solely for entertainment. Music does more in the life of a man than entertainment. It is for relaxation, for therapy and most of all, it is a great instrument in the early learning of children. Everyone who deals with children knows they love music and one would wonder why to bother kids with learning when they have all the time in the world to learn when they grow up. Esimone, (2012) has an accurate answer for such question when she noted that:

When children are nurtured and cared for as should be in their earliest years, especially with music; they are more likely to grow healthily, develop full thinking capability, language, emotional and social skills that are very useful for their total well-being. Also, when they are in school, their prospect for excellent performance is guaranteed. When they are adolescents, they are likely to have greater self-esteem and a greater chance of becoming creative and productive members of society (p. 1).

However, the definition of music transcends nations, cultures and traditions. As such, Africans view music more deeply than any nation in the world. Just as Ibekwe (2009) pointed out: "Music in the African context can be summarized as human intent expressed into action, either to communicate ideas, portray the culture, symbolize events, socialize people, stimulate emotion and other related functions" (p. 182).

To buttress the point above, Nketia in Ajewole (2010) observed that: "People were not educated merely for music; rather, music was a basis for educating the members of the community and

music serves as a means of teaching the norms and values of the society by which individuals are accepted as good members of the society” (p. 17).

Children love music. They turn everything to music and every toy into a musical instrument. Even as babies, they understand the nuances of music. They giggle as their parents or caregivers sing for them. They pay attention to everything around them that music is involved with, and when they are crying for food, the only way of calming them down is through the tool of the singing voice. When they are toddlers and in kindergarten, the only means through which knowledge could be passed across to them so easily and very fast, is not through our usual rote way of teaching and learning, but by turning that knowledge into music. Hence, when parents and caregivers who understand the importance of language, social, emotional, psychological and cultural development of a child, deem it right to have the children acquire such, they know the best way for such knowledge to be acquired is through music.

Music is a natural and important part of young children's growth and development. Children can engage in musical activities on many levels of life and as a matter of fact, their interaction with music positively affects the quality of all areas of their lives.

Folk Music and Developmental Areas of Children - Social, Emotional, Moral, Cultural and Language Development

Folk music is the music of a people, a community or a nation that tells of their lifestyle, culture and beliefs; and which in essence defines who they are. It is passed down orally from generation to generation and it always reveals the culture of the people. The Oxford Advanced Learner's Dictionary of Current English (2000) says it is “music in the traditional style of a country or community; a music that is based on their belief” (p. 458). The Oxford Concise Dictionary of Music (2007) further defined folk music thus:

Folk music is a term covering folk songs and folk dances. Folk songs are songs of unknown authorship passed orally from generation to generation, sung without accompaniment and often found invariants (of words and tunes) in different parts of a country (or in different countries). Folk-songs were generally found among the country-dwellers, but with the increase of urbanisation and industrialisation, they spread to towns and factories (p. 267).

The above definition shows folk music is found in all the countries of the world. It is folk music that identifies and defines a people. In other words, folk music reveals the culture, language, moral, social and emotional lifestyle of a people, community and nation. Hence the importance of folk music in the upbringing of children can never be over-emphasized. In the African context, especially in Nigeria where there are so many communities and ethnic groups because of her multi diversified nature, folk music is one of the ways children are taught their culture, language, way of life and even social and emotional make-up because, in everything that is done, music is involved. It is part of the communal life of the people. In Nigeria for example, music is always present in huge quantities and varieties; in fact, it is part of the rhythm of life. Emeka in Obielozie (2006) rightly observed when he said “especially in sub-Saharan Africa, at any time of night or day, somewhere, some music is sounding” (p. 27).

To this Obielozie (2006) further asserts: “The environment in which African music functions or is performed is very elastic – homes and squares, shrines and fields, life-rites, work, worship, national ceremonies, play and recreation, festivals, funerals, conflict, love, homeland and

diasporas” (p. 27). In line with the above, Nnamani (2004) observed that:

Men and women have made music, they have sung it and danced it, used it in solemn rituals and in light-hearted entertainments, people have also listened to it in fields and forests, in temples, in bars, concert halls and opera houses. They have made music not only with their voices but by adapting natural objects, banging them, scrapping and blowing, just to generate collective emotion (p. 93).

All the above is pointing out the fact that every activity in the life of Africans especially in Nigeria is characterized by music. In this same way, their children are brought up which help shape the life of the children in their culture, language, social, moral and emotional lives. As Ugwuegbu (1992) stated, “A child starts learning by observing the adults, does whatever they do. In the absence of the adult, the tendency is for the child to try to imitate what the adults did and finally he starts to participate in such an activity” (p. 12).

When a child is born like in Nigeria, from birth to approximately two years of age, a child stays with the mother to be weaned and taught. At this period, the child is the mothers' companion and vice versa; the first thing the child learns is the mother's voice most times through singing her folk songs. This is so even when the child is hungry because only songs can calm a hungry child. When the mother is doing the house chores, she is singing for the child, almost everything she does revolves around the singing voice. When the mother is not available, the siblings and other members of the family are there, to calm the child and make him relax when stressed out. With this much singing which often is a lullaby, the child is learning. Learning both the song, how to sing it and the knowledge attached to it. In supporting this point, Okafor (2005) noted:

Music is central to many of the activities of life in our traditional society because music is integral to life activities. The music that was learnt in childhood is important as a foundation for learning other things to come – art, craft, science, human relations and social practices. It was a system that worked and worked very well. It was a system that was wholly utilitarian – everything it contained was useful for life in the environment and for the mastery of the environment in which the child must move, live and have his being (p. 225).

Onyiube (2005) then asserts:

Nature and humans provide the different sounds, musical and non-musical, inherent in the environment into which a child is born. This sound conditions the child's reflexes and persists as the child grows and begins to discriminate between the sounds. The wind whistling through trees, sounds of birds, animals, humans or man-made objects all affect the child's consciousness. They learn to develop the ability to learn a language from their environment. The ability to learn in any field is not only inherited but is also the product of the environment. Hence the African environment was a beautiful ground for music acquisition even for the children (p. 1).

Music and our environment are very important in shaping the lives of children. Taking a look at the listed developmental areas of children one after another, the following is considered.

Language and Cultural Development

When parents, siblings, and caregivers make music to children, especially folk music, which are most times more than a lullaby, they easily develop the speaking ability in their mother tongue. A child who is used to hearing only the mother tongue in the home, spoken and sung all the time in the whole environment he is living, will join the family in the spoken language; and through observation and understanding of the performed songs, his culture is being transmitted to him. Everyone who has stayed with children knows they love music; and anything taught them with music, despite their age easily sticks, as Paget (2006:5) observed "music can do 60% of the teaching work in about 5% of the time". Mothers whose desire is to see their children know and learn their mother tongue and culture must start from birth and through folk music so that by the time their children grow, they would not find it difficult to adjust and live as they have been taught.

Moral and Emotional Development

The moral attitude of children in our days is so awkward that one most times wonders what the future generations will turn to. This is because parents especially mothers decided to sacrifice their God-given responsibility to their children on the altar of money and class, hence leaving their children at a very tender age to nannies who care less than for their money. These children, instead of bonding and learning to be emotionally attached to their family as well as learn to control their emotions through their mother, are left with the knowledge of a visiting nanny who will later leave them in due time. What do we expect, miracles don't happen on a platter of gold, a strong foundation and sacrifice is a pre-requisite for great kids to be around. This applies to bringing up children morally sound. The teaching of moral values can be accomplished through singing folk songs which makes children understand their culture and way of life. This is a great fact because music transcends barriers and goes to the heart. A song will outlive all the sermons in the memory. This is why Onyiuke (2006) said:

From the childhood stage of development, the child learns to develop his moral attributes to live harmoniously with his fellow men. In school, the child learns songs that teach morals like songs that emphasize respect for elders, the dignity of labour, kindness to all, hard work, cleanliness and many others. Here learning comes naturally and does not need to be memorised with stress (p. 59).

Social Development

When children are made to sing and dance with their siblings and fellow children, even though they are small; it helps them release themselves from their shells of shyness and introverted lifestyle and helps them make friends with fellow children irrespective of who they are, what they are and where they come from. Music has this capability. This should be if the mother and siblings have been singing their folk songs regularly for the child to know what is obtainable in his environment. Music is sincerely the only tool that can help children develop fast, easily and adjust to their environment. The importance of folk songs in the developmental areas of the lives of children can never be overemphasized. Children learn very fast, and when their culture and lifestyle are passed down to them in their early childhood, through folk music, they would not be able to forget it easily even if they leave their environment in the future.

Although the title of this paper is generalised, it is important to note here, that this is what is obtainable in Nigeria, and the researchers believed, this is also very possible all over the world. The reason is that every country in the world is an embodiment of culture and if the people in each

nation believe so much in their values and culture, then, they must need to have it preserved, and one of the ways is through their folk songs performed regularly to their children in early childhood.

Igbo Folk Songs for Children

The Igbos are one of the three major ethnic groups and tribes in Nigeria, who are very rich in culture made available majorly through music. All activities carried out in Igbo land is accompanied by music. Their lives and everything they do revolves around the performance of music from cradle to grave. And music remains their easiest means of training their little children in early childhood because it is proven to be the simplest and stress-free means of informal training. The following folk songs are performed to children to help them learn their cultural values and ways of life and develop language, socially, emotionally and morally. All the folk songs have deep meanings to help guide the child to be a good and responsible personality in society. The songs are symbolic which children understand later after they are at least five years of age. The following are some of the songs alongside their English interpretation/translation.

Tata mechie onu nwantiti

Tata mechie onu nwantiti, akwa adighi nma n'obube,
Ochi kacha nma n'ochichi, chiaram chiaram nwantiti.

English Interpretation

Baby stop crying a little bit, crying is not good at all, but laughter is always good, so, laugh and laugh and laugh. This song teaches the child the danger of too much crying, ranging from being sad, fast ageing and some unnecessary sicknesses that come with unhappiness; but with laughter, comes joy, happiness and sound health, so please keep laughing, it is healthy.

Akwukwo n'ato Uto

Akwukwo n'ato uto, (2x) Ona'ra ahu na nmuta,
Onye nwere nkasi obi, Oga amuta akwukwo,
M'oburu kwa ma nne gi ma nna gi nwe ego,(2x)
Buru akpa n'isi n'agba oso, gbaba n'ulo akwukwo,
Achirim ochi hahahahaaa nwe ego (2x)

English Interpretation (Hard work and diligence are very important)

This song is teaching the child the importance of hard work, especially with his studies. Telling the child that studies are very good but it is most times very difficult and demands financial buoyancy, but if both parents are buoyant enough; he can study to any level and then reap the fruits of his studies, which is having wealth which comes by working. Nsopuru Amaka

Nwa nnem nta, nwa nnem nta, sopuru papa gi, sopuru mama gi
Nwannem nta, nwannem nta, sopuru onye toro gi, sopuru ikwunibe gi
Maka na nsopuru amaka, makana nsopuru adika,
Ngozi di ya, ihe oma di ya,
Nna gi gagozi o, Nne g igagozi o, Ikwun'ibe
gagozi o, Onye obula g'ahu gi n'anya.
Nwa nnem nta nwannem nta inunu oooooooooo

English Interpretation (Respect is very important and good)

My younger siblings, respect your parents, respect your elders and respect every body. Because

— —

respect is very good, it is very important. There are blessings attached to it and there are good things that come with it. Your father will bless you, your mother will bless you, your relatives will bless you and everybody will love you. My younger siblings please obey.

Conclusion

These are some of the very many folk songs with which the Igbos use in teaching their children morals, social, emotional and language acquisitions and their culture, which in essence help in their development. It is obvious that inherent in every nation is folk music which parents can use to bring up their children, especially in the areas mentioned above; but because most parents are very ignorant of the importance and great benefit that folk songs can bring in the life of their children, that is why they are not tapping into this great fountain; and that's the reason for this paper. It is believed that everyone who will have access to this paper and applies the knowledge in their family and community will enjoy the benefits inherent in it.

References

- Ajewole, J. O. (2010). The role of music teacher education in the achievement of universal basic education (UBE). *Awka Journal of Research in Music and The Arts*. ARRMA.7: 14 - 2
- Akande, F.F. (2002). Teacher education and national development in the 21st century: Challenges and strategies for improvement. *Ilorin Journal of Teacher Education*. 1: 2-35
- Akinbote, O. (2008). Universal basic education in Nigeria: prospects and problem. A lead paper presented at the 3rd national Conference, School of Education, federal college of Education, Osele, Abiaokuta (15th August 2000)
- Blacking, J. (1973). *How Musical is Man?* London: Faber & Faber.
- Brembeck, C. (1971). *Social foundations of education*. New York: John Woly & Sons.
- Esimone, C.C. (2009). *Music education and social identity: A study of selected Secondary schools in Enugu State*. A Master's dissertation presented at the University of Nigeria, Nsukka.
- Esimone, C. C. (2012). *Music in early childhood education: a study of selected pre-primary schools in Anambra state, Nigeria*. A PhD. Thesis presented at the Nnamdi Azikiwe University, Awka. Anambra State, Nigeria.
- Hornby, A. S. (Ed.). (2000). *Oxford advanced learner's dictionary of current English* (6th ed.). New York: Oxford University Press.
- Ibekwe, E. U. (2009). The performance organization of Igbaeze royal music of the Igbo of South-East Nigeria. *Awka Journal of Research in Music and the Arts* AJRMA. 6: 30 – 36
- Levinowitz, L.M. (1998). The importance of music in early childhood education in the general music today. Music Educators National Conference . Available at <http://www.musictogether.com/Import>.
- Mbanugo, E. C. (1999). Towards a philosophy of music education. *Unizik Journal of Arts and Humanities*, 1, 234-242
- Nnamani, S. N. (2004). The role of music in nursery education in Nigeria. *Awka Journal of Research in Music and the Arts* (AJRMA) 2, 93-101
- Obielozie, O. E. (2006). African music education: De-oralising an oral art. *INTERLINK: A Journal of Research in Music*. 3:27-40
- Okafor, R.C. (1992). Concepts of functional education. *Journal of General Studies* (JOGS), 1 (3), 40 - 46
- Okafor, R. C. (2005). *Music in Nigerian society*. Enugu: New Generation.
- Onuora-Oguno, N. C. (2006). The albatross of fishing songs in Igboland: A case Study of songs of Igbokenyi fishermen. *Awka Journal of Research in Music And the Arts* (AJRMA). 3:90-99

-
- Onyiuke, Y. S. (2005). Childhood music education in Nigeria: A case study. Doctoral Dissertation, University of Pretoria, South Africa. Accessed @ <http://upetd.up.ac.za/thesis/available/etd-10/32006-13562>
- Onyiuke, Y. S. (2006). Music pedagogy as implement for all round development of primary school children in Nigeria. *INTERLINK: A Journal of Research in Music*. 3,56-63.
- Oxford Concise Dictionary of Music* (5thed.). (2007). Pondicherry, India: Publisher Services
- Paget, J. R. (2006). The role of music in learning. Birmingham: United Kingdom.
- Ukeje, B. O. (1979). *Foundations of education*. Benin City: Ethiope.
- Ugwuegbu, I. (1992). *Historical foundations of education in Nigeria*. Enugu: Bizeduco.

CHAPTER SEVEN

STUDENTS' DISPOSITION TOWARDS LEARNING AND PERFORMING VOICE PIECES AS A COMPULSORY COMPONENT OF INDIVIDUAL PERFORMANCE STUDIES (IPS)

Iruoma A. Ugoo-Okonkwo, Chinyere C. Esimone,
Alexander W. Erhiegueke

Abstract

Voice alternatively referred to as singing is an aspect of Individual Performance Studies(IPS), a course of study in the music department of Nnamdi Azikiwe University, Awka. Singing is an integral part of the music as a discipline that many attribute good voice or good singing to brilliance/excellence in music. The status of voice piece learning by students was explored concerning the actual practices and attitudes being exhibited by the students. The analytical tools applied were frequency, percentage and chi-square (χ^2 statistical inference technique. The population was about one hundred and ninety of second, third and final year students of the department, while the actual sample used was sixty of the students' population. The analysis was done using tables for the research questions and responses to the questionnaire. The findings showed that voice/singing was considered a necessary skill to acquire by all music students but some students have a disposition to the fact that it should not be necessarily made compulsory for all. It is recommended that students should be encouraged to show more interest and commitment towards the learning and performing of their voice pieces since they are expected to be well acquainted with singing as music undergraduates. Also because singing forms a part of their course of studies throughout their study years and as such, they will be evaluated on it.

Keywords: Singing, Individual Performance Studies(IPS), voice pieces, IPS voice teacher, IPS voice student, Accompanist, Evaluation.

Introduction

The human voice is an instrument of musical expression whose potentials are limitless. The uniqueness of voice as a natural musical instrument that supersedes other man-made musical instruments cannot be over-emphasized. Voice as an aspect of Individual Performance Studies (IPS) refers to singing. Singing is a vocal projection of sound accompanied by lyrics which is differentiated from vocal sound in speaking or talking. Singing is a vocal aspect of music as contrasted to instrumental. Singing for some people is synonymous with music. To sing according to Cambridge Advanced Learner's Dictionary (2003) is to make musical sounds with the voice, usually a tune with words. Singing can be enhanced by the conscious use of some distinct gestures to capture a flowing phrase, by reaching high notes, by creating particular voice texture or by getting some rhythmic patterns intensively raised. Individual Performance Studies(IPS) is one of the practical courses offered in the department of music, Nnamdi Azikiwe University, Awka. The IPS courses cut across all levels of study in the department from the first year to the final year in both the first and second semesters in each level. From the course description, students are supposed to have progressive individual lessons on their instruments of choice and then a voice. They are required to have no less than one hour of private practice each day. The emphasis is on both African and Classical pieces/songs. The essence of this supposed intense everyday individual practice is geared towards making the students have a good grasp of

the pieces they should render for their IPS examinations and progressive improvement also in their voice(s) as an instrument of musical expression. The following are the IPS courses offered in the department of music, NnamdiAzikiwe University as stipulated in the Departmental Handbook (2022) edition.

Table 1: Individual Performance Studies (IPS) Courses.

Course Code	Course Title	Course Description	Credit load
Mus 143	Individual performance studies I	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit
Mus 144	Individual performance studies II	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit
Mus 243	Individual performance studies III	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit
Mus 244	Individual performance studies IV	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit
Mus 343	Individual performance studies V	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit
Mus 344	Individual performance studies VI	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit
Mus 443	Individual performance studies VII	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit
Mus 444	Individual performance studies VIII	Progressive individual lessons on primary instruments- keyboard and voice. No less than one hour of private practice each day is required of the student. Emphasis is on African and Western classical pieces, contemporary songs, exercises for instruments of choice and voice.	2 credit

The IPS Voice Teacher

No student has the prerogative to choose his/her IPS voice teacher; the teachers are assigned to the students without consideration to the gender of both the teacher and the student. It is required of a voice teacher to first and foremost possess a sharp musical ear to understand good sound production in singing. Depending on the teacher's ability, there should be teaching on vocal techniques and vocal exercises which will progressively help the students in developing good singing techniques. Ovcharenko, *et al*(2020) write that:

in the process of vocal training, future music teachers have the opportunity to master various singing techniques using modern ones aimed at using special effects with changes in timbre characteristics, reverberation, amplification of high and low frequencies based on the use of sound amplification equipment (p.121).

The IPS voice teacher must not be a voice expert or a professional vocal coach but he/she should possess some basic knowledge of voice and how it works. He/she should also have the basic knowledge of rudiments and theory of music which will be of immense benefit in the interpretation of the voice pieces to be taken by the students. The teacher should focus on coaching the student and listening to his/her song. Singing along with the student will not be of much help to the student or having to illustrate every single tune to be sung by the student. Even an excellent pianist voice teacher should not also have the habit of playing away from the accompaniment on the keyboard thereby paying little attention to the sound being projected/ produced by the student.

It is the function of the IPS/Voice to provide the student with accompaniment/accompanist after the student must have learnt his/her voice pieces. The voice teacher has to provide feedback to the students as the teaching and learning process go on. Such information or practice helps the students to be aware of the progress they are making which will immensely contribute to the speed of their learning or to speed up interest in continuous learning. On the essence of feedback, Durrant (2018) concurs thus:

The responsibility of teachers and conductors is not only to provide a positive environment in which learning can take place but also provide feedback. Singers can improve individually and collectively when they have some way of knowing what has been done well through immediate feedback; the brain then builds and stores a program to report this behaviour (p. 81).

The voice teacher has the responsibility and the challenge of helping the students/the singers develop their voices to their fullest potential for quality self-expression in singing. The students also need to be made to understand or grasp the fact that each voice is unique and develops uniquely too.

The IPS voice student

Vocal music studies can enhance students' musicianship. Every single student of the Department of Music, NnamdiAzikiwe University, Awka is a candidate for voice/singing. This is by the virtue of the compulsory component of voice as an aspect of IPS which runs through the first year to the final year in both first and second semesters respectively. Since voice takes up eight (8) courses of study for a four-year Bachelor's degree programme in music, it becomes very necessary for students to be serious-minded about it and put in their best in the practice and learning of their voice pieces. Students should have or build interest in developing a consistent practice attitude as a veritable tool for their musical advancement. Possessing a positive or a negative attitude towards the issue of singing will coincidentally impart and affect students' learning experiences. There should not be reluctance on the part of the students to adopt healthy practices that will aid their learning. A student

of voice in the IPS course has the responsibility of interpreting both the music and the words of the voice scores. A good self-image is required on the part of the student of voice as it can affect his/her performance. Good self-image can also be referred to as confidence without which failure is inevitable.

The Role of an Accompanist/Accompaniment in IPS Courses

Ideally, there should be practice room/rooms for IPS practices. The practice room should be as soundproof as possible with good acoustics for the singer/singing not to disturb other people in the environment and for noise from the environment not to disturb the singer as well. All the voice pieces both African and Western include accompaniments, therefore the role of the accompanist cannot be taken for granted. A good rapport should be built between the student of voice and the accompanist. The accompanist can enhance or detract from a singer (Henderson, 1979:40). Any voice student who did not make out time to practise well with his/her accompanist is bound to falter during the actual performance of the pieces, particularly during the examination. Therefore, the role of an accompanist or a good practice with an accompanist should be taken seriously by the student.

Students' Disposition Towards Learning Of Voice Pieces

Disposition towards learning, whether positive or negative to a large extent influences output in whatever areas of learning one are involved in, voice inclusive. Individual students have different attitudes towards the learning of their voice pieces. Some are positively minded about it, thereby taking their learning very seriously while some develop a wrong and negative attitude about it which in turn affects their speed and performance. When students are interested in singing and are conscious of the fact that it will form part of their examination, it will affect the seriousness with which they pursue the learning. Green and Gallwey(1987) pointed out in support of the view of developing mastery in learning that to gain maximum benefits from anything we do, there should be aware of:

- The quality of our experience while we do it
- What we are learning as we do it
- How close we are coming to achieving our goals.

Some music students are not given to singing. Their interest lies mainly in instrumental music or other specialty areas of music other than singing. To such students, the voice should not be made compulsory in their examinations, so they think. With such mind and attitude come the issue of laxity, poor learning habits and poor performance by the students.

Research Questions

The following research questions were used to guide the study:

1. What is the position of voice in Individual Performance studies in the Music Department of NnamdiAzikiwe University?
2. How do the student's practice/learn their voice pieces?
3. What factors affect the students' learning and performance?

Methodology

A survey research method was adopted for this research as it was intended to identify the position of and the disposition of music students towards voice/singing as a compulsory component of Individual Performance Studies in the Music Department of NnamdiAzikiweUniversity Awka. Survey design is very appropriate for this study as it is a technique in quantitative research in which investigators administer a survey instrument to a sample or to the entire population of people to define the attitudes, opinions, behaviour or characteristics of the population, Creswell in Obadara and Alake (2013).

The respondents for this study were drawn from the total population of music students in the

Department of music, NnamdiAzikiwe University Awka in year two, year three and final year amounting to about two hundred and ten (210) students. Then the sample of the study was twenty students each from the different education levels totaling sixty (60) students. The instrument for the data collection was a structured questionnaire that was administered to the students, which they filled and were all collected back for the analysis.

For the analysis, both chi-square (χ^2) and simple percentages were applied in the study. There were four alternative responses as provided in the questionnaire for categorizing the opinion of the students' response against each item as applicable to the Music Department of NnamdiAzikiwe University, Awka. It was against that background that the χ^2 test was applied to test whether or not a significant difference existed between the observed and expected frequencies (number of responses) falling independently into the four categories against each test item. Thus, wherever the categorical distributions of the responses were found significant, the category which polled the greatest number of responses was used as an indicator for predicting the category of randomly sampled opinion which could be applied inferentially to the population.

$$\chi^2 = \sum \frac{(F_o - F_e)^2}{F_e}$$

Where: F_o = the observed number of responses in a given category

F_e = the expected number of responses in that category.

Σ = directs to sum this ratio over all the categories.

Having 60 student respondents and 4 response categories, F_e in each category is $\frac{60}{4} = 15$

The level of significance (α) is taken to be 0.05. With the above information, the critical value of χ^2 shows that a value of 5.991 or more is required for significance to occur. Thus, where the χ^2 of a given distribution of the responses was found significant, it was interpreted that the distribution did not occur by chance. Besides, there was also a supplementary application of percentage analysis of the number of responses in each category to quantify and rank the polled number of responses.

Result and Discussion

The results of the respondents to the questionnaire are presented in Tables 2 – 4 where

Table 2: Results of Research Question 1 Test Items ($F_e = 15, \chi^2=5.991$)

S/N	TEST ITEM	A (%)	S (%)	R (%)	N (%)	Total	χ^2
						100%	
1	Voice is beneficial to every	42 (70.0)	16 (26.7)	0 (0.0)	2 (3.3)	60 (100)	74.933
2	Having a good voice gives you an edge over another individual who cannot sing well	32 (53.3)	20 (33.3)	4 (6.7)	4 (6.7)	60 (100)	37.067
3	Every music student must not be a voice student	22 (39.3)	24 (42.9)	8 (14.3)	2 (3.6)	60 (100)	23.200
4	Singing is a very necessary aspect of individual performance studies	42 (70.0)	14 (23.3)	2 (3.3)	2 (3.3)	60 (100)	71.200

In Table 2, the study used 4 test items to determine the position of voice in Individual Performance studies in the Department of Music, NnamdiAzikiwe University, Awka as perceived by the students. Interestingly, all four test items were significant. That identification was based on the ground that the difference between the expected and corresponding observed frequency distribution did not occur by chance. On further analysis of the result, it was noted that the ones that have majority polls tilted in the direction that shows that voice in music study is very important. Specifically, test items 1, 2, and 4 polled the majority responses (for Always - A) of 70%, 53.3% and 70%, respectively while the majority response of test item 3 of 42.9% (i.e. Sometimes - S). These results collaborated with a study by Ugoo-Okonkwo (2013) who stated that Voice is a prime source of music. In table 3, 6 test items were used to find out how students practised / learn the voice pieces.

Table 3: Results of Research Question 2 Test Items ($F_e = 15, c^2=5.991$)

S/N	TEST ITEM	A	S	R	N	Total	c^2
		(%)	(%)	(%)	(%)	100%	
5	I learn my voice pieces well before the examination	42 (70.0)	10 (16.7)	8 (13.3)	0 (0.0)	60 (100)	68.533
6	I practice my voice pieces well before the examination	44 (73.3)	10 (16.7)	6 (10.0)	0 (0.0)	60 (100)	78.133
7	My IPS teacher/lecturer teaches me my voice pieces	4 (6.7)	26 (43.3)	22 (36.7)	8 (13.3)	60 (100)	22.667
8	I learn my voice pieces myself	34 (56.7)	24 (40.0)	0 (0.0)	2 (3.3)	60 (100)	55.733
9	My IPS teacher follows my progress in my voice learning	24 (40.0)	20 (33.3)	10 (16.7)	6 (10.0)	60 (100)	14.133
10	I learn by rote from other students	14 (23.3)	22 (36.7)	20 (33.3)	20 (33.3)	60 (100)	13.067

All the test items were significant. In ranked order of relative significance of the test items are items 6, 5, 8, 7, 9, 10, having values of 78.133, 68.533, 55.733, 22.667, 14.133 and 13.067, respectively. Reading meaning into the contents of the test items and the corresponding majority response given by the respondents, generally shows that the students prepare their voice pieces well. Specifically, the majority of the students submitted in test items 5 and 6 that they always learn and practice their voice pieces well before the examination having polled 42% and 44% majority polls, respectively. Test item 7 which has to do with the IPS teacher/lecturer teaching them the voice pieces, the highest response category was 'Sometimes - S' scoring 43.3% but the score was quickly followed by a score of 36.7% which is 'Rarely - R'. The responses clearly show that there is a need for the teachers to give more time to the students as it concerns the IPS voice teaching. In support of this Onyiube (2003) submitted that within the music class, the teacher should make adequate effort to establish a favourable musical knowledge, understanding, and responsiveness. The teacher should provide both a stimulating and challenging environment where the child [the learner] can explore to achieve his/her objectives. To buttress the above, Ugoo-Okonkwo (2013) observed that establishing an interest in your students will make them

come out of their shells and be themselves and also learn well. Therefore, more efforts are required by the teachers.

The results of the respondents as they pertain to factors that affect students' learning and performance is shown in Table 4.

Table 4: Results of Research Question 3 Test Items ($F_e = 15, c^2=5.991$)

S/N	TEST ITEM	A	S	R	N	Total	C ²
		(%)	(%)	(%)	(%)	100%	
11	I do not have enough time to seriously learn my voice pieces	6 (10.0)	30 (50.0)	16 (26.7)	8	60 (100)	23.733
12	I suffer from stage fright during the performance of my voice pieces in the examination	10 (16.7)	28 (46.7)	10 (16.7)	12 (20.0)	60 (100)	15.200
13	I rehearse very well with an accompanist before the	24 (40.0)	30 (50.0)	4 (6.7)	2 (3.3)	60 (100)	39.733

In each of the frequency distributions corresponding to each of the 3 test items in Table 4, the differences in the opinions expressed by the respondents were all significant. On closer reasoning on the contents of the test items in line with the majority opinion of the respondents were the second category (i.e. Sometimes – S) which polled 50%, 46.7% and 50% for test items 11, 12 and 13, respectively. Students from the responses expressed some constraints to learning their voice pieces ranging from time constraints, stage fright during examinations and insufficient rehearsals with accompanists. Since the course requirement stipulated that there should be at least one hour of daily practice on the instruments (voice included), students should learn to manage their time well and do what is required of them instead of making room for laxity under the blanket excuse of insufficient time. Granted, there are other courses of study facing the students, but practical courses require more devotion if anyone should aim at mastery. Sufficient practice and mastery can also to a great extent handle the issue of stage fright.

Conclusion

Voice/vocal music/singing remains an inherent attribute of music. Zhang et al (2020) concur penning that as far as vocal music classroom education is concerned, it has the intrinsic value attribute of music, that is to say, it reflects the essential attribute, functional purpose and other basic propositions of music education through teaching music. Evaluation for voice/singing in Individual Performance Studies comes chiefly through the students' performance during the semester examinations. The student should have imbibed and mastered musical independence in the course of the learning of his/her voice pieces to exhibit courage and competence during the actual performance of the pieces.

Reference

- Cambridge Advanced Learner's Dictionary*. (2003). Cambridge University Press.
- Department of Music.NnamdiAzikiwe University, Awka. (2022).Undergraduate (regular) academic programme handbook. Awka: SCOA Heritage Nig.
- Durrant, C. (2018). *Choral conducting: Philosophy and practice* (2nd ed.). New York: Routledge Taylor & Francis.
- Green, B. &Gallwey, T. (1987).The inner game of music. London: Pan Books.
- Ovcharenko, N, Samoilenko, O., Moskva O. &Chebotarenko, O. (2020). Innovative technologies in vocal training: Technological culture formation of future musical art teachers. *Journal of History Culture and Art Research*, 9(3). 115-126.DOI: 10.7596/taksad.v9i3.2729
- Obadara, O.E. & Alake, A.A. (2013). Accreditation and quality assurance in Nigerian Universities.*Journal of Education and Practice*, 4(8), 34-41.
- Onyiuke, Y. S. (2003) Motivation as a valuable factor in Nigerian primary school music teaching. *Awka Journal of Research in Music and the Arts (AJRMA)*, 1, 69-78.
- Ugoo-Okonkwo I. A. (2013). Relating human voice anatomy to singing and its training as a musical instrument. *Awka Journal of Research in Music and the Arts*, 9, 215-226
- Ugoo-Okonkwo, I. A. (2013). A case study of teaching choral singing in an urban secondary school of Anambra state applying learning theories. *International Journal of Academic Research in Progressive Education and Development*, 2(1) 309-318.
- Yongfang Z., Haoran, L.&Peijie, Y. (2020). Enlightenment on vocal music classroom from the perspectiveof big data. *Journal of Physics Conference Series*.1621 012102.

CHAPTER EIGHT

THE TEACHING AND LEARNING OF TROMBONE IN SECONDARY SCHOOLS: A CASE STUDY OF MOUNT OLIVE COLLEGE UMUNYA, ANAMBRA STATE

Chisom Odinaka Ezeobiora & C.C. Esimone (PhD)

Abstract

Music is among the most beautiful courses that anyone should learn. However, this has been referred by many as a subject which is somewhat difficult to learn. The reason behind this is that certain aspects of music education particularly those that involve theory and history seem somehow boring at certain times. Instrument playing can increase the desire for music learning among the students. Trombone can be one of the instruments students can learn. One benefit of learning the Trombone instrument is the fact it can improve your fitness and health. In the western countries, trombone instrument is a well-respected instrument. It's a brass instrument which can feature in an orchestra, big brass band etc. Both male and female can play this instrument. However it is not well known in Nigeria among the students and the youths etc. People seem not to indicate interest in the instrument, which could be from the sound of the instrument, the size, the teaching method or the learning method. This researcher therefore exposed the challenges and prospects in learning and teaching of the trombone instrument.

Keywords: Music education, Musical instrument, Trombone, Teaching and learning method.

Introduction

The trombone is a versatile musical instrument that is used in a variety of settings and ensembles around the globe. Its modern history can be traced back at least 500 years (T. Herbert, 1987). There is contention that there are many biblical references to the trombone that may indicate the instrument has a more ancient history as well. It is also a musical instrument in the brass family. It produces its sound by blowing of air into the instrument.(DM,Guion, 1996) states that all brass instruments sound is produced when the player's vibrating lips (embouchure) cause the air column inside the instrument to vibrate. Unlike most other brass instruments, which have valves that, when pressed, alter the pitch of the instrument; trombones instead have a telescoping slide mechanism that varies the length of the instrument pitch. The trombone was the development of the trumpet in the 15th century and was the called sackbut until around 1700 when the name change. The most common form is the tenor trombone in B \flat (that is, the root sound is B \flat) which is one octave lower than B \flat trumpet. However, music for Tenor Trombone is usually noticed in concert pitch (that is the C on the trombone is the same note as the C on the piano). In fact, the trombone can even be said to be unique because its perseverance and adaptability in the music industry are almost unmatched. In instrumental music, only the guitar can rival the trombone with regard to versatility and longevity of use. (DM, Guion, 1996).

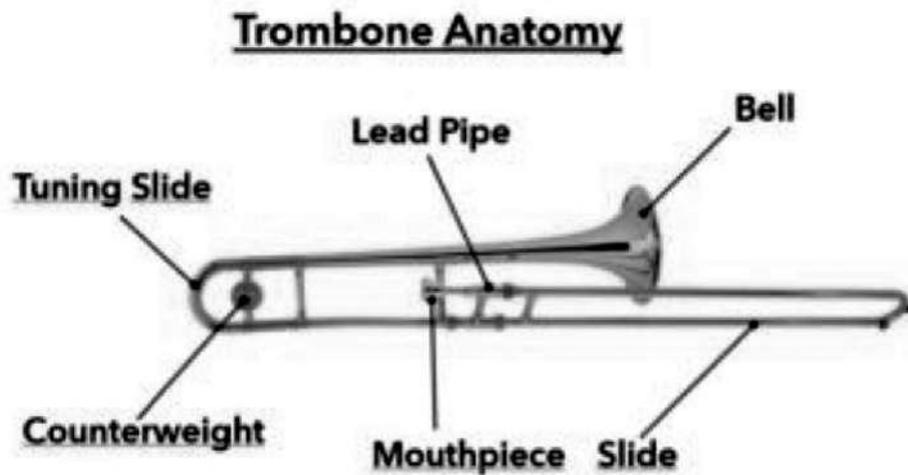
With the trombone's rich history and widespread current use, it is no surprise that the education and pedagogy of the instrument is equally strong and healthy. Teachers at colleges, universities,

— —

and conservatories are training performers of the trombone to enter the professional music community especially in the western part of the world. In public schools across Nigeria, the trombone is featured in a few ensembles, and few students take private lessons, apart from the one learnt in school. Many students preferred drums, saxophone, flute, trumpet, violin, clarinet or cello, to trombone, euphonium, and tuba etc. Some people believe that the trombone is too hard to play and for this reason, they don't want to play the instrument. They fail to understand that in every instrument there is an ideal sound, evenness of tone throughout its range (low or high), wide range dynamic, soft and loud sound that one must try to achieve. Regardless of the volume range or speed of the music, the exceptional sound of the trombone is always warm, rich and pure. For this reasons, in addition to listening, it is important to work hard to improve sound quality every day. It was discovered that every year, nearly 100% of public and private school students begin learning musical instrument through their school's music program but after one or two years, more than 50% of the students will drop out from learning the instrument. Trombone is one example of the instruments students quit a lot. Learning to play a musical instrument should begin with the right foundation. Without the proper habits of learning, students will eventually become frustrated with their progress and stop learning. The first step to take on learning trombone is to understand the various parts of the instrument.

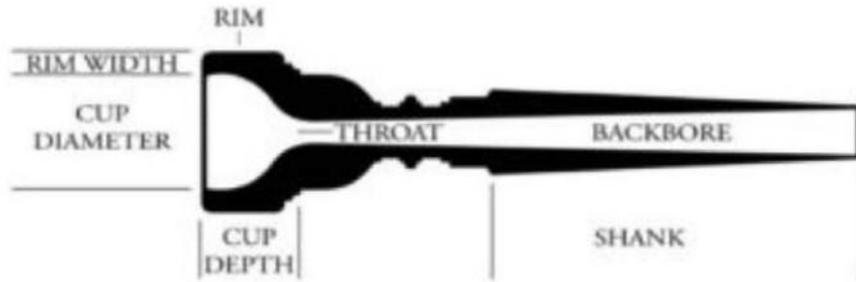
Anatomy of the Trombone

As a beginner, looking at a trombone can be overwhelming, especially when seeing the amount of available part options. And so in order to sort through all these features and ultimately decide which ones you need or not, we must first look at how a trombone is made.



The image above shows parts of the trombone and their names.

1. The Mouthpiece – probably the most important part of the trombone. Choosing the right one is essential
2. The Slide – which is used to change the pitch of what you're playing
3. The F Attachment – which refers to a sort of switch you can use to play some notes more easily
4. The Bell – which varies in size, thickness, shape (rate/taper) and material
5. The Tuning Slide – which is used to tune the trombone
6. The Lead Pipe – which can be interchangeable on some models.



The mouthpiece is the direct link between you and the instrument, so needless to say playing on a good, comfortable mouthpiece is essential. One big rule of thumb is: the bigger the spaces inside the mouthpiece, the less resistance it is created, and the more effort it requires.

- The Shank – Do not get the shank wrong, as your mouthpiece won't fit your trombone if you do

- The Rim – This is the edge of the cup
- The Cup – This varies in depth and diameter
- The Throat– This can be big or small
- The Back bore – This is the part behind the throat

The Slide



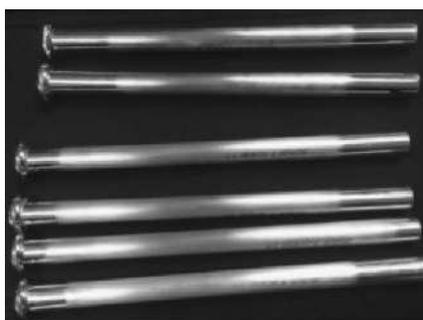
The slide is the trombone's “signature” mechanism, which is built to change its pitch. The reason the trombone is a unique instrument is precisely because of the slide. It turns the trombone into the only brass instrument able to play glissandi, and to go from one note to the other gradually, as opposed to abrupt movement for others, such as the trumpet.

The Bell

The bell is the **amplifier of the trombone**



The Lead pipe



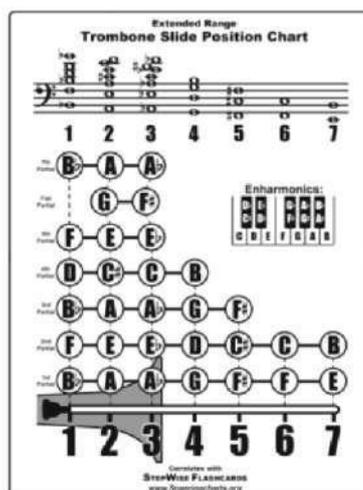
The lead pipe is the short part that comes right after the mouthpiece. Usually it is fixed but in some trombones it is detachable.

The F Attachment



The F attachment, sometimes referred to as quart valve or trigger (as in trigger trombone) is a key that, when pressed, opens up extra tubing so as to lower the fundamental pitch from B \flat to F. The main reason most modern trombones are built with an F attachment is because it allows the player to reach normally difficult 7th position notes easily, in closer positions...

Understanding the trombone Positions



There are 7 positions on the slide trombone. The trombonist can play 7 notes in each of these positions. These notes are called “partials” and are part of the “overtone series”, or “harmonic series” naturally produced by sound waves. In order to create a note, the player tightens his lips with more or less strength. Depending on the strength, they hit a given harmonic series. Higher partials (6 or 7) require more air and a tighter embouchure. For example, when the slide is closed (1st position) the harmonic series is B flat, F, B flat, D, F, A flat, and B flat.

Challenges in Learning and Teaching of the Trombone to the Students

Scarcity and lack of interest on the instrument because of the following:

— —

Cost

Cost is the amount paid to acquire goods and services. Instruments can be expensive; the cost of the trombone now is ranged from 70 thousand naira and above. Looking at the cost, most secondary schools sees it as an opportunity not to buy the instrument for the school. This hinders the learning and teaching of the instrument. In teaching and learning of the instrument, it is expected that both the teacher and the student should have the instrument; and because of this, both might end up with the inferior trombone. Learning a trombone is a challenge and playing with inferior trombone makes learner to play the instrument with more difficulty because the inferior instruments are often poorly built. The setup of a inferior trombone often doesn't accommodate the fact that new students don't have good technique or strong fingers. You'll probably find yourself struggling against the instrument's design, when the instrument should actually be designed in a way to make your job easier as a teacher and as a learner. Inferior trombone also doesn't sound very good. Even making a sound on it can be more difficult than it would be on a higher quality one. These inferior trombones tend to be less responsive and the materials used in their creation don't make for a pleasing sound. So the cost of it makes students to go for the cheaper ones hereby making it even more difficult to learn. Trombone cost as of now is at 159 US dollars above which is 65 thousand naira above. Many schools today don't have trombone instrument as part of their musical instrument. In the cost of this research, only one trombone was used. However it makes the learning to be slow and also reduced the number of the students that indicated interest on it.

Passion

According to oxford dictionary, passion is a strong and barely controllable emotion. According to Day (2004) passion is identified with hope, loyalty, care and enthusiasm, which are key features of effective teaching and learning. Hamdi Serin (2017) implies that “passion is seeking for the new and experiencing new ideas “However, this passion is applicable to both the teacher and the student. Most times, students seem to develop a sign of laziness over the learning of their instrument but if the student knows that the teacher has a high level of interest in the instrument and put a high standard on them, they will become more serious. At this point, teaching and learning will be easy and fun. Trombone is not like every other musical instrument. Greg Simon (2019) avers that trombone isn't just an instrument - it's a character of its own. To make a good sound from it, it requires a serious attention and this can only be achieved if there is a passion attached to it. Without having passion for the instrument, the student must not be able to meet up with his/her daily rehearsals. One of the hardest things to achieve from the students is getting them play soft; low sound on the trombone (volume control). There is no automatic ways to adjust the volume of the trombone apart from having a constant rehearsal on the instrument, and this requires a maximum attention. If one does not have this passion on the instruments, you might be discouraged with the sound and drop the instrument. The researcher tries to let the students see his passion for the instrument which makes the students to develop interests in trombone rather than those familiar instruments like sax, violin etc.

Age

According to Merriam Webster dictionary, age is “the time of life at which some particular qualification, power, or capacity arises or rests”. Not everyone has the capacity or power to play the trombone instrument. Even though it of different sizes but considering that there are not enough readily available trombone instrument in this country, it will be better to start learning the trombone in secondary school at the age of 12 and above. The instrument is big, long and requires a good amount of lung capacity as well as physical strength with the muscles around the mouth and the ability to maneuver the instrument's sliding valve. One of the techniques of the trombone

instruments is the slide techniques. Most times the students find it difficult to pitch some notes correctly because of the position of the note. And this can be as a result of the student hand not long enough to get to the slide position. Again to get a higher pitch, it requires some serious handling. Not all students can get to such a high pitch. Most pupils in primary schools can't really play it because of its size, it is usually not recommended for pupils of that age, although, there are some workarounds.

Image of the students holding the trombone



He can hold and play some middle range notes but cannot get to the 6th and 7th positions because of his hand.



He can hold and play some middle range notes and also note on the 6th and 7th positions because of his age and height. He can walk through it at ease.

Good ear perception

The greatest asset a musician must have is an 'ear'! Hawkins (2020) states that human ear, organ of hearing and equilibrium detects and analyzes sound and maintains the sense of balance. It is a big challenge getting a student who is new to music to play the instrument and enjoy the melody coming out from it. First the researcher started by introducing a familiar tune that will register in their memory “Twinkle little Star” in a solfa notation, which will help in locating the sound on the trombone. Knowing when you are in tune and when not requires a good ear. Though, in playing trombone there are positions made available for the keys and tones but as a student, you must have the ear to know when to slide to the perfect position. It's always a big problem between the teacher and the students. A good way to start is for the student to have a good background of the tonic solfa. It will go a long way to improve the ear. The trombone is more difficult to learn and play; it requires dedicating extra time to ear training in order to gain accuracy in pitch with the slide.

Rehearsal

It is expected that every trombone player should practice at least three times a day. Lehmann and Gruber (2006) describe practice as a “systematic activity with predictable stages and activities” (p. 461). According to Proverbio (2015) learning to play a musical instrument is a demanding process requiring years of intense practice. By prolonging the lifespan of constant practice (music expertise), the ability of music is considered to increase regardless of an individual's musical talent (which naturally affects attainment). Most students don't rehearse and this makes the learning difficult thereby affecting the teaching. That's why most times teachers spend two months teaching one piece of music that will take only a week to learn. According to Ericsson et al. (1993), "Many features that we once believed to reflect talent are actually the result of intense musical practice that lasted for at least a decade." Because of this, daily exercises (simple melodies from familiar tunes) were given to the students to enable them learn faster and be committed.

Physical fitness

Anyone having health issues especially issues with lungs should not try the instrument as it will cause more damage. The researcher ensured that the students were physically balanced and also let them know some of the benefits of playing the trombone as a way of encouraging them. One of such benefits is confidence. The courage to start playing a new instrument is a great way to build confidence. This confidence is especially heightened when you let them choose an instrument that is not as popular as many other instruments like guitar or drums. When you choose brass instruments like the trombone, you see the world of making music that produces notes in the traditional way. By making this beautiful and unheard sound heard by everyone, you can break free from your own shell and feel confident.

Functions of the trombone instrument

The trombone plays the important role of balancing the high sounds of the trumpet with the rest of the musicians in modern orchestras, concert bands, and brass ensembles. Their mellow tenor voice also helps add a lower intonation without the boom of the tubas.

The trombone is the quintessential parade instrument; no marching band would be complete without it. It's a powerful low brass instrument. In sacred music, the trombone's role was to support the lower vocal lines, which were often difficult to hear.

In Dixieland, the trombone, when playing background figures, outlines the changes (playing the note that signals what the next chord will be). If there is a key change, the trombone will often play a gliss, going into the tonic of the new key. The background can often include rhythmic riffs that are not melodic, but keeping the time. The trombone also plays the “response”, echoing the melody, played by the trumpet or clarinet. In most Dixieland tunes there is space for the trombone to solo. So it also serves as a solo instrument.

Findings/ Recommendation

Do not go for an inferior trombone, because it will make the learning to be hard. Do not say let me buy first and start, then later I will upgrade. You will be frustrated and this might kill your interest in learning the instrument.

There are so many things to master in the learning of the trombone before one can get to the professional level. And to achieve this you have to practice. Practice makes perfect. Play a note every day. Work on your slide speed and the position of your lips and embouchure. Listen to trombone music, songs. This will make you familiar with the trombone sounds. It will also help in developing the ear as the ear is one of the vital tools one must have before learning the

instrument.

There's a new health warning every trombonist should be aware of. Brass instrumentalists are at a higher risk for developing a lung condition known as hypersensitivity pneumonitis – or HP. Many assumed it was caused by a rare allergic reaction to brass metal, because the symptoms are similar to people who have allergies. They include shortness of breath, coughing, and sometimes fever. But there are ways to prevent it. First: You must clean your instrument, every day. Avoid tooting your horn after eating. That's because there's more bacteria in your mouth after chewing – even if you're just chewing gum.

It is hard to play – because of the way it's built, the trombone is a difficult instrument to master, and there are indeed few trombone “virtuoso”.

One of the most difficult techniques on the trombone, even for advanced players, is the slur. ... If two slurred notes lie on different partials, a player may connect them without tonguing, producing a natural slur.

Trombonists rest a lot. You spend years honing your craft and making sure you're nimble enough to deal with even the most impossible, and after all these, when it gets to orchestra playing and any other music gathering, you spend hours resting waiting for when you will be asked to sound. Sometimes it's annoying.

Summary /Conclusion

In general, trombone is a unique instrument different from other bass instrument. What makes the trombone unique from other brasses is its method of changing pitch. ... This effect is called a glissando, and its unusual 'sliding' sound is one of the trombone's most recognizable techniques. The learning of the Instrument is generally not friendly like every other instrument. It takes one's passion and interest to make it to a professional level. Although Trombones can be expensive, it won't break the bank. Just save up money and go for the good ones. Trombone is great to learn. Yes, it will sound a bit 'rough' and rasping, for a few months, until your lips and mouth muscles get used to the position and pressure, but with more practice, the tone will improve, and before long you will be playing great tunes. Playing trombone has benefits also and one of the benefits of learning the Trombone (and many other woodwind & brass instruments) is the fact that it can improve your fitness and health.

Reference

- Day, C. (2004). *A passion for teaching*. London: RoutledgeFalma. Available @ <http://dx.doi.org/10.4324/9780203464342>
- Guion, D. M. (1996). Performing on the trombone: A chronological Survey. Available @ https://www.historicbrass.org/edocman/hbj-1997/HBSJ_1997_JL01_007_Lasocki.pdf
- Greg, S. (2019). Trombone: History, parts & facts. Available @ <https://study.com/academy/lesson/trombone-history-parts-facts.html>
- Hamdi, S. (2017). The role of passion in learning and teaching. Available @ https://www.researchgate.net/publication/320661401_The_Role_of_Passion_in_Learning_and_Teaching
- Hawkins, Joseph E. "Human ear". Encyclopedia Britannica, 29 Oct. (2020), <https://www.britannica.com/science/ear>. Accessed 21 July 2021.
- Ericson, K.A., Krampe, R. T. & Tesch-Romer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review*, 100 (3), 363.
- Lehmann, A. C., & Gruber, H. (2006). Music. In K. A. Ericsson, N. Charness, P. J. Feltovich, and R. R. Hoffman (Eds.). *The Cambridge Handbook of Expertise and Expert Performance*

(pp. 457–470). Cambridge: Cambridge University Press

Proverbio, (2015). The effect of musical practice on gesture/sound pairing. Available @
<https://www.frontiersin.org/articles/10.3389/fpsyg.2015.00376/full>

Herbert, T. (1989). The History of the Trombone. Available @ JSTOR
http://www.open.ac.uk/Arts/cultures-of-brass/trombone/The_Origins_of_the_Trombone.pdf

Internet source: <http://www.musicparentsguide.com/2015/02/17/students-really-quit-musical-instrument-parents-can-prevent/>

Internet source: [https:// carbonstudios.com/4-reasons-why-students-quit-music-and-how-parents-can-prevent-it/](https://carbonstudios.com/4-reasons-why-students-quit-music-and-how-parents-can-prevent-it/)

Internet source: [https:// www.merriam-webster.com/dictionary/age](https://www.merriam-webster.com/dictionary/age).

— —

CHAPTER NINE

SIMPLIFIED APPROACH IN TEACHING AND LEARNING OF FLUTE IN CHARLES DALE MEMORIAL INTERNATIONAL SCHOOL, PORT-HARCOURT

Chinyere Amoyedo Peter & Ebele Veronica Ojukwu

Abstract

Teaching and learning generally involve a systematic approach; it is the application of these approaches that aid learning. Teaching and learning of flute is not an exemption here. This study seeks to unfold some simplified approaches in teaching and learning of flute in Charles Dale Memorial International School Port Harcourt. This paper adopted a survey research design method where a group of people were picked and studied to represent the entire population. The theoretical framework is based on the theory of experiential learning by Carl Rogers. The population of the study comprises twenty (20) students selected from the four classes of JSS 1. Data were gathered by observation method and the result of the study agrees with Carl Rogers's first approach to experiential learning that all humans have a natural desire to learn therefore failure to learn is not due to the person's inability to learn but rather to problems with the learning situation. In conclusion, the study recommends that teachers should take into account the learning styles and abilities of the students and design lessons that appeal to diverse learners.

Keywords: Dale Memorial International School, Music, Flute, Simplified teaching and learning approach, learning styles and children's ability.

Introduction

Teaching is the process of imparting knowledge. It is also the process of manipulating your environment to bring about learning. There are environments to bring about learning. There are many definitions of teaching. Alabeke (2010) defines teaching as a conscious and deliberate effort by a mature and experienced person to impart knowledge, information and skills to an immature or less experienced person with the intention that later the learner will learn or come to believe what he is taught on good ground.

Hart in Onuora-Oguno (2001) defines the teaching process as "the selecting, organizing and making available the perceptual and informal input of arranging the physical setting of influencing the social and psychological environment of the learner so that the optional learning takes place" (p.26). Olatunji (1996) asserts that teaching is a social function that aims at necessary growth in others. Izuagba (2019) posits that teaching refers to the various activities undertaken by a more experienced and knowledgeable person to enable others to learn. The above definitions agree with the fact that teaching is a serious and important task which should be undertaken by a skilful person who is willing to use his skills to mould and impart knowledge. It involves the acquisition of knowledge through the active participation of the learner when she/he is guided. It will be looked upon as a process of transmission of knowledge to those who will be committed to it, in this case, the students. It implies that teaching goes along with learning.

Learning on the other hand is a relatively permanent change in behaviour resulting from activities, training or experiences. Burns (1995) defines learning as a relatively permanent change in behaviour that includes both observable activities and internal processes (p.12). These definitions clearly show that a change in behaviour which can be regarded as learning must persist for some time (Onwekwe A.I, lecture note).

Ucan (2005) asserts that the most important dimension of professional education is instrument education which has the role in teaching the core knowledge, skills and technical aspect required as well as other areas of music and it is aiding students' transition from secondary education to higher education (p.92). Learning to play musical instrument engages the students actively with life skills and entrepreneurial thinking and it is utmost important to always engage the students actively in the learning process because when the students are not actively engaged by the teacher, they begin to display their frivolities. Ojukwu (2017) rightly captures it that music teachers at all levels should brace themselves with the life challenges of the young students to develop in them, life skills, entrepreneurial thinking and workforce.... through active interactive approaches to achieve deeper levels of understanding.

About the flute

The flute is one of the reeds-less and highest sounding woodwind instruments which is transverse and its side blown. The flute is said to be one of the oldest of the musical instruments which are played all over the world. It was originally made of wood with open holes but the modern flute is made of silver and gold tube with a series of keys that cover the holes along its sides. The flute is about 2 feet in length; its sound can be soft, mellow or high and piercing. Players can change the pitch of the notes by covering the holes with the keys and by adjusting the tension of the legs.

The flute has three major parts:

- The head joint,
- The body and
- The foot-joint

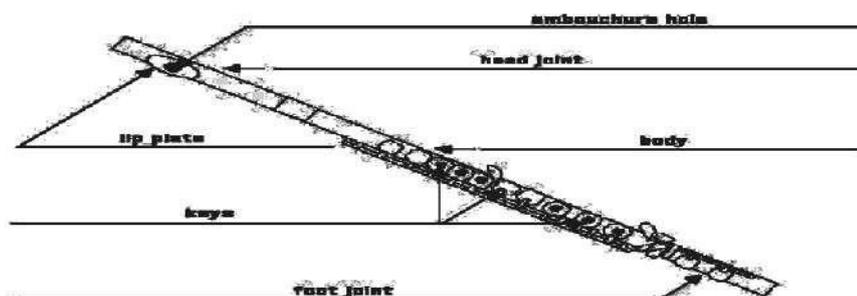
The head-joint:

This is the top section of the flute that has the hole/lip plate where the players initiate the sound by blowing air across the opening. It is sealed by a cork / or plug which may be made out of various plastic or metal, adjusting or turning can be made by adjusting the head-joint cork but usually it is left in the factory recommended position.

The body: This is the middle section of the flute with the majority of keys.

The foot-joint: This is the last section of the flute that is played farthest towards the right.

Plate 1: Anatomy of the flute



Purpose of the Study

The purpose of this study is to outline and apply a simplified approach in teaching and learning of flute in Charles Dale Memorial International School Port-Harcourt.

Methodology

This research made use of a survey research design. Nworgu in Esimone (2015) define a survey "as a research design by which a group of people or item is studied by collecting and analyzing data from only a few people or item considered to represent the entire population (p.173).

Charles Dale Memorial International School Port-Harcourt

Charles Dale Memorial International School Port-Harcourt is a mixed boarding secondary school that has a high academic standard, especially in music. It is situated at No. 1 Army Range Road Iguruta Port Harcourt. The school has a choir and Orchestra group, a well-equipped music room and a mini studio. There are five flutes in the music room with just one flute player in the whole school. It is made up of JSS1- SS3 Students. This research was made possible with the help of the two music teachers in the school that spoke to the management of the school on behalf of the researcher. J.S. 1 class were used for this research and there are four (4) classes that made up J.S.1 which has taken (10) students in each class but five (5) students were selected from each of the J.S.1 classes making it up to twenty (20) students that participated in the flute classes. The researcher used two periods in a week for each class and it lasted for three (3) weeks. The classes were taught in the evenings which happen to be their instrument periods on their timetable being a boarding school.

Statement of the Problem

Despite how old the flute has been in existence, there's still this audible silence of the flute in an ensemble and the majority of the students in their fundamental right of choosing an instrument of their choice do not consider the flute even in churches, you find very few or no flute at all. What could be the problem? Is lack of interest or difficulty in learning the flute? This study, therefore, seeks to bring out a simplified approach in teaching and learning the flute which will encourage students to learn and play the flute effortlessly.

Theoretical Framework

Carl Rogers's theory of experiential learning was adopted in this study. Carl Rogers an American Psychologist was born in Oak Park, Illinois in 1902-1987. He made a significant combination to the field of education with his theory of experiential learning and he maintained that all humans have a natural desire to learn therefore failure to learn is not due to the person's inability to learn but rather to problems with the learning situation.

The role of the teacher is to facilitate such learning by

1. Setting a positive climate for learning.
2. Clarifying the purpose of the learners e.t.c
3. Organizing and making available learning resources e.t.c

According to Rogers, learning is fascinated when the student participates completely in the learning process and when it is based upon confrontations with practicals, social and personal problems. Experiential learning addresses the need and wants of the learner. The qualities of experiential learning are personal motivation and self. Carl Rogers quoted:

The first approach to experiential learning is that the learners have to complete the step by step guide, activity, task etc that the teacher has designed for them. After the lesson has

— —

been completed, the students should go ahead to reflect on what they did, share results of their actions, get reactions from others and learn from others". Every student cannot learn at the same level, some must be ahead of others and by sharing experiences and interacting with others, they can learn about other approaches on their own.

Carl Orff quoted that: "Elemental music is never just music. It is bound up with movement, dance, and speech and so it is a form of music in which one must participate and one must get involved not as a listener but as a co-performer" [<https://libquotes.com/carl-orff/quote/lbs3k8b>].

Nzewi in Ojukwu(2015) asserts that: "learning invariably commands practical participation and exploration" (p. 38). Nzewi further opines that verbal discourse and instruction often support heuristic learning in Africa.

Carl Rogers quoted:

Experience is for me the highest authority. The touchstone of validity is my own experience no other person's idea and none of my idea are as authoritative as my experience, it is to experience that I must return again and again to discover a closer approximation to the truth as it is in the process of becoming me. Neither the bible nor the prophets-neither the revelation of God nor man –can take precedence over my own direct experience. My experience is not authoritative because it is infallible. It is the basis of authority because it can always be checked in the new primary ways. In this way, its frequent error fallibility is always open to correction [<https://www.verywellmind.com/carl-rogers-quotes-2795693>].

Teaching the flute

Landis (1972) explains that new concepts should be introduced beginning with what is easiest for the children and progressing to the more difficult.

PROCEDURE

Step One:

The teacher brings out the flute and by way of introduction, explains to the students that it is a western musical instrument that belongs to the woodwind family. She taught them how to detach and fix back the three parts of the flute. She also mentions the letter names of the flute of the keys according to the order on the flute and she made sure they repeat after her and memorized them.



Plate 2: The components of a flute

Step Two:

The teacher guides students to detach the head joint which is the first step in learning to play the flute and practically showed them how to position their lips on the e-brochure holes and start making sounds. The students practised production techniques for a whole period and were advised by the research to go back to the hostel with the head joint only to continue practising till the next class.



Showing the embouchure hole

Step Three:

The students were guided to fix back the head joint and ask them to continue the sound production to make sure they can produce a clear sound with the complete flute and not just the head- joint.

Step Four:

The researcher demonstrated the correct posture for playing the flute either standing or sitting and guides the students to also demonstrate the same. She guides the students using the flute fingerings chart pasted on the corner of the board where she shows them the notes they are playing and how to play them. She further guides them step by step to play from the middle C to its Octave ascending and descending. They were also advised to continue practising the scale of C major till the next class.

Step Five

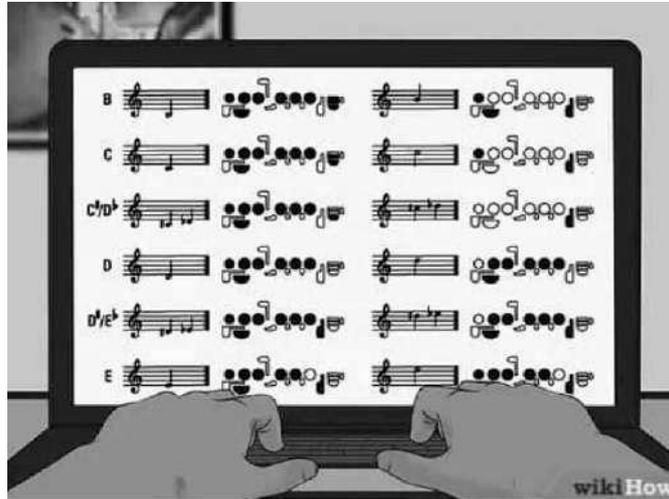
The researcher guides students to use the first three letters from the top (left-hand side) which are

— —

B, A, G to play a simple time called "Marry had a little lamb" on the key of G major.

Step Six:

She introduced the remaining keys on the right-hand side which are F, E, D, C and advised the students to practice them until mastery is taking place she also gave them another simple tune to play.



Showing the fingering chart for flute

Findings

The result from each class forms to the Carl Rogers explanation that learning is facilitated when the students participate completely in the learning process and when it is based upon confrontations with practical social and personal problems.

The lesson was taught in each of the classes for two periods per week and each period lasted for two hours. At the end of the lesson, learning was achieved because the researcher took time to assess the students individually. In the course of assessing them individually, the researcher found out that four (4) students out of the twenty (20) that were taught could not produce clear sound as they were playing the simple time given to them so the researcher advised them to go back and use only the head joint to practice sound production for some time before fixing the flute back again and she also encouraged the music teacher to follow them up in their practice

Discussion of Findings

Learning indeed was achieved at the end of the lesson because more than 80% of the students were able to play the scale and the simple time is given to them with a very clear tone, good breath control and correct posture. Some of the students learnt faster than the others. This shows that learning abilities are not the same. When the researcher interviewed the students after their one on one assessment, ten (10) of them that learnt faster said that they have come in contact with the flute but did not pick interest in it because it's not a popular instrument. While some that have tried to learn could not continue because it is difficult to produce a clear sound with it.

The four students that were still finding it difficult to produce clear sound as at that time agreed that they have not seen the flute before and that what they know as the flute is the recorder. One student out of the four was having difficulty breathing due to ill health. She participated in exercise and class activities but at her own pace to avoid mounting so much pressure on her breath. So the researcher encouraged all of them to continue rehearsing and also advised the

— —

music teachers to provide some flute pieces for them to be able to fit into the school orchestra as flute players.

Conclusion and Recommendation

It is important to create a flexible environment in which teachers do not dominate activities. Students need to feel a sense of freedom which allows them to experience more widely with their work and take the risk.

Teachers should guide students so that they see the lesson goals of the class for themselves rather than telling the students the point of each lesson. In other words, teachers should let students connect the dots for themselves. Teachers still have to take into account the learning styles and abilities of the students and design lessons that appeal to diverse learners. However, the emphasis needs to be on creating lessons in which the students get a hand with their materials.

References

- Alabeke, C.(2010). Issues of the historical foundation of Nigeria's educationalsystem. Owerri: Co-operate impression.
- Carl Off, (nd). Carl Off quotes. Available @ [<https://libquotes.com/carl-orff/quote/lbs3k8b>] Date Assessed: 04/02/2022.
- Carl Off, (nd). Carl Rogersquotes.Available @ [<https://www.verywellmind.com/carl-rogers-quotes-2795693>]. Date Assessed: 10/02/2022.
- Chukwu, S.K.I.(2006). The influence of background music on children's learning.*Awka Journal of Research in Music and the Arts (AJRMA)*, 3, 22-23.
- Esimone, C.C.(2015). A viable tool in teaching and learning in early childhood education.*Awka Journal of Research in Music and the Arts (AJRMA)*, 11, 173.
- Landis B. (1972). The electric curriculum in American music education: Contribution of Dalcroze, Kodaly and Off. Available @ DOI: 10.2307/897243 Corpus ID: 145653114.
- Izuagba, A.(2009). Issues on curriculum implementation. Owerri: Cel-Bez publishing.
- Ojukwu, E. V. &Onuora-Oguno, N. C. (2015). Methodological approaches for musical arts education in Nigeria aimed at achieving active learning.*Awka Journal of Research in Music and the Arts (AJRMA)*, 11, 35 -51.
- Ojukwu, E. V. (2017). Music Education: A Vehicle for Fostering Positive Youth Development. *UJAH: Unizik Journal of Arts and Humanities*, 18(2), 489-506.DOI: 10.4314/ujah.v18i2.28
- Olatunji, J. O. (1996). Professionalisation of teaching in Nigeria: How realistic? *Adrian Forum*, (9), 81-84.
- Onwuegbu, C. (2020). The 21st Century Flautist: The role of the flute/contemporary performance techniques. Unpublished B.A. Thesis.The University of Port Harcourt.

CHAPTER TEN

THE IMPORTANCE OF MUSIC TRAINING ON THE CHILD'S BRAIN AND COGNITIVE DEVELOPMENT

Ejiofor Onyiuke & Chioma Onyiuke

Abstract

A growing body of research reveals the beneficial effects of music on education. Research indicates that music plays an important role in the brain development of a child. Furthermore, researchers believe that children, who have more exposure to music and music training, benefit from enhanced brain activity, which has been shown to increase child's abilities to perform certain academic tasks. In addition, many practical life skills are acquired through music learning and music training. Therefore, music education is believed to deserve the status as an equally significant core subject. A review of the literature demonstrates the benefits of music education, discussing the influence of music on the child's brain development, academic performance, and practical life skills.

Keywords: Music education, child's brain development, cognitive development and practical life skills.

Music's Influence on Brain Development

Music is generally perceived and viewed as an enjoyable, pleasurable, and aesthetic experience. Music is often used consciously or unconsciously as a vehicle to help create a certain feeling or mood within the listener. Life would be very humdrum without music's existence because music is a natural part of people's lives and influences their thoughts, feelings, and ways of interacting with themselves and others. Yet, the added power of music to develop one's brain and enhance learning is often overlooked.

Historically, music has been used as a tool for learning. Music has always helped people tell and remember stories. The early man sitting around campfires told tales of great battles accompanied by drumbeats. Bards sang about national heroes during the Middle Ages, informing their countrymen of the latest news. In African tradition, the talking drum and slit drum is essential means of communication to date. Today, music is used to help facilitate one's gaining knowledge of self, others, and the world (Davies, 2000). The power of music exceeds mere pleasure because it has strong biological roots, helps the brain to grow and integrate the two hemispheres, and plays a crucial role in the neurological development of the child.

Biological Roots

Scientific literature suggests that music is part of one's biological heritage. Certain findings and observations confirm this scientific hypothesis. First, animals have fundamental abilities in music. For example, monkeys can think in terms of musical abstractions, such as the fundamental frequency of a harmonic series. Secondly, musical behaviours are universal. Music is prevalent in various cultures. Parents and caregivers across cultures communicate with infants through lullabies, musical baby talk and in Africa, folk songs.

Additional observations are confirming the biological roots of music. Musical behaviours are often revealed early in life before cultural factors influence and change behaviour. Recent studies indicate that infants have musical capabilities. For example, they can discriminate between two notes, remember the contour or pitches of melodies, mentally segment or "chunk" extended melodies into smaller phrases, as adults do, and comprehend rhythm (Weinberger, 1998).

Thus, the brains of children are well equipped to understand music. If parents and caregivers would reinforce children's spontaneous musical activities, then they would enhance children's natural development of communication, expression, and cognition (Weinberger, 1998).

Brain Growth and Integration

The brain is divided into two halves: the analytical brain and the subjective artistic brain. When both halves of the brain are stimulated unequally, the brain cannot develop. Therefore, one's potential intelligence remains underdeveloped.

Thus, it is theorized that the artistic child optimizes the brain's bilateralism, which increases his intelligence (Lehr, 1998). Frank Wilson, a well-known neurologist, stated that scan studies indicate that music more fully involves brain functions in both hemispheres than any other activity the researcher studied. He also stated that research indicates that intelligence is increased when a child learns to play a musical instrument. Approximately 80 to 90 per cent of the brain's motor control capabilities regulate stimuli to and from the hands, mouth, and throat. Wilson believes that developing highly refined control in those areas during childhood almost stimulates the entire brain. Therefore, the brain's total capabilities are increased (Lehr, 1998).

Researchers indicate that the left hemisphere analyzes the structure of music, while the right hemisphere focuses on the melody; thus, music synchronizes the right and left hemispheres of the brain. "The hemispheres of the brain work together when emotions are stimulated, attention focused, and motivation heightened. Rhythm acts as a hook for capturing attention and stimulating interest. Once a person is motivated and actively involved, learning is optimized" (Davies, 2000, p.148). Electroencephalogram tests reveal that music changes brain waves, making the brain more conducive to learning. Don Campbell, Director of the Institute for Music, Health, and Education, explains that music "rhythmically and harmonically stimulates essential patterns of brain growth" (cited in Davies, 2000, p. 148).

Neurological Development

Neurobiological and anthropological reasons call for high priority attention to the human need for music as a rhythmically organized sound experience and expressive tool for communication. Every human being is born with a certain level of musical potential. The most powerful neural networks and behavioural attitudes are developed during childhood. Therefore, music education plays an essential role in developing and consolidating this given potential.

Scientists, medical researchers, psychologists, and educators consider various subjects to try to connect how music and the brain are interrelated. They try to solve questions such as how music boosts the intellect, whether music stimulates an area of the brain associated with creativity, if children's musical preferences are wired into the brain or if is culturally determined, or if musicians' brains differ from those of other people. Tracing neurological development through the child's growth provides additional clues to this quest.

When children start school, they have a facility for rote memory, and simple facts have been

imprinted in their minds through songs and musical games. However, some lack comprehension of what they can repeat until at least age six (with many boys, eight). Phonics is often learned with musical games and rhythmic processes involving matching sounds to different objects, movements, and activities. Sensemaking comes through the perception of meaning in patterns. Music greatly assists the sensemaking of patterns (Finnerty, 1999). At about age four, the child gets ready for right-brain activities, such as creativity, artistic expression, and musical intelligence (Finnerty, 1999). This process is essential in developing thinking skills that will last a lifetime.

Learning occurs through movement and quick emotional associations until a major leap takes place in brain growth in the elementary years. The brain has already begun to connect with the body by age two through marching, dancing, and developing a sense of physical rhythm. By ages seven and nine, a great spurt of neural integration occurs. "The more music children are exposed to before they enter school, the more deeply this stage of neural coding will assist them throughout their lives" (Campbell, 1997, p. 192).

It is found that the musician's corpus callosum, the bridge between the left and right sides of the brain, is larger than in the non-musician brain. Therefore, music instruction needs to start before age seven to obtain optimal brain development (Schlaug, 1999). Without active musical involvement, there is a loss of children's musical aptitude between ages five and six. Research shows that musical aptitude becomes stabilized before age nine and that more consideration must be given to the musical experiences of children between the ages of three and eight (Ball, 1991). The child commonly develops more complex skills such as listening, processing visual information, and coordinating movement in the brain and mind between the second and third grades. Jean Piaget's "concrete reasoning" is formed by and after fourth grade as a real conversation in consciousness begins, between the symbols in the outer world and the meaning in the inner world. This is facilitated through the process of phonics, music notation, and math linking the auditory centres to the left and right brains (Campbell, 1997). Additionally, music training improves verbal memory (Chat et al., cited in Schlaug, 1999).

During the ages of nine to eleven, the corpus callosum, completes its development, allowing both hemispheres to respond to an event at the same time. (Campbell, 1997; Yakovler&Lecorus cited in Schlaug, 1999). It is also found that no one has been able to acquire absolute pitch after age ten (Schlaug, 1999). Studies have found that the corpus callosum of musicians is thicker and more fully developed than in other people, reinforcing the idea that music enlarges neural pathways and stimulates learning (Campbell, 1997).

Educators report that by approximately age eleven, the circuits of the neurons that govern perceptual and sensory discrimination go through a change. They also think that children who have not had music in their education may no longer be able to develop the ability to identify pitch and rhythm after this age. From ages eleven to thirteen, self-consciousness begins to develop as the right hemisphere of the brain becomes harder to access. From thirteen to fifteen, early teenagers lose the more intuitive and emotional characteristics that were once more prevalent. During these ages, activities that stimulate right-brain function, such as listening to music, are important to full mind and body integration (Campbell, 1997).

Throughout the teen years, thinking becomes more abstract and musical skills more mathematical. By late teen years, music and other rhythmic activities had a maximum effect on brain development. Although the brain will continue to grow into early adulthood, the potential for the greatest neurological development has passed (Campbell, 1997). Campbell (1997)

emphasizes the power of music on brain development: The nervous system is like a symphony orchestra with different rhythms, melodies, and instrumentations. There are many rhythmic and melodic system that keeps the brain synchronized. When any part of the brain is damaged, the natural rhythms of the brain and body are disturbed, and the neurons may fire at the wrong time, or not at all. Often external music, movement, or images help bring the "neurological music" back in tune.

Music mysteriously reaches the depths of our brain and body that call many unconscious systems into expression. Thus, parents and educators alike must seriously consider the importance of music education in the development of the child's brain.

Music's Influence on Academics

As music helps the brain develop optimally, the natural beneficial outcomes are evident in the area of academics. Many studies reveal the correlation of music to test scores, grades, and academic achievements. Research suggests that music should assume a place in the regular school curriculum as it shows its effects on academic achievement and contributes to students' education (Kelstrom, 1998). Evidence for the benefits of music education is found in standardized test scores, academic recognition, and high grades.

Researchers have found that music instruction has a positive effect on standardized tests. A study was done in which 5,154 fifth graders took the Comprehensive Test of Basic Skills (CTBS) in 1979. In 1980, another 5,299 fifth graders were tested. Nearly one-fourth of all participants of both groups were enrolled in the instrumental music program during both years. Music students scored higher on the CTBS in all areas when compared to the total group. The research also indicated that the longer students were in the music program, the higher their achievement was in comparison to non-music students. This study, when replicated in 1986, showed similar results (Kelstrom, 1998).

The benefits of music proceed into higher education. In 1996, the College Entrance Examination Board in the United States reported that students with experience in musical performance scored fifty-one points higher on the verbal section of the SAT and thirty-nine points higher on the mathematics section than the national average (Campbell, 1997). Edward J. Kvet, director of the School of Music at Central Michigan University, concludes "Study in music and the other arts generally seems to have a cumulative effect and is undeniably correlated with improvement over time in students' standardized test scores" (Kvet as cited in Campbell, 1997, p.177). Thus, it is clear that music has a profound influence upon the academic life of the students and deserves an equal status as a core subject. The world can learn from the three top-ranked countries in the world in student scientific achievement-- Hungary, Japan, and Holland, which have music education at the heart of their educational systems. "It would appear that the Hungarians, Japanese, and the Dutch understand something others have yet to fully grasp--that music and the arts are vital to the development and expanse of the human intellect, which in turn results in superior academic and career performance" (Oddleifson as cited in Kelstrom, 1998, p. 38). The benefits of music education within academics are repeatedly and significantly found in the development of mathematics and language arts.

Music's Influence on Mathematics

Research indicates that there is a meaningful connection between artistic abilities and academic abilities, especially in the relationship between musical and mathematical/scientific abilities (Brewer & Campbell, 1991). It is believed that music makes it possible to master difficult abstract concepts faster and with greater retention. In 1993, a study of college students at the

University of California at Irvine, was launched to determine the effects of music on spatial intelligence and the ability to form mental images of physical objects. It was found that the students in the study who listened to music by Mozart for ten minutes were found to have higher spatial scores than those who did not listen to any music. The students scored eight to nine points higher on the spatial IQ reasoning subtest of the Stanford-Binet Intelligence test (Rauscher cited in Kelstrom, 1998). Additionally, researchers found that laboratory rats exposed to music by Mozart were able to complete a maze faster and with more accuracy than those exposed to minimalist music, white noise, or silence over the same period ("Music does boost learning skills, latest research shows," 1998).

Another study reveals that preschool children who received piano keyboard lessons for six months improved their performance dramatically on a spatial-temporal reasoning task, with the residual effect lasting for days. It is suggested that certain math and science concepts thought to be difficult to teach can be learned using spatial-temporal reasoning methods. Music can enhance the "hardware" for spatial-temporal reasoning in the brain (Grandin et al., 1999).

The link between Music and Mathematics.

There is a deep connection between music and mathematics. It is more than a coincidence that both fields are noted for their child prodigies as well as crossover talents evidenced in both fields. For example, Einstein played the violin and Saint-Saens dabbled in mathematics. The musical scale is similar to a neat logarithmic progression of frequencies. There are also similar connections between patterns of notes and patterns of numbers, e.g., found in Godel, Escher, and Bach (Marsh, 1999). While music is viewed as a separate intelligence, there is a high correlation between mathematics and music. Music involves ratios, regularity, and patterns, all of which parallel mathematical concepts (Gardner, 1983). Other studies reiterate that music instruction increases achievement in mathematical skills (Milley et al., as cited in Kelstrom, 1998). It is believed that studying music enables students to learn multiplication tables and math formulas more easily (Mickela as cited in Kelstrom, 1998). Experience in the study of music facilitates the ability to solve problems that are necessary for some branches of mathematics. Musical instruction techniques that have been used for teaching mathematics experienced great success (Dryden as cited in Kelstrom, 1998). In addition, when a child learns to play the piano, he or she is developing architecture in the brain in the same area used for reading and mathematical skills (Kosk, 1999). Music instruction increases perception and critical thinking skills, and these skills, in turn, correspond with logical skills. A person may use the ability for logical thinking that was developed in the music class to solve problems quite unrelated to music (Kelstrom, 1998).

Mathematical Skills Taught Through Music.

A New York City program called LEAP (Learning through an Expanded Arts Program) uses art and music to teach basic skills. The program has found great success, especially in reaching economically disadvantaged minority children and children with short attention spans (Dean, 1992). Successful mathematical concepts are taught and reinforced through music inspired lessons. Simple mathematical concepts are integrated throughout the musically enriched lessons. For instance, as the students develop the rhythms for their songs, they might begin to think in multiples of four. They realize that if they have sixteen beats of music, they then have four sets of four beats. Students also grasp the concept of odd and even as the groups are subdivided into smaller units for particular steps or musical rounds (Dean, 1992).

Musical math, another concept successfully learned through music, can be demonstrated through learning about fractions. This LEAP project also helps students with counting, addition, multiplication, and sets. Students are first familiarized with basic counting and rhythms using a

drum or other percussion instrument. At first, the students count evenly with each beat and then they move to count in sets, e.g., "one, two; one, two; one, two." After experimenting with different stresses and accents in each set, the sets are then combined. This provides the opportunity to reinforce addition and multiplication as students try to figure out the number of beats in the combined sets. For example, the students count out five sets of two and two sets of three to create a line of sixteen beats (Dean, 1992).

Musical math also reduces students' anxieties about addition and multiplication. An added benefit is the growth of students' self-confidence and sense of mathematical accomplishment. This teaching idea is especially helpful with students having difficulty with basic mathematical concepts. "Music helps teach the precognitive skills. It gives students the capacity to trust themselves by providing internal discipline through a highly repetitive structure" (Bard cited in Dean, 1992). After students are comfortable with combining sets of beats, students learn about fractions using musical concepts. Using four-four times, two vertical lines are drawn on the board to create a measure. It is explained to the students that a measure in four-four times has four beats. Above the measure, a pie is drawn explaining that a whole note is like the whole pie. It has all the pieces or beats and is held for four counts. This point is cemented visually and aurally by using a gong. A single strike of a gong will sound long enough for the students to count up to four (Dean, 1992). After the whole-note example is repeated several times, the process is repeated using half, quarter, eighth, and sixteenth notes. Drawing the notes on the board in both musical and mathematical notation, it is explained how many of each type of note is required to fill a measure. This activity provides a plethora of opportunities for comparing and adding fractions (Dean, 1992). Now the students are ready to create their own more complicated rhythms by adding different notes together. A few simple arrangements are introduced such as quarter, quarter, and a half. Then the students create their rhythms, expressing them both in musical notation and mathematical equations. Finally, students create larger musical pieces by combining and playing their compositions together. Another benefit gained from this experience is the strengthening of their ability to focus and to concentrate as they play their rhythm while others are playing something different (Dean, 1992).

Maths and physics teacher KhangelaniSibiya was nominated for Global Education Awards for excellence in teaching. His method, using music to help children remember mathematic rules. Affectionately known as BabesWeMaths, 36-year-old Sibiya from Richards Bay in KwaZulu-Natal (South Africa) says he realised that using music was a very good way to help children remember mathematical rules.

It is, therefore, clear that studying music can offer many opportunities for the development of mathematical skills. There seems to be an inherent connection between music and mathematics. In addition, music can teach and reinforce basic mathematical concepts that are otherwise difficult to grasp for some students.

Music's Influence on Literacy

Music is a language with powerful appeal in and of itself. Children are captivated by the music in their environment. They respond spontaneously to a variety of tempos, from gentle swaying to drum beating and naturally memorizing lyrics of popular songs and jingles. The enthusiasm displayed by the children allows music to be a powerful medium through which literacy skills are taught and reinforced. Music serves as an ideal tool for assisting children with the interwoven facets of language: listening, speaking, reading, and writing (Kolb, 1996). "Language is defined broadly to include not only words but also . . . the arts" (Boyer as cited in "Carnegie School Model Ties Arts To Literacy," 1995).

Children experience the wholeness of language through music. They interact with the ideas and emotions presented in meaningful context through the melody and the lyrics. Also, the emotive quality and the structure of musical composition engage children in creating personal meanings (Harp as cited in Kolb, 1996). Music and reading are complimentary, for singing is a celebration of language. Children's language has rhythm and melody. Children bring this natural "music" language when they are learning to read. Therefore singing is drawing upon what the children already know and building upon that foundation (Harp as cited in Kolb, 1996). By teaching music in classrooms, children are learning to make the connections between their world and the world of print. They are experiencing opportunities to activate their senses, imaginations, emotions, and their life experiences while interacting with text (Bussis, 1982).

The link between Music and Literacy.

Music learning develops the perceptual skill necessary in reading. Studying a musical instrument develops auditory discrimination that has a positive influence on the development of phonetic skills. Eye-hand coordination and motor skills developed by playing a musical instrument effectively transfer to writing skills (Mickela as cited in Kelstrom, 1998). Also, music improves the development of reading readiness skills in at-risk learners (Dryden as cited in Kelstrom, 1998). The skill children gain in listening to music will provide a solid framework for successfully attending to language in print. The singing-reading connection fosters a love for reading while learning how to read (Kolb, 1996). Successful Reading Programs. Some schools and programs have successfully improved their reading scores as a result of incorporating a fine arts program.

Children enjoy humming, singing, and listening to music as they work. In many parts of Africa, humming is a necessary means of learning. Many literacy activities proceed after sharing books about musical enjoyment. Children can write lyrics to their lullabies or folk songs and put them to music. They can collect or write jump rope rhymes and create musical accompaniments for them. They can make up songs to sing while they are working or doing their chores. Many books can be read with appropriate musical backgrounds.

Music and Dance.

Dance is one of the most powerful forms of communication. It is a language that communicates just as verbal language, the only difference is that it communicates through body movement, and like the verbal language it brings to fore the communities' values, norms, and philosophy. It is also a very natural form of self-expression. To sample an African dance is to sample beliefs, values, norms, worldviews, philosophy, and cultural practices of an African community to which the dance belongs.

Children enjoy improvising movements to music and stories through choreographing short dances and creating props to enhance the effects of a story. The musical aspect is found in the rhythm of the language in the story.

Music's Influence in the Development of Practical Life Skills

Music not only has a positive influence on brain development and academics but offers many beneficial and practical life skills as well. Certain life skills are necessary and make it possible for the child to succeed not only at school but also in his personal life. Many practical life skills are effectively learned through music training and are naturally transferred to other areas of the child's life. Through music, children are learning skills that will help them achieve their goals and endeavours throughout their academic and personal lives. Discipline, ability to manage stress,

cooperation, appreciation of their culture and the cultures of others, and learning to express their feelings are valuable and necessary skills in achieving a balanced and healthy life.

Discipline and Perseverance. Life involves tasks, ranging from doing homework to working full time. Children need to learn the value of discipline and hard work to accomplish their daily tasks and/or their bigger goals in life. Students need to learn not to give up when things become difficult and persevere to achieve their goals. Our society is based on instant gratification and through media and other influences, students often have the illusion that they can achieve their needs and wants without much effort involved. Through music, students learn the value of discipline, perseverance, and the rewards of hard work. Through music, students learn the value of hard and concentrated work. "Practice is essential to learning music--and anything else, for that matter. I like to say that the time spent practicing is the true sign of virtue in a musician. When you practice, it means you are willing to sacrifice to sound good" (Wynton, 1996, p. 38). Learning to play a musical instrument demands technical mastery through the discipline of regular practice over years. "To repeat, learning insists on the discipline of practice, practice, and more practice" (Brademas, 1995, p. 804). As students experience the positive outcome as the result of their discipline, they will experience the connection of hard work to the success of their accomplishment. Students will be intrinsically as well as extrinsically motivated to continue to exercise discipline to achieve internal and external rewards.

Clinical Music Therapy and Stress Management

According to Heidersheit (2015), music therapy is the use of music to address the physical, emotional, cognitive, and social needs of a group or individual. It employs a variety of activities, such as listening to melodies, playing an instrument, drumming, writing songs and guided imagery. Music therapy is appropriate for people of all ages, whether they are virtuoso or tone-deaf, struggling with illness or healthy.

Music therapy has proven to decrease symptoms of children with autism and could even facilitate motivation and social interaction. Even autistic children, who rarely or never speak, can respond to music; sometimes they even sing along. Music therapy provides a tool that can link the gap between a non-communicative child and one who can (Onyiuke Y.S. 2019).

Life involves stress. Life involves changes and growing events, which bring stress to one's body, mind, and emotions. Stress is a normal part of life; however, how one manages his stress level can help or harm him. Thus, the ability to manage stress is crucial to help cope with the changing life has to offer. Music not only helps one manage our stress level but also enhances alertness and creativity.

There is clear evidence that music affects brain waves and physiological states. In Japan, a study was conducted to see the influence of music on the stress levels of patients. One group of anaesthetized surgery patients listened to music on headphones while another group did not. The "music" group had lower stress levels in the blood (Jensen, 1996). Music can slow down and equalize brain waves. Brain waves can be modified by both music and self-generated sounds. Ordinary consciousness consists of beta waves vibrating from 14 to 20 hertz. These waves occur when the focus is on daily activities in the external world, as well as when strong negative emotions are experienced. Heightened awareness and calm are characterized by alpha waves cycling from 8 to 13 hertz. Periods of peak creativity, meditation and sleep are characterized by theta waves ranging from four to seven hertz. Deep sleep, deep meditation and unconsciousness produce delta waves, ranging from .5 to three hertz. Thus, the slower the brain waves, the more

relaxed, contented, and peaceful one feels (Three Reasons to Listen While You Work, 1998). In Africa, humming while working is a natural remedy used to relieve stress at work.

Like meditation, yoga, biofeedback, and other practices that help to unify mind and body, music with a pulse of about 60 beats per minute, such as certain Baroque, New Age and ambient selections, can shift consciousness from the beta toward the alpha range, enhancing alertness and general well-being. Playing music at school and elsewhere can help create a dynamic balance between the brain's more logical left and the more intuitive right hemisphere--an interplay thought to be the basis of creativity (Three Reasons to Listen While You Work, 1998).

One's heart rate tends to synchronize with the beat of the music. The faster the music, the faster is the pulse. The effects of music on the mind and body are best summarized in these eight areas: (Jensen, 1996, p. 223).

Cooperation and Teamwork

Our world is becoming more and more interdependent, and our economic survival depends on the skill of cooperating with others. Many businesses are in search of employees with positive people skills who are "team players". Many jobs and tasks involve the ability to receive and give help and collaborate with other individuals. Through music, children learn the value of cooperation and healthy interdependence. Of all the disciplines in the curriculum of the schools, music has the greatest experience with cooperative learning. While practising a musical instrument is often done alone, most musical performances take place in cooperative settings, such as choirs, marching bands, orchestras, musicals or operas. The success of these kinds of performances depends on the cooperation of a group of individuals and sometimes very large groups (Miller & Coen, 1994) playing in a group magnifies the individual effort into a collective whole. The students learn that other players, instruments, and parts must be accommodated to create a cooperative and successful performance (Brademas, 1995).

Thus, along with learning the basics education has to offer, students need to acquire the fundamental skill of learning to cooperate. This basic skill will help them in their personal as well as professional lives. Through music learning, students become more cooperative and collaborative individuals helping their world become a little more peaceful and harmonic place to live.

Transference of Culture and Values

The dream of any nation is the upbringing of balanced individuals who can contribute meaningfully to the development of the nation. The child is a treasure of the nation and so must be handled with care if these noble objectives must be achieved (Onyiuke, Y.S., 2006).

The media is filled with examples of deteriorating morals worldwide. Crimes and violence are on the increase and the criminals are getting younger and younger. In Africa, it is a sad reminder that we are compromising our character and losing our cultural values. Many children are no longer growing up with morals to sustain their judgment and conduct.

Music can assist in reaffirming cultural norms and values. Horace Mann, the founder of the American school system, believed that music was essential to the education of the young for the development of aesthetic appreciation, citizenship, and thinking (Miller & Coen, 1997). Today, music as a subject of study is just as important as it was in Mann's day. Tragically, the study of music is not considered to be one of the basics of education. Few students in Africa have access to

institutional or private music instruction involving a balanced and sequential curriculum. These conditions have a serious impact on our culture. Music is valued more as entertainment than for the development of our culture.

The primary purpose to include music in the school curriculum is to disperse its message throughout the culture. Through music, students learn the rich dimensions of their cultural heritage. In addition, they discover the musical heritage of other cultures which help them find common grounds minimizing national boundaries and language difference (Miller & Coen, 1994). "Music is a powerful manifestation of cultural heritage. It occurs in a wide variety of styles and types in cultures around the world. Studying music helps students learn about the traditions and modes of thought of their native cultures as well as those of other cultures" (Visual and Performing Arts Framework, pp. 52-53).

A student's education is not complete if it does not also touch his soul. Music can be the key to reaching a student's innermost being. The best teachers have always insisted that music and other arts maintain a central place in the curriculum because all civilizations throughout history have been nourished by the arts. The basic nature of people can be found through their expression of songs, dances, images, and stories (Miller & Coen, 1994).

A teacher's job is not complete if they don't teach their students to have morals and values. Music can guide the students to know the difference between good and bad. "If music means, it is an artistic medium with moral force. If it is of moral force, we then owe our children to teach them to recognize greatness from dross, the spiritual from the dispirited, the transcendent from the momentary sensual gratification of the ear" (Delattre, 1995, p. 25).

The Igbo of south-eastern Nigeria strongly believes that initiating the child into active involvement in musical activities and performance right from infancy places him or her in better stead to develop fully in mind, body and soul. Consequently, soon after birth, the Igbo child is gradually deliberately introduced to music activities. He receives his first instructions in music by learning and singing folk songs. Through this process, he imbibes noble ideals and vices as well as gains from inherent entertainment values (Agu, D.C.C, 2011).

Music in Africa is a natural phenomenon. It is an essential expression of life beginning with gentle lullabies heard in infancy and continuing with games of childhood and songs and dances associated with adult responsibility. Music accompanies and celebrates every rite of passage, birth, initiation into adulthood, and finally death and mourning (Onwuekwe, A.I, 2005)

Expression of Emotions

Today's youth face difficult situations in which they need positive ways to deal with difficult emotions. Unfortunately, they are expressing their feelings through unhealthy and destructive outlets to both themselves and others. National Institute of Drug Abuse (NIDA) reports in the USA shows that drug use among teens is at a critical stage. The rate of murder among those 14- to 17-year-olds has more than doubled since 1986; and on average six teens die violently in the U.S. each day. "During the past six years, there has been a significant increase in juvenile crime in the most serious categories: murder, rape, robbery, and aggravated assault; homicide arrests of kids ages ten through 14 rose from 194 to 301 between 1988 and 1992" (Gibbs as cited in Suren, 1995, p. 14). Today's youth need guidance in healthfully expressing their feelings. Music is one powerful means to achieve that goal. Music offers a natural and instinctual path to expressing strong feelings and emotions.

The brutal, eleven-year long civil war in Sierra Leone has been understood by many scholarly observers as “a crisis of youth”. The national election of 2007 was notable for an explosion of popular music by young people directly addressing some central issues of the elections: corruption of the ruling party and lack of opportunities for youth advancement. Though produced locally by the youth and known locally as youth music, the sounds were inescapable in public transport, markets and parties.

Music's Influence in Identification of Feelings.

Music puts feelings into words. It helps children to identify their feelings and become aware of the nature of their behaviours. Music supplies us with the "knowledge of what we ought to feel-- when to feel joy and exultation, towering fury, indignation, contempt, awe, humility, indifference, gratitude, love, pity, shame, compassion, admiration, resentment, fear, confidence" (Delattre, 1995, p.23). Through music, children have the safety to feel their feelings and thus are empowered to make healthful choices in expressing them.

Music's Influence in the Expression of Feelings.

Music is a communicative and expressive discipline. Music can greatly assist in the emotional development of the child. Music may allow children to express their feelings and cope with them (Tarnowski, 1999). "Music talks to us, and we talk back. The grimaces and contortions made by performers and listeners alike are direct responses to music that moves us, a way for the subconscious mind to respond to music's message" (Pellegrino, 1999). Thus, music can be used as a powerful tool to delicately probe at and positively influence the child's emotional state.

Making Personal Connections Through Music.

Music's influence lies in the ability to conjure up different interpretations for different people. "Music begins in the mind of its creator and ends in the daydreams of the listener. Its power lies in the ability of a single musical piece to be different things to different people--to become ours, to connect directly to our innermost dreams and desires" (Pellegrino, 1999, p. 5). Many songs produce endorphin highs and relate to listeners' emotional lives. People create strong and long-lasting associations between those songs and other events and people in their lives. The songs become anchors triggering a flood of emotions and images. These images can produce very powerful changes in emotional states. In a world that is becoming more impersonal, there is a rising unmet need for people to connect and personally have moving emotional experiences. Music provides an avenue to meet those needs in a temporary way (Pellegrino, 1999).

Thus, people internalize the music and are transformed by them. "In 25 years of working with the brain, I still cannot affect a person's state of mind the way that one simple song can" (Pellegrino, 1999, p. 6). Educators can use this powerful tool to help transform students by providing a detour from the destructive path they are on. Music is a powerful signal carrier. It activates emotions and long-term memory and fully engages the brain's receptive states. Powerful emotional reactions are experienced by some listeners. "In other words, motivation and emotion can be triggered with no relationship to the instantaneous state of the environment and the actual response of the organism to it" (Roederer as cited in Jensen, 1996, p. 224). Thus, one must also be cautious and responsible in using music to achieve positive results.

Music's Influence in Helping people to cope with difficult situations.

Nigerian hip hop and afrobeat music has over the past few years taken a lead in the country and has become one of the country's biggest exports. In a period when the country is going through excruciating hardship and humanitarian crisis caused by insecurity, the Nigerian populace both

young and old keep their music alive and find solace in the lyrics and beats all day long.

A case study of our personal experience with our four children

“From the perspective of a mother of four, with a personal development background. I didn't understand the immense value of introducing my kids to the piano until I began the lifelong search of personal development for my self-development and in my quest to become a coach. For me, the benefits of learning a musical instrument at an early age were tied only to academic development.

With my research into the field of neuroscience, I have come to appreciate the importance of early childhood music experiences and the impact it has on the growing brain and while genes play quite a major role, “positive social interactions and stimulating experiences are really important” (Harris, M 2009). This is where learning a musical instrument comes to play. With a wide range of senses involved, sense of touch, sound, sight (when you read the musical pieces) it contributes to the growth and development of motor, emotional, behavioural, cognitive, and social functioning. This kind of exposure helps the child develop more neural pathways which then enhances brain function and development.

Exposing my daughter who is now two-plus has been a most valuable and enriching experience for us because of the impact introducing her to sounds and lullabies has had on her. She is very adept at recognizing sounds and rhythms. And it's indeed contributing to the development of right-brain activities such as creativity, artistic expression, and musical intelligence. Exposure to music is also essential to developing lifelong thinking skills that lead to the enhanced natural development of communication, expression, and cognition. (Weinberger, 1998).

My son who is currently eight years old is also reaping the benefits of being exposed to music. He began a little late because he struggled with his concentration early on. However, the reinforcement from his grandmother was a key factor that helped reverse his problem of concentration. I would say that he has improved tremendously in his concentration, memorization and fine motor skills.

Mathematics is my ten-year-old son's favourite subject. I would say he plays the piano as if he was born for it. He learns the pieces quicker than all his siblings. I believe that exposure to the piano has enhanced his reasoning skills necessary for Mathematics. Rauscher and Shaw (1998) emphasized the causal relationship between early music training and the development of the part of the brain that governs special intelligence. The studies indicate that exposure to music training specifically playing the piano generates the neural connections used for abstract reasoning including those necessary for Mathematical concepts.

My fourteen-year-old, as a result of his exposure to music, has developed analytical thinking skills especially when he encounters challenges with solutions that are not immediately obvious in his areas of interest. His level of intelligence is at a much higher level than most of his peers and we encourage him even more to utilize it. Rauscher who researched the link between early music training and the development of the part of the brain which governs spatial intelligence confirmed the development of higher brain functions in children that took music lessons.

I would say one of the most beneficial skills that my kids have learned playing the piano is learning to be patient and persistent more than the average human being's threshold. With every piece, they are challenged to do a little better and to push harder. With deliberate practice, they can push themselves further and improve.”

Conclusion

Music instruction is a powerful educational resource and deserves an equal status as a core subject in our schools. Music optimally assists in brain development. It has biological roots, helps the two halves of the brain integrate, and play significant roles in the stages of neurological development. Music also helps children achieve academically. Research reveals music's beneficial link to mathematics, language, and the teaching of values. Children who study music perform better in academic subjects than those who do not study music. In addition, music fosters practical life skills children need to live balanced and rewarding lives. Through music, children acquire discipline, the ability to manage stress, cooperation, knowledge about their culture and the culture of others, and ways to healthfully express their emotions. Brademas declares:

Study of and exposure to the arts [music] are unique in deepening the resources of the intellect and expanding the horizons of imagination. Creativity, adaptability, sensitivity, cooperation, risk-taking, critical thinking, self-motivation, the ability to communicate, dedication to excellence - - all these competencies are indispensable if the American genius for innovation is to flourish in the economy of the 21st century. As it happens, these are the very competencies that are enhanced by the study of and practice in the arts [music]. (1995, p. 805).

The same will apply to the continent of Africa and the whole world indeed.

We can no longer deprive our youth of the vast benefits of music education. It is time to stand up for our students and do what we know is crucial and best for them. We must bring back, defend, and endorse music and music education in our classrooms!

References

- Ball, W. A. (1991). Music: An avenue for cultural literacy. Paper presented at the Annual Conference of the Southern Association on Children under Six, Atlanta, GA.
- Brademas, J. (1995). Valuing Ideas and Culture. *Phi Delta Kappan*, 76., 804-806.
- Brewer, C., & Campbell, D. G. (1991). *Rhythms of learning: Creative tools for developing lifelong skills*. Tucson: Zephyr Press.
- Busses, A. (1982). Burn it at the casket: Research, reading instruction, and children's learning the first R. *Phi Delta Kappan*, 64, 237-241. California State Board of Education (1996). *The Visual and Performing Arts Framework for California Public Schools*. Sacramento: California Department of Education.
- Campbell, D. (1997). *The Mozart Effect*. New York: Avon Books.
- Davies, M. A. (2000). Learning . . . the beat goes on, *Childhood Education*, 76, 148-154.
- Dean, J. (1992). Teaching basic skills through art and music. *Phi Delta Kappan*, II 613-618.
- Onyiuke, Y.S. (2019). Documentation and Archiving of clinical music therapy. A paper presented at the 17th annual national conference 2019 of the Association of Nigerian Musicologists (ANIM), 13-15
- Delattre, E. J. (1995). Music, the humanities, and a "sense of where you are". *Arts Education Policy Review*, 96, 21-27.
- Finnerty, J. (1999). From lizards to Picasso: The application of neurological
- Onyiuke, Y.S (2009). Music in pre-school curriculum and national development: *Alvan Journal of music and humanities* Volume 1 no.2 128
- Agu, Dan C.C (2011) Use of Igbo folk music as instrumental material for moral and musical arts education in Igbo culture: *AJRMA* volume 8
- Onwuekwe, A. I (2009) The Socio-cultural implication of African music and dance 171
- Harris M. (2009) Music and the young mind 1research, Presentation from the Learning and the Brain Conference, Boston, Ma.
- Gardner, H. (1983). *Frames of mind: Theory of multiple intelligences*. New York:

-
- Grandin, T., Peterson, M., & Shaw, G. L. (1998). Spatial-temporal versus language-analytic reasoning: The role of music training. *Arts Education Policy Review*, 99 1 1 - 1 4.
- Jensen, E. (1996). *Brain-based learning*. Del Mar: Turning Point Publishing.
- Kelstrom, J. M. (1998). The untapped power of music: Its role in the curriculum and its effect on academic achievement. *NASSP Bulletin*, 82, 34-43.
- Kolb, G. R. (1996). Read with a beat: Developing literacy through music and song. *Reading Teacher*, 50, 76-77.
- Kosik, K. (1999). Etching memories into the brain. Presentation from the Learning and the Brain Conference, Boston, Ma.
- Lamme, L. L. (1990). Exploring the world of music through picture books. *The Reading Teacher*, 44, 294-299.
- Lehr, M. R. (1998). Music Education: The brain-building subject. *Teaching Music*, 6, 40-42.
- Marsh, A. (1999). Can you hum your way to math genius? *Forbes*, 16, 176-180.
- Miller, A. & Coen, D. (1994). The case for music in the schools. *Phi Delta*
- Pelligrino, R. G. (1999). What's behind the subliminal power of music. *Billboard*, 111, 4-6.
- Schlaug, G. (1999). Turning up the brain: Music and intellect. Presentation from the Learning and the Brain Conference, Boston, Ma.
- Suren, A. (1995). On the path to solving at-risk behavior among youth. *Parks and Recreation*, 3, 14 -22,
- Tarnowski, S. M. (1999). Musical play and young children. *Music Educators Journal*, 86, 26- 29.
- Three reasons to listen while you work (1998). *Writer's Digest*. 78, 20-22.
- Weinberger, N. W. (1998). The music in our minds. *Educational Leadership*. 56,

— —

CHAPTER ELEVEN

PARENTAL ISSUES AND PROSPECTS IN THE STUDY OF MUSIC EDUCATION AT THE UNIVERSITY OF PORT HARCOURT

James Amaegbe Esinkuma (PhD)

Abstract

The progress of humanity is highly dependent on the ways members of society communicate their ideas. Music is relevant in many aspects of human existence. It serves as a vehicle in teaching and promoting societal cultural values and norms and is also a great tool for national development. Despite these benefits of music education to mankind throughout the world, there is still a very low parental perception of music education. This paper examines the causes and effects of poor parental support towards the study of music education of their wards in the University of Port Harcourt. Two research questions were raised to guide the study. It adopted a descriptive survey research design. The study sample comprised 70 students from the Department of Music, the University of Port Harcourt from year two (2) to year four (4) using a simple random sampling technique. Research questionnaire on the Causes, Effects and Remedies of Poor Parental Support towards Music Education in the University of Port – Harcourt were administered. The results of data analysis using the mean (\bar{x}) statistics revealed that the lukewarm attitude of parents towards their children's quest for music Education negatively affect the students' general academic performance. Based on the findings, it is recommended, that Parents should recognize that their role is simply to facilitate their children's career journey and allow them to make guided career choices. Parents should intentionally allow their children to discover their innate talents and skills by encouraging and supporting them. There is a need to be involved, but not in forceful control over the matters of career choice.

Keywords: Music Education, Parental Control, Perception, Prospects and Development Introduction

Humanity refers to the human (man and woman) creature made in the likeness of the Supreme Being. Gifted with qualities and characteristics unidentified to him to grow, apply, and produce an influence on his immediate and outer environment. This being, created with unrestricted freedom and liberty to choose between possibilities, like, love, hate, approve/disapprove, counter and condemn in totality what his nature beams to light. He tends to prefer certain things to others. When he chooses a life partner, his likes/dislikes are religiously nurtured or condemned, though at times with severe reprimand. This transcends into their first important close associates, their offspring. Psychologists have made several attempts at laying bare to us certain conditions/changes which take place in man and his reactions, positive or negative. They have made us understand that humans possess some traits which are innate (probably acquired hereditarily) or born out of influences from relations/interactions/experiences with the outer

society. Musical traits stand out as one of such traits which could be acquired hereditarily, that is, springing from a child's parental musical interest/inclinations. A child is born with it and may, in the course of his growth, development, and exposure, exhibit this trait, or may deliberately ignore it. To Sloboda, Davidson, and Howe (2009).

Folk psychology assumes that differences between people in musical ability are directly caused by inherent biological variability. From birth, some individuals are supposed to have an inborn potential to be musical or have a natural talent or gift for music, or innate aptitude for it (p. 48).

Ignoring the musical trait may depend on a child's sense of valuing. He has several options, like his parents, to choose from. He may naturally prefer what his parents prefer or value. He may, in the same vein, shun his parents' favourites. Parents are significant factors in the development of children's leisure interests and values. Music is a form of human behaviour created by human beings for human beings. This musical behaviour is bound to be influenced by certain factors, namely, biological, social, cultural, and technological factors. Biological factors tend to relate to the makeup of the human and his intrinsic qualities. Humans tend to follow or accept what others do or think and this conformist behaviour can be strong enough to affect musical interests. It is only when there is a sense of valuing and appreciation of attributes that conformity is likely to take effect. Interest, valuing and appreciation, according to Tyler (1986) are sub-categories of the affective objectives of education.

To Tyler, valuing is an emotional commitment, to those cherished objects, activities or ideas which drive or direct the interests, attitudes, and satisfaction of individuals cherishing the objects, activities or ideas. Interest refers to a feeling of curiosity or concern about something that makes the attention turn towards it; or a power, quality or aspect of something that attracts attention, concern or curiosity (Microsoft Encarta, 2009). The goal of music education is not only to provide students with important information on the subject but also to inspire students to continue music participation in the future. Students' future success in music should not be attributed solely to their musical talent. Such factors as motivation, self-concept in music, reading achievement, socioeconomic status, and general intelligence contribute to the musical performance of a child, sometimes even more than musical aptitude. Therefore, there must be an appreciation of the object or thing from which the individual derives joy and satisfaction. Tyler opines in SeungWon Suk, 2014 that: one desires more of the thing he/she appreciates; desires to express himself/herself creatively and identifies himself/herself with the object appreciated. In the light of this, children/wards may tend to appreciate and identify themselves with what they have great passion and desire for which may go contrary to the desires of the parents as regards career choice.

In the Department of Music, Faculty of Humanities, University of Port Harcourt, and in the cause of my investigations and observations of some student's choice of music as a career course of study against their parent's career choice for them, this has affected them negatively in several ways, but to mention a few are; stressful lifestyle (whereby students have to take up multiple jobs, just to meet up with their needs) financial fallbacks (music education program is capital intensive and one needs to be financially stable), poor academic performances due to unstable emotions and family environment which is very instrumental towards achieving excellent result in music education. A stable and structured family life contributes towards sustaining and motivating the necessary learning activities essential for the development of musical skills. Parents influence their children in many ways, and the particular kinds of support they provide may have a major influence on the nature and form of a child's accomplishments. Musically

outstanding individuals tend to have especially supportive parents Howe and Sloboda, (1991) Reflecting on the significance of music education in human lives, Nwankpa (2003) suggest that:

If we have wings to fly into the orbits of musical realms, if we have the wisdom to understand the essence of its being, if we allow ourselves the will to accept its numerous illuminating colours and evocative sonifications and powers, then we will not only be transformed by and awakened to the mystery and uniqueness of this craft, but we will also be able to allow our imagination to soar, igniting our feelings and reflecting the purpose of this art form – God's most spectacular gift to the universe (p. 3).

With the high emphasis on science and technology and low intake of students into music departments of universities across the nation, the opinion of some people points to the fact that academic music study may lose its pride of place in the scheme of things. Besides, most families are not giving their children/wards the needed encouragement and support even when musical traits are glaring in them. Though, Ojukwu and Onyiuke (2014) aver that “effective learning is the product of effective teaching. For both teaching and learning to be effective, much depends on the ability of the teacher who will handle the teaching and learning process and the variables that enhance the teacher effectiveness” (P. 76).

Music education is a discipline that provides all students with a deeper understanding of music, growing awareness and sensitivity of its various meanings in both cultural and individual contexts. Olszewski (1987) sees the home environment as the key element in the development of musical talent, particularly in the early stages of development. Parents' interest and involvement in their children's musical training determine whether the children/wards will continue with music lessons and practice. It is most likely that parental musical interest background may be the strongest predictor of their children's interest in music as a course of study.

The researcher had witnessed many situations where students, having been admitted and enrolled into the department to study music at the University of Port Harcourt, had opted out for other courses. One of the major reasons for such withdrawals had been parental factors (Parents' lukewarm attitude towards the course “Music”). Such parents see music as a course not worth studying in school. It is important to note that music is significant to live. Lucy Ekwueme (2008) opines that: All over the world, people spend hours performing, composing, dancing and listening to music. Music is everywhere, in the streets, clinics, clubs, mosques, restaurants and even some private offices (p.1).

Still, music is considered not worth being a professional course of study in the university by some parents. Amoyedi cited in Essien (2011).

Music education is seen as a weapon for combating ignorance, poverty, and disease; a bridge between confusion and comprehension, a dam for conserving man's stores of civilization, a rocket subservient to a state of intellectual sovereignty, and an instrument par excellence for effective national development (p.45)

These, therefore, place a great demand and responsibility on not only music educators, but everyone inhabiting a geographical entity including parents. Onyiuke (2011), asserts that; “curriculum is a planned and guided learning experience and intended learning outcomes

formulated through the systematic reconstruction of knowledge and experience under the auspices of the school, for the learners' continuous and willful growth in personal social competence" (p.14).

Parents prepare the grounds for teachers. Besides, most families are not giving their children/wards the needed encouragement and support even when musical traits are glaring in them. Every parent wants the best for his/her child. Sometimes these parental wishes go contrary to the desires of their children. Music in Nigeria is still an emerging field and most parents are yet to come to terms with allowing their children/wards to study music as a profession against professions like medicine, law, Engineering and so on. For any student to be successful in academics, he or she requires a stable environment which entails a balance of emotion and financial stability. Therefore, this problem has motivated the researcher to investigate parental issues, the causes and effects of poor parental support towards music education at the University of Port Harcourt. Looking out for the prospect on accounts of the child and providing possible remedies to these problems is the main crux of this study.

Empirical Study on Parental Involvement in their Children/Wards Music Education

Since music education research typically reflects trends in general education research (Creech & Hallam, 2003), a comprehensive review of both music and general education literature is necessary. The following sections describe factors that have been shown to influence parental involvement in children's music education.

Socioeconomic Status (SES)

According to the National Center for Education Statistics (2012), the three major components of a student SES measure are family income, parental educational attainment, and parental occupational status. Research on children's education generally suggests that parents' SES influences their involvement in children's education. Studies show that parents with lower SES participate in their children's music education much less than parents with higher SES (Lareau, 1989). For instance, parents with a higher level of education are more likely to advocate for their children's placement in honours courses and actively manage their children's school work (Baker & Stevenson, 1986).

Phillips (2003) indicated that American students who have high SES parents have considerably richer musical home environments than those with low-SES parents, stating that high-SES students have greater chances to be exposed to various musical activities since their parents can afford them. For this study, SES will be measured by the participant's highest education degree completed and the family annual income.

Musical Background

Along with parents' socioeconomic status, parents' musical training seems to influence the support they provide to their child's instrumental music learning process. Although research reveals that successful musicians do not necessarily have parents with expert knowledge in music, Margiotta (2011) argues that parents who have a certain amount of musical training may (a) provide their children with more musically minded support, (b) expose them to more concerts and activities that are related to music, and (c) guide them more effectively towards the goals to be accomplished in music education. Conversely, Hallam (1998) claims that parents without musical training are often unacquainted with their role in their child's musical development, they do not play an active role during the lesson and home practise sessions, and they tend only to chaperone their children to and from lessons.

Table 1: Result of the mean (x) the Cause of Poor Parental Support in their Wards Desire to Study Music in University of Port Harcourt:

S/N	ITEMS	SA	A	D	SD
1	Your parents think Music education is not a professional course.	20	12	8	10
2	Music education is a useless course and not worth studying.	23	8	9	10
3	Your parents believe musicians are tagged unserious, so they do not want you to study music at the university.	26	15	3	6
4	Musicians are well respected in society.	7	-	27	16
5	Your Parents preferred other courses of study for you before gaining admission to study music education in uniport.	23	13	11	3
6	Your Parent advised you to buy a Jamb form to study music at the uniport.	1	9	19	21
7	Your parents were furious when you told them of your desire to study music at uniport.	23	22	2	3
8	Your parents were happy when you told them of your desire to study music at uniport.	4	8	9	29
9	Your parents refused to take responsibility for your academics because of your choice for music education.	23	17	9	1
10	Your parents are responsible for your academics not minding your choice for music education.	4	11	13	22
S/N	ITEMS	X	REMARK		
1	Your parents think Music education is not a professional course.	2.84	Accepted		
2	Music education is a useless course and not worth studying.	2.88	Accepted		
3	Your parents believe musicians are tagged unserious, so they do not want you to study music at the university.	3.22	Accepted		
4	Musicians are well respected in society.	1.96	Rejected		
5	Your Parents preferred other courses of study for you before gaining admission to study music education in uniport.	3.92	Accepted		
6	Your Parent advised you to buy a Jamb form to study music at the uniport.	1.72	Rejected		
7	Your parents were furious when you told them of your desire to study music at uniport.	3.3	Accepted		
8	Your parents were happy when you told them of your desire to study music at uniport.	1.74	Rejected		
9	Your parents refused to take responsibility for your academics because of your choice for music education.	3.24	Accepted		
10	Your parents are responsible for your academics not minding your choice for music education.	1.94	Rejected		
Weighted Grand Mean		2.6			

The data in table 4.1 revealed that the items that had their weighted mean scores up to and above the acceptable mean of 2.50 were the positive responses of the respondents on the causes of poor parental support in their wards' desire to study music in uniport. On the other hand, the items that had their weighted mean score below 2.50 were the negative responses of the respondents on the kind of support they get from their Parents in their career choice of Music as a Course of Study in uniport.

The calculated grand mean was 2.6. Therefore, since the result weighted grand mean 2.6 was above the criterion mean of 2.50, the support of parents towards music education in uniport is very poor.

Table 2: Result of the mean (\bar{x}) the Extent that Poor Parental Support Influences their Children's Academic Performances in Music Education:

Table 2: Result of the mean (\bar{x}) the Extent that Poor Parental Support Influences their Children's Academic Performances in Music Education:

S/N	ITEMS	SA	A	D	SD
1	Your parent's support for your course has assisted you to a large extent in your academic performance.	4	9	10	27
2	Your academic performance is very poor because you do not have the support of your parents to study music at uniport.	22	11	12	5
3	Your Parents support your decision to study music in the university (uniport)100%	5	-	26	19
4	Your parents do not like you studying music in the university (uniport).	20	20	5	5
5	you have musical instruments which your parents bought for you and it makes learning easier for you.	3	5	23	19
6	Learning is challenging because you have no musical instrument of your own to practice with.	12	30	3	5
7	Your parents advised you to change course in your first year in uniport.	12	30	2	6
8	You have been responsible for your academics because you refused to change departments, so work and study are stressful.	19	24	2	4
9	You did not apply to study music, but you were admitted to the department of music and you are happy here.	17	12	14	7
10	You chose music because you could not get admission to your preferred course.	6	4	18	22

experiences are “unique and invaluable.” In line with this, there are other qualities that music offers which make it a worthwhile subject to explore. Musicians can develop and express these qualities through learning music, which are as follows:

1. Feelings
2. Aesthetic experiences
3. Expression of thoughts
4. Structure in patterns or order
5. Organization of time and space
6. Self-knowledge in learning experiences
7. Self-identity
8. Healing or wholeness as music relates to therapy.

Furthermore, this study reveals the following truth about music students in uniport.

1. Students love music education
2. Music education develops discipline and intelligence in students
3. Students already earn a living through music even as an undergraduate
4. Music education improves the musical achievements and self-esteem of students
5. Music education develops discipline and diligence
6. Students are musically gifted and instrumental learning has a way of enriching their inner lives and as such, they deserve all the support they can get from their parents.

These findings go in line with Parkes and Jones (2012) which suggests that students give several reasons for choosing a career in music, “they enjoyed music, believed that they were good at teaching, (and of course from the findings students already earn a living even as undergraduates in uniport through music teaching), they believed that a teaching career was useful, and viewed teaching as a part of their identity.” Sichivitsa (2007) proposes two internal factors affecting student motivation. The first is a student's self-concept of ability. Having this in mind, Parents should carefully look into these factors before enforcing a different career on their children/wards. These findings suggest that intangible qualities may impact a student's choice of career in music education. Some objective qualities in music can be learned by observation or imitation, but a value needs to be placed on the process of formal education of music to develop a mastery of one's talent and potential.

Conclusion

In conclusion, this study found out that the involvement/support of parents towards music education is slim. Regardless, students are still motivated to continue with the program. This study reveals that the parents' differences influence their involvement/support towards music education in uniport. One of the strongest positive influences in acquiring musical skills appears to be the role of the parents. Choosing a career is an extremely important decision that impacts an individual's entire future, so parents should consider this fact. Parents unwittingly can make the past seem perfect and the future terrifying. Some believe that music is not as important as the core academic subjects. However, research and personal observation have shown that the benefits of music education include students' academic success. Parents need to give students their support and encouragement to explore the many benefits of music education. Parents should guard against shooting down the ideas their children may have about their career in music education. If parents react negatively, it may shut down the whole exploration process. Parents need to keep the lines of communication open and encourage their children to gather as much information as possible on their career interest areas. Parents must recognize that their role is simply to act as facilitators in their children's career journey and allowing independent career choices, marks a young person's first real step into adulthood.

Recommendations

Based on the observations made, this article strongly recommends the following:

1. Parents should properly guide their children/wards in their choice of the career rather than dissuade them from their career of interest or try to force them into careers that they are not interested in.
2. Parents should encourage their children to get as much education in music as possible because of its numerous benefits to humanity.
3. They should help children to discover their innate talents and skills by encouraging and supporting them.
4. Parents should be involved, but not in total control over the matters of career choice, so as not to ruin the child's future and dreams completely.
5. It is also recommended for parents to advise their wards in career matters, but do not decide for them.
6. Lastly, parents should support their wads and not dominate over their career choices.

References

- Baker, D. P., & Stevenson, D.L. (1986). Mothers' strategies for children's school achievement: Managing the transition to high school. *Sociology of Education*.59, 156-166.
- Creech, A., & Hallam, S. (2003). Parent–teacher–pupil interactions in instrumental music tuition: A literature reviews. *British Journal of Music Education*, 20(01), 29-44.
- Hallam, S. (1998). The predictors of achievement and dropout in instrumental tuition. *Psychology of Music*, 26(2), 116-132.
- Lareau, A. (1989). *Home advantage: Social class and parental involvement in elementary education*. London: Falmer.
- Margiotta, M. (2011). Parental support in the development of young musicians: A teacher's Perspective from a small-scale study of piano students and their parents. *Australian Journal of Music Education*, 1, 16-30.
- Nwankpa (2003) Nigerian music education: emerging issues in career placement. *Journal of Nigerian music education*, 9
- Ojukwu, E. V. & Onyiuke, Y.S. (2014). Effective Teaching of Cultural and Creative Arts (CCA): Integrated Approach. *Awka Journal of Research in Music and Arts (AJRMA)*, 10, 76 – 86
- Onyiuke, Y. S. (2011). Music Education, Music Curriculum and National Development. *Awka Journal of Research in Music and the Arts*, 8, 101-114
- Parkes, K. A., and Jones, B. D. (2012). Motivational Constructs Influencing Undergraduate Students' Choicesto Become Classroom Music Teachers or Music Performers. *Journal of Research in Music Education*, 60 (1), 101-123.
- Phillips, S. (2003). Contributing factors to music attitude in sixth-, seventh-, and eighth-grade students. Unpublished doctoral dissertation, University of Iowa, Iowa City.
- Seung Won Suk, (2014) *Parental Involvement in their Children's Instrumental Music Learning*. Montreal: McGill University
- Sichivitsa, V. O. (2007). The Influences of parents, teachers, peers and other factors on students' Motivation in music. *Research Studies in Music Education*, 29(1), 55-68.

— —

CHAPTER TWELVE

STUDENTS' USE OF SCHOOL LIBRARY FOR DEVELOPING READING CULTURE IN SENIOR SECONDARY SCHOOLS IN NIGERIA

Ngozi E. Ezenwosu (PhD) & Blessing Chinwendu Ogbodo

Abstract

The study examined how the school library can be used to develop a reading culture among senior secondary students. The study was carried out in Awka South Local Government Area of Anambra State. Three research questions guided the study. The design for the study was a survey while a structured questionnaire developed by the researchers, with a reliability coefficient of 0.83 was used for data collection. The data generated were analyzed using the mean. The findings of the study indicated that the extent to which students utilize the materials in the school library is very low. Most of the respondents agreed that most of the materials and books in the library have little or no relevance to them. Again, the respondents agreed that some factors such as poor organization of library information resources; outdated information resources/materials; and so on mitigate against their use of the school library and as a result hinder the development of proper reading culture among students. From the findings, recommendations were proffered and among such included that the government and NGOs should equip the existing school libraries with relevant library resources that are current, rich in quantity, quality and varied to reflect the content of the school curriculum. Also, the government should equally employ qualified school librarians to manage the school library.

Keywords: Students, School Library, Reading Culture.

Introduction

The art of reading could be a very interesting experience for children and adolescents if they are properly guided. A reading habit cultivated early in life helps the child to grow into an independent adult (Oji & Habibu, 2011). Many people believe that reading is not a passive activity; rather it is a cognitive, interactive and psycholinguistic process as posited by Otiye (2011). It is important in the all-around development of man and his society and acts as a fundamental building block in learning. Reading is an important habit that helps learners in the mastery of language and also enhances their performance in all subjects in the school curriculum. It is important in the general development of man and his society and acts as a fundamental building block in learning (Igwe, 2011). Reading is a multifaceted process that enables readers to turn information in writing into meaning and achieve independence through word recognition, critical thinking, comprehension and fluency. It is a basic tool for education. It is essential for academic and intellectual growth. Reading in its fullest sense involves weaving together word recognition and comprehension in a fluent manner. It is the ability to understand words contained in a document and make use of the knowledge for personal growth and development (Owusu-Acheaw & Larson, 2014). Though the benefits of reading are immeasurable, the reading culture

of Nigerian society is very poor. According to Karanga (2011), when an individual's pattern of reading is of low quality, he is said to possess a poor reading culture.

Reading culture has at all times and in all ages been a great source of knowledge. The value of reading culture to students is enormous; it includes a profound, precise, clear and complete understanding and appropriation of the content of the text. Arumobi and Ukwoma (2016) noted that reading should be in agreement with the interests and capabilities of the reader. To sustain students for good reading culture, it is required that students have access to books and other related materials. According to Elaturoti (2011), students can achieve their potential in life if they have developed an interest in the use of their school or class libraries. This is because reading helps to increase an individual's sense of freedom helps to develop the mind, intellect and personality of human beings. Reading culture plays a very crucial role in enabling a person to achieve personal efficiency. Reading culture defines a consistent commitment in the act of reading incessantly. It encompasses the gaining of positive attitude among students and this is vital to students' academic achievement and overall development as well. Ilogho (2015) describes reading culture as a scholarly practice for pursuing knowledge, information and/or entertainment via written words. Owusu-Acheaw and Larson (2014) define reading habits as a well-planned and deliberate pattern of study which has attained a form of consistency on the part of students toward understanding academic subjects and passing examinations. Reading culture is the process of building up a positive reading attitude. This is when reading becomes a part of the individual's life and not only certain aspects, such as school or work. When an individual habitually and regularly reads books and other information materials that are not necessarily required for him to advance in his profession or career, he is said to have a reading culture. As students learn to enjoy reading, learning becomes relevant and in that way, their reading culture is improved.

All over the world, libraries are dedicated to providing free and equitable access to information for all, be it in written, electronic or audio-visual form. They play a key role in creating literate environments and promoting literacy by offering relevant and attractive reading materials to students, teachers and the general public as well. The library is the custodian of knowledge and information, and hence the need to use the resources in it to develop effective means of promoting reading culture. It provides physical or digital access to materials and maybe a physical building or room or a virtual space or even both. Schools with effective library programs have seen a high-performance level (NYCC School Brief, 2011). The American Association of School Librarians (AASL) notes that school libraries are crucial to the development of educational skills with their provision of physical and intellectual access to the information resources and vital for learning (AASL, 2012). Moreover, school libraries give students the chance to read about other cultures to broaden their minds, and opportunities for voluntary reading which are crucial for the development of the enjoyment of reading, which has positive benefits on learning (Akabuike&Asika, 2012). As part and parcel of a school setup, the school library exists to help the educational system achieve its goal by serving its user (majorly teachers and students) and enabling them to achieve educational objectives to play their roles in society effectively.

To bring about real development in learners intellectually, students who will contribute immensely to the development of the nation, there is the need for school libraries to play their role in inculcating a sense of reading culture among students. When habits are learnt at an early stage, they are difficult to get rid of and that is why students are encouraged to acquire reading skills early in life as they are the school library's major clientele. It has been observed that when students have greater access to books, literacy materials, literacy support and technological

instruction that school libraries provide, there is a greater likelihood that they would develop into independent readers (Issa, Aliyu, Akangbe&Adedeji, 2012).

The library is the life wire, nerve centre and heart of the academic community for it is the pivot to which all academic activities revolve. From time immemorial, libraries and librarians have played important roles in providing access to information, organizing it and assisting users in finding the information they need (Abdulsalami, Okezie&Agbo, 2013). Information is indispensable for any human activity aiming at progress. A researcher, administrator, entrepreneur, teacher and most especially, students all need the information to better equip themselves for the fruitful pursuit of their respective assignments and vocations. Indispensably, they have to read books to acquire such knowledge. Notably, a library serves as an instrument to improve the quality of life of the people, giving them education, information, recreation, intellectual stimulation and enriching their lives in all aspects.

As part and parcel of a school setup, the school library exists to help the educational system achieve its goal by serving its user (majorly teachers and students) and enabling them to achieve educational objectives to play their roles in society effectively. A school library is a collection of a wide variety of library materials and resources housed in each school, centrally organized by staff, professionally prepared to offer services to students and teachers that will enrich and support the educational enterprises (Owate&Okpa-Iroha, 2013). It provides the essential resources for all categories of learners in school through the provision of enabling environment that facilitates reading and learning.

Reading, whether for academic purposes or pleasure, is regarded as the key to lifelong learning. Though, this is hardly a subject for contention, yet, Nigeria is becoming bereft of well-read people. Most people do not read anymore except reading the daily newspaper or glancing through labels on manufactured items which they buy. Many Nigerian secondary school students do not have the zeal to read either because they do not possess the skill to do so, do not have the resources or just do not value reading. This lack of a prevalent culture of reading constitutes an effective barrier in the academic performance of students as well as in the personal growth and development of out of school graduates and this cannot be in the interest of society at large.

In most secondary schools, effective library services are either lacking or not in place and even those that have library facilities face the challenges of poor stocking and have mainly outdated books which may not inspire students to read, therefore restricting them to reading only what they are taught in the classroom by the teacher. Also as a result of Information Communication and Technology (ICT), most students are busy with phones and laptops through which they gain access to the internet, thereby active on social media platforms instead of reading. They neither study nor read, thus many are getting misinformed. Their communicative competence in the English language is poor as well as their vocabulary and diction. Bearing these issues in mind, the researchers were moved to carry out this study to examine how far the use of school libraries can go in promoting the poor reading culture of students which seems to be worse.

In addition, very little is known about the extent to which secondary school students use the school library materials available in promoting reading culture. Moreover, the relevance of the available school library materials to senior secondary school students is in question. Some of these factors may mitigate the development of reading culture among senior secondary school students.

Investigating students' use of the school library is vital because these students' academic life, in

general, depends to a large extent on their ability to process written texts. So the problem of the study is to investigate the extent to which students make use of the available materials/resources in the school library to help them develop an effective reading culture.

Research Questions

The study focused on providing answers to the following research questions:

1. To what extent do students utilize the resources/materials in the school library?
2. How relevant are the resources/materials available in the school library to the students?
3. What are the factors that hinder the use of the library to develop reading culture among secondary school students?

Several factors have been blamed for the dying reading culture of secondary school students, especially at the senior secondary school level. They are:

a. Poor quality teachers: Unfortunately, some secondary school teachers cannot read fluently. According to Otache (2020), a particular state once conducted a screening exercise for the teachers and it was discovered that a particular teacher could not read an affidavit. This is quite pathetic because, to a large extent, the quality of the teachers determines the quality of the students.

b. Irrelevant books/ materials: Books that deal with subjects that are relevant to the children's daily lives and reflect their world both inside and outside school are believed to promote engaged readers. Reading materials provided should take into consideration the culture of the learners. This is because most of the reading materials available include foreign concepts that do not relate to students' environment, which makes it difficult for them to understand and relate to what they are reading. Therefore, reading materials would be appreciated more by students if they are based on familiar experiences and culture.

c. Defective education system: The education system in Nigeria can be best described as an examination-oriented education system. Nigeria's education system does not prioritize reading for the general acquisition of knowledge, rather it prioritizes reading for passing examinations. Some students have even resorted to quoting (or cramming) to pass examinations. This is a wrong approach to reading and it does not help students to develop a strong reading culture. The implication is that such students will pass the examinations but in most cases, they cannot apply the knowledge. Ask such students questions about the same examinations that they had passed and one will be surprised that they would not be able to give correct answers. They can neither apply their knowledge nor transfer their learning properly to issues of everyday life.

d. Influence of new technology: The importance of information and communication technology to the development of students can not be under-emphasized. It should be a catalyst for educational growth and development and not a momentous curse. Students of the 21st century are children of a new generation. They are glued to the new technology which has greatly reduced their interest in reading. While technology has gradually taken steady control over the life of individuals, especially students, the reading culture is fast vanishing into thin air.

e. Societal demand for materialism: Many Nigerians usually celebrate mediocrity at the expense of intellectuals. This manifests in the rush for material things. Some people abandon their educational careers in the pursuit of money. Many have abandoned their education in search of "quick money" which they believe can be gotten in business and /or politics. Many people, at a very young age, run away from the village schools to take up jobs in urban areas. Nowadays, all

the youths want is to go into business and make money. All these throw spanners in the wheel of developing an adequate reading culture.

Some studies have been carried out by other researchers on the reading culture such as Owusu-Acheaw and Larson (2014) examined the reading habits among students in Koforidua Polytechnic and their effect on their academic performance. The study found that reading habit has an influence on students' academic performance and there is a relationship between reading habit and academic performance. The study recommended, among others that lecturers should be advised to stop providing handouts to students but rather encourage them to use the library for research and also, the current system of assessing students should be given a second thought concerning the formulae of assessment.

Again, Akabuike and Asika (2012) examined the reading habits of undergraduates and they are academic. The study was a descriptive survey. The study found that poor reading habits and a negative attitude towards reading resulted in their abysmal performance as evident in the reading test conducted. The study also showed that many students read-only to pass their examination and not for pleasure and acquiring knowledge. The study recommended that lecturers should pay special attention to developing positive reading attitudes in students by emphasizing comprehension skills and strategies to enhance effective reading.

Issa, Aliyu, Akangbe and Adedeji (2012) investigated the "Reading Interests and Habits of the Federal Polytechnic, OFFA, Students". Some of the significant findings are that utilitarian reading was more prevalent among the studied group; the students were found to read mostly their textbooks and notebooks, particularly during examination periods. Factors militating against their developing reading interests and habits include an unconducive home environment, low socio-economic status of parents, non-availability of relevant reading materials and so on. To combat these, proper home upbringing, re-orientation in parenting and effective school library system operation were recommended.

Method

The research design adopted for this study was a descriptive survey design. The study population consists of all the senior secondary schools in Awka South Local Government Area of Anambra State. The instrument used for data collection was a structured questionnaire titled 'Students' Use of School Library for Developing Reading Culture Questionnaire (SUSLDRCQ)' developed by the researchers. It was a 27 item structured questionnaire. The face and content validity was determined by two experts from the Department of Educational Foundations and one from the English Language department all from NnamdiAzikiwe University, Awka. Their inputs were given attention in restructuring the instrument. The reliability of the instrument was determined by administering it to a group of students outside the study group (Awka North LGA) who had the same characteristics as the study group. The reliability yielded a coefficient value of 0.83 using Cronbach Alpha. The instrument was administered by direct method with the help of two research assistants. The data were analyzed using the mean.

Results

Table 1: Respondents' Mean Ratings on the Extent to which Students Utilize the Materials in the School Library.

S/N	ITEMS	X	REMARK
1	I go to the library to read daily.	1.7	Disagree
2	I only go to the library once a week to borrow books then read in the classroom.	2.4	Disagree
3	I only go to the library to borrow books then read at home once a month.	2.6	Agree
4	I never borrow or read books in the library.	3.4	Agree
5	I enjoy reading in the library almost very often because I can access various books and pamphlets that help me revise for my examinations.	1.9	Disagree
6	I prefer reading in the classroom often than in the library because I can discuss difficult topics with my classmates.	2.5	Agree
7	I read in the library less often since I can use the course books issued in class to complete assignments and revise for exams.	2.7	Agree
8	I borrow and read materials in the library once in a couple of days because I can access reading materials I want from the librarian's desk or the shelves.	2.1	Disagree
9	I visit the library twice a week to read when I am free.	2.2	Disagree

Cluster means 2.39 Disagree

The results in Table 1 show that items 1,2,5,6,8 and 9 show that students rarely visit the school library or seek any services from it.

Table 2: Respondents' Mean Ratings on the Relevance of the Materials in the School Library to the Students.

S/N	ITEMS	X	REMARK
10	Some materials and books in the library are relevant for examination preparation.	2.9	Agree
11	Materials and books in the library are inaccessible.	2.5	Agree
12	Materials and books in the library are relevant towards developing an interest in reading.	2.2	Disagree
13	Materials and books in the library do not help me in any way.	1.5	Disagree
14	All materials in the school library are relevant for all reading activities.	2.2	Disagree
15	Most materials in the library are outdated and have little or no relevance.	2.9	Agree

Cluster means 2.36. Disagree

The results in table 2 show the relevance of materials in the school library. From the table, only item 10 revealed that some materials and books in the library are relevant for examination preparation while items 11 and 15 indicated that materials in the library are inaccessible and outdated. However, items 12, 13, 14 show that materials and books in the library have little or no relevance.

Table 3: Respondents' Mean Ratings on the Factors that hinder the use of Library to Develop Reading Culture among Secondary School Students.

S/N	ITEMS	X	REMARK
16	Poor organization of library information resources.	3.3	Agree
17	There is no interest in reading	2.7	Agree
18	Outdated information resources/materials.	2.9	Agree
19	The nonchalant attitude of the librarians to assist students.	2.5	Agree
20	Too many irrelevant information materials.	2.6	Agree
21	Epileptic power supply in the library.	3.3	Agree
22	The library is closed most of the time.	2.9	Agree
23	Social media interference.	3.5	Agree
24	Poor value system (interest in other things beyond reading).	2.8	Agree
25	The size and space of the library are not adequate and suitable for reading.	3.2	Agree
26	Poor arrangement and cleanliness cause library avoidance.	2.6	Agree
27	Sitting areas are not enough to accommodate readers. This discourages me from going to the library frequently.	3.2	Agree

Cluster means 2.95. Agree

The results in table 3 show that all the items i.e items 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26 and 27 are above the decision rule of 2.5 indicating that the respondents agreed that all mitigate against the development of reading culture among senior secondary school students in Awka South LGA of Anambra State.

Discussion of Findings

From table 1, the findings of the study revealed that the majority of the students rarely visit the school library. Item 3 shows that the students only borrow books once a week to read at home. The majority agree that they never borrow or read books in the library and that they read in the library

less often since they can make use of the course books issued in class to write assignments and prepare for examinations. From the findings, it was further revealed that the majority of the students disagree that they go to the library to read every day. These results correspond with the findings of OwusuAcheaw and Larson (2014) who reported that students do not use the school library regularly nor spent quality time in the library. Furthermore, the study revealed that the majority of the students disagree that they borrow and read in the library once in a couple of days and that they visit the library twice a week when they are free.

From table 2, findings of the study revealed that the majority of the students agree that books and other materials in the library are inaccessible, most of them are outdated and have little or no relevance. Items 10, 11, 14 and 15 all indicate that all the materials in the school library are of little relevance. This supports the discovery of Issa, Aliyu, Akangbe and Adedeji (2012) who reported that library materials are not easily accessible by students. It also agrees with an earlier study by OwusuAcheaw and Larson (2014) who reported that schools libraries lacked relevant materials and that some materials and most books in the library are relevant for examinations preparations only.

From table 3, findings of the study revealed that most of the respondents agree that all the listed factors militate against the use of library such as poor organization of library information resources; nonchalant attitude of the librarians and so on hinder the development of reading culture among students. Also, the findings of this study revealed that the library being closed most of the school time is among the major challenges which hinder students' use of the library for developing a reading culture. This finding is supported by the early study of Akabuike and Asika (2012) who revealed that too many irrelevant information materials and paucity of funds to purchase current information resources is one huge challenge that hinders students from using the school library materials. Furthermore, the findings revealed that social media interference and poor value system (interest in other things beyond reading) are other factors that deter students from effectively utilizing the school library. These findings are in tandem with OwusuAcheaw and Larson (2014) who reported that 'Facebook, Yahoo, Twitter, MySpace, English Premier League, European Football Leagues among other things have taken over the time students could have used for reading and studying.

Conclusion

A close perusal of the findings of this study has shown that students alone cannot be blamed for the prevalent problems of poor reading culture among secondary school students. However, the outcome of this problem affects students' academic performance, hence leading to the production of half-baked graduates. This surely affects society. The study vividly shows that the government, teachers and parents equally share in the necessary measures that can facilitate effective reading culture. On a positive note, it is believed that once the challenges of poor reading culture among secondary school students is tackled, the problem of poor reading culture in Nigeria would be resolved and the nation can enjoy human capital development in the nearest future and development would become sustainable.

Recommendations

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

1. The government should employ qualified school Librarians to manage the school library. This is very vital. When librarians are employed to man the school libraries, students can have access to the library at any time of the school hours. The situation of having teachers as teacher librarians makes a mockery of the situation because the teacher-librarian also

teaches with the result that whenever he or she goes to the class, the library remains locked.

2. Government should equip the existing school libraries with relevant and adequate library resources that are current, rich in quantity, quality and varied to reflect the school curriculum. Books provided should also be at the level and interest of the learners.
3. Librarians in all schools need to regularly carry out library weeding to ensure that they remove, in circulation, all books and materials that are no longer useful to the students. Besides creating shelf space, weeding is critically important in keeping a library's collection current and in good condition.
4. Parents should encourage their children at a tender age to go to the library so that they will familiarize themselves with the use of the library and grow with it. They should not only go to the library but also buy books the same way they buy clothes for them and insist their children read to them. Parents should also endeavour to read to their children and encourage the children to read to themselves too. This way, they will see reading as normal as wearing clothing or ever eating and drinking.

References

- Abdulsalami, L.T., Okezie, Q.I., & Agbo, A.D. (2013). The role of the library in the promotion Of knowledge societies in Nigeria. *Advances in Applied Science Research*, 4(1):58-70. Retrieved from: <https://www.pelagiaresearchlibrary.com>
- Akabuibe, I.G., & Asika, I.E. (2012). Reading habits of undergraduates and their academic Performance: issues and perspectives. *International multi-disciplinary Journal*, 6(2), 246 – 257
- American Association of School Librarians. (2012). School Libraries Count: National Longitudinal Study of School Library Programs. Available: www.ala.org/aasl/sites/ala.org/aasl/.../2012/AASL-SLC-2012-WEB
- Arumobi, C.V., & Ukwoma, S. (2016) information literacy in Nigerian university: trends, challenges and opportunities. *New Library World*, 117 (5/6), 343-359
- Elaturoti, D.F. (2011). A career in School Librarianship: A necessity for provision of effective school library media programmes in Nigerian schools. *Nigerian School Library Journal*, vol. 10
- Igwe, N, K., (2011). Reading culture and Nigeria's quest for sustainable development in Secondary Schools in Oyo State. *Middle Belt Journal of Library and Information Science*, 7 (2), 42-58
- Ilogho, J.E. (2015). The role of picture books in promoting reading culture among Nigerian children: implication for libraries and development of leadership qualities. *International Journal of Academic Library and Information Science*, 3(2), 65-71
- Issa, A.O., Aliyu, M.B., Akangbe, R.B., & Adedeji, A.F. (2012). Reading interest and habit of the Federal Polytechnic Students. *International Journal of Learning and Development*. (1), 470-486
- Karanga, K. (2012). *Poor reading Culture in our Youth is worrying*. Retrieved from: <http://.storymojaafrica.wordpress.com>
- NYCC (2011). *School Library Brief*. Retrieved from: www.nysl.nysed.gov/libdev/nyla/nycc...
- Oji. S.E & Habibu, I. (2011). The role of public libraries in promoting habits among children And adolescents in Nigeria. *Information and Knowledge Management*, 1, 33 – 40. Retrieved from: www.iiste.org
- Otache, I. (2020). Poor reading culture in Nigeria: the way forward. *African Journal of Social Sciences and Humanities Research*, 3, (4), 25-37
- Otike, F.W. (2011). Reading culture, cultivation and its promotion among pupils: A Kenyan Perspective. *International Research Journal of Library, Information and Archival Studies*, 1 (1) 1 – 5

-
- Owate, C.N & Okpa-Iroha. (2013). The Availability and Utilization of School Library Resources in some Selected Secondary Schools in Rivers State. *Academic Journal, Educational Research Review*, 8(16), 1419-1460
- Owusu-Acheaw, M., & Larson, A.G. (2014). Reading Culture in Nigerian Habits among Students and its Effect on Academic Performance: a Case Study of Student of Koforidua Polytechnic. *Library Philosophy and Practice* (e-journal). Retrieved from: <http://digitalcommons.unl.edu/libphilprac/1130>

CHAPTER THIRTEEN

ADOPTING SELECTED DANCE STEPS IN OWIPHA TRADITIONAL DANCE GROUP FOR FIELD TRIP TEACHING/LEARNING OF DANCE

Masaiekek Harold Ntorem

Abstract

Dance has remained a means of expressing the innate feelings of humans towards sounds produced from various musical instruments irrespective of the genre of the music. The innate feelings are expressed through several dance steps which make up dance movements. This is because the rhythms used for dance is usually very captivating and the entirety of the dance reflects the cultural practices of the indigenous owners of the dance and is best understood by them. Owhipa traditional dance group of Rivers State is used for this study. This group is made up of men and women from Owhipa community of the Ikwere speaking tribe. Over time, the teaching/learning of traditional dance in a classroom setting in the University of Port Harcourt portray the pedagogical approach which applies various teaching methods to creative dance steps, basically for examination and entertainment. This has to an extent, limited the expression of the human body through dance and downplayed promoting culture. This study seeks to adopt selected dance steps of Owhipa traditional group into classroom teaching/learning by deploying the field trip teaching of dance. Through interviews, participant observations and library research, data was gathered and it revealed that deploying the indigenous dance steps and the field trip teaching/learning of Owhipa traditional dance group into the classroom makes the teaching worthwhile and interesting thus variegating the performances through several dance steps with a stress-free teaching mode which in turn will help sustain dance steps from Owhipa community and promote their culture.

Keywords: Indigenous, Dance, Steps, Adopt and Classroom

Introduction

Dance is as old as man and it is an integral part of the African culture. It emanates from the inside of all humans and the urge to release the tension/emotions built up by the rhythms produced by various musical instruments. Dance is inside everyone irrespective of the persons' age or social affiliation. Once a person hears danceable music, he or she will intentionally or unintentionally begin to release some emotions in the form of body movements. It could be in form of nodding the head to the rhythm of the music, tapping the feet or moving the body. One sees him/herself doing something to unleash the bottled up emotions. To explain this, Joe (2012) defined dance as “a response of the physical body to the stimulus of musical sound” p.119. Inyang in Ekong (2001) posited that “dance is an organized body movement in time and space to express human feelings and ideas about musical rhythm and direction”(p.127).

In the light of still expressing emotions through dance, Van Camp (2013) stated that:
dance is the human movement that is formalized with such qualities as grace,

elegance and beauty, to the accompaniment of music or other rhythmic sounds for the purpose of communicating or expressing emotions, themes, or ideas, and with the aid of mime, costumes, scenery, and lightning.
<http://www.csulb.edu/jvancamp/diss2.html>.

Dance cannot take place if rhythms are not provided to spur up emotions in humans which are expressed through various body movements and dance steps. Rhythm is important in dance because it is a motivating factor to all the dance steps and body movements being expressed by humans. Hence Akpabot (1998) asserted that: “rhythm is the regular or irregular recurrence of groups and motions in relation to each other; these relations being in respect of pulse, meter, stress, duration, accent, pitch, contour and design; functioning within the architectural structure of the artistic whole” (p.49).

It is pertinent to note at this point that, dance cannot be performed in the absence of music but music can be performed without dance. To buttress this point, Onwuka (2012) opined that: “It is true, therefore, that music could sometimes go without dancing, dance cannot be meaningfully performed without music” (p. 2). Music is the force that elicits dance hence it is very pertinent to explore the term. Ekwueme (2008) described music as: “a phenomenon using the medium of sound which is organised and manipulated into socially accepted patterns that communicate intelligibly and meaningfully, verbally, or non-verbally, ideas, feelings, emotions and events to people” (p.1).

Baharach (1977) defined music as, “one of the fine arts which are concerned with the combination of sounds with a view of the beauty of form and the expression of thought and feeling” (p.145). These definitions recognize the aesthetics embedded in the combination of sounds to give a pleasant effect thereby affecting human thoughts and feelings. Dance is a means through which some humans' feelings or emotions are expressed.

Dance as a term is well understood when the human body is making several moves in tandem with some rhythms. However, the dance steps and moves by the human body can be taught and learnt as well. This goes to confirm that, teaching and learning go together and should be given proper attention because that is the only means through which knowledge or skills in any given area can be transferred from one person to the other and from generation to another. Premised on this, a community chooses a style or mode of teaching dance based on how it appeals to their dancers and how relevant the dance steps are to their community.

Teaching is the ability to effect changes in some individuals through imparting knowledge. Onuora-Oguno (2007) affirmed that the “teaching process is the selecting, organizing and making available the perceptual and informal input of arranging the physical setting of influencing the social and psychological environment of the learner so that optimal learning takes place” (p. 79). Formal teaching is guided by the curriculum. Onyiuke (2011), asserts that, “curriculum is a planned and guided learning experiences and intended learning outcomes formulated through the systematic reconstruction of knowledge and experience under the auspices of the school, for the learners' continuous and willful growth in personal social competence” (p.14).

From the definitions above, it could be deduced that learning is the knowledge gained through study or practice. This could also be related to teaching and learning dance steps. The result could be visible if the dancers can reproduce the dance steps that have been taught them and this can

only happen if dancers are consistent in attending rehearsals. One important thing about indigenous dance steps and moves is that they can be newly created by the owners of the dance in line with the cultural practices of the community in question or some dance steps can be borrowed from another community contingent on the closeness of the other community or the cultural contact with the community. At times dance borrowing or adopting are done fully or partially with some form of discrepancies on the dance steps and moves on the borrowed dance. Hence, Onwuka (2012) posited that:

every cultural dance has a traceable source or point from where it started. This commencement point could be original or primarily new, interesting and different from what had existed before. On the other hand, it could be sourced by copying and blending of some prevalent dance patterns from another community (culture) or adopting in its entirety, an existing dance that exists in another culture/community (p.17).

This work hinges on adopting selected dance steps from Owhipa traditional dance group for classroom teaching/learning through the field trip method. The work will bring to limelight the dance steps in Owhipa traditional dance group and the procedures used in teaching this dance and, it will be adopted in the teaching/learning in the classroom at the University of Port Harcourt to project the culture of Owhipa and to preserve the dance.

Traditional Dance Teaching/Learning Procedures in University of Port Harcourt

Traditional dance at the University of Port Harcourt is embedded in Ensemble studies as one of its components. The course has a theoretical aspect where philosophies and facts on traditional dance are taught and the practical aspect where the dance proper is showcased. At the initial stage when the dance was introduced, different teaching methods were presented but the field trip method was more projected which afforded students the opportunity of visiting any community of their choice, researching a particular dance group. They creatively added few steps and movements to what they had gathered from the field, especially if the group under study allow such practice. But at some point, it was observed that students became reluctant to go to the field and most times, they usually leave it in the hands of a few who took it upon themselves to see that, the dance project is successful for examination purposes.

During dance examination, students were seen appearing in the very costumes that were used by the community they visited and performing various dance steps. The instrumentation and the songs that accompanied the dance were also fully performed. Through the performances of these dances by the students, anyone who watched them would at a point be sceptical of the community that owns the dance probably because of creativity added to the dance.

The dance instructors also noticed some of the students were lousy because it was always reflected in their dance steps and movements which were not aligning with others. At times, some particular students will always be lazy by hiding themselves amid the instrumentalists playing the clapper.

Based on these observations over time, the dance instructors at the University of Port Harcourt re-strategised and made one of the core objectives of the course to be students' creativity in their skills of dancing and manipulating various traditional musical instruments. It was at this juncture that, the approach to teaching traditional dance changed. What is obtainable now is that students in each level are divided into two groups to ensure that everybody in the group work. This has been helpful because students now tend to have healthy competition amongst themselves. Each

of the groups tends to work hard to see how their groups' performance will be more presentable than the other.

One of the challenges with allowing freestylecreativity is that, no particular culture is being projected and the philosophy of societyis very important to establish the identity of a community. Hence Ogunbodede (2001) opined that: “Culture is the patterned way of life shared by a particular group of people. It includes people's economic organization, political organization, religion, language, law, kinship, education, arts, morals, machine technology etc” (p.25).In the same vein, Ogene (2011) affirmed that: “A common denominator about Nigerian dance is the fact that whenever dance is occasioned or commissioned, it acts as a visual data resource not only a synthesis of other art forms but a fusion of cultural elements which end up telling a story about each society” (p. 185).

Based on the instructors' observation on culture, it was then concluded that students should project traditional dances the way it is done in various communities but with little modification which will not conspicuously alter the culture of any community being projected. In a bid to achieve this, it was made mandatory for students to adopt the field trip method.

Procedures for Teaching Dance in OwhipaTraditional Dance Group

The teaching of indigenous songs and dance steps in Owhipa were done by the dance leader of the group in the person of AmadiChinze. There is a lead singer in Ozurumba dance group who provides the group with songs. The instrumentalists are also found in this group and they provide the group with various rhythms that accompany the dance. However, the emphasis on this sub-title is how the dance steps are taught.

The dance leader deployed the traditional teaching method which includes; observation, participation, imitation etc to teach the dance steps. He does this in consonance with the rhythms provided on various traditional musical instruments from Owhipa community. The chief instrumentalist is Mr Levi Amadi begins the section by playing on the lead drum and directs other instrumentalists to produce captivating rhythms. As the instrumentation goes on, the leader demonstrates a particular dance step, members observe him first and then reproduce the same. He introduces a second one and asks them to do the same. He continues with several steps and moves and members follow suit. Not all members can demonstrate all the dance steps taught them immediately but as the rehearsal continues, most of them picked up and progress is made. One pertinent thing to note is the fact that each of the rhythms produced by the instrumentalists is being interpreted by various dance steps which directly have some links to the cultural practices of the community.

.The dance leader introduced the first dance step which was flinging of the right leg first, followed by the left leg and wriggling of the waist in a circular stage formation and we the dancers danced exactly the way he danced.

PLATE ONE



Picture showing the first dance movement in circular stage formation with the researcher participating in the dance.

The dance leader introduced the second dance step which was in a parallel stage formation showing how the dancers expressed their bodies by standing side by side, swinging their two hands first, to the left and then to the right with their white handkerchiefs. This was demonstrated by the dance leader and a member of the group.

PLATE TWO



The dance leader and one of the group members showed one of their dance movements

The third dance movement was in a semi-circular stage formation and the dancers had to sit on the floor, with their two hands together swinging to the right and the left like as one paddling.

PLATE THREE



Dance Leader showing one of the dance movements

The next rhythms ushered in other dance steps/movements which were the dancers wriggling their waist thereafter, turning backwards and to their normal position. This was followed by shaking their hands and letting go of their hands as they were changing their positions. This was performed in a parallel stage formation.



Dance steps/movements demonstrated by the group leader and a member of the dance group

At a point, the chief instrumentalist came up with some improvisation on the drumming and this spurred up the dance leader to come up with more dance steps which he introduced to the group members. The dance steps/movements were dancing in a semi-circular form, turning to face each other and clapping of hands with a dance partner, twisting of the body while standing, to kneeling down and still twisting the body while the two hands were up and standing up by jumping and lifting the left leg first, followed by the right leg and continued by wriggling the waist to the rhythm produced.

The chief instrumentalist took his time to teach the instrumentalists the new rhythm until they were able to perfect it. The dance leader also taught the dancers by way of doing as I do and it was very easy for them to catch up with the new dance steps. The repetition of the dance

steps/movements continued till the dancers were perfect. This took much of the time. One thing worth noting is the fact that the dance leader also worked so hard to ensure that, the dance steps/movements were reproduced by the dancers. He poses more in front of the dancers that were not getting some of the dance steps right and this helped those set of persons.

Summary of the Stages

The researcher observed the followings;

1. The group learnt faster by observing and doing what was observed.
2. Different dance steps and movements were learnt.
3. The dancers spent more time learning dance steps that were complicated. The same thing was the case with the instrumentalists.
4. The dance leader and the chief drummer played major roles in dance teaching.
5. Most of the dancers easily grabbed the various dance steps that were taught while a few found it very difficult.

Lyrics of Ozurumba Songs and English Meanings

Ozurumba songs were sung in Ikwere dialect and the call and response form was used. Below are the lyrics of some of the songs in Owhipa dialect used during the dance teaching learning and the English interpretation of the songs.

Song 1

Call	English Meaning
Vernacular	
Avurule, avurule	We are carrying; we are carrying

Response

Oweh Yes oh
 Oweh, oweh, avuruleoweh Yes oh, yes oh, yes oh, we are carrying, yes oh.

Song 2

Call	
Owhipaawiyalaeri, awiyalaeri, awiyalaeri eh	Owhipa we are ready to dance; we are ready to dance, we are ready to dance, yes

Response
 Eeyeowhe (5 times) eeyeoo Yes oh, yes oh.
 Eeyeowhe (5 times) eeyeoo
 Eeyeowhe (5 times) eeyeoo

Song 3:

Call	
AayaiSarahoo (3 times)	Oh Sarah oh (3 times)
Sarah zuruokwuokamarunahi, mind yourself.	Sarah if you are talking mind yourself

Implementing Owhipa Traditional Dance Steps/Movements into Classroom Teaching/Learning deploying Field Trip method

The researcher while on the field took some snapshots and videos of some of the dance steps/movements of Owhipa traditional dance group. The researcher is one of the dance instructors at the University of Port Harcourt, sensitized the students on the need for our cultures

to be preserved through dance. She also let the students know that they will be going out to the field to observe the dance groups by themselves and their collective efforts are needed to make things work out the way they should be.

The students were taught through the traditional method; listening, observation, imitation and demonstration of what they had watched on the dance video. The researcher observed the following stages in course of teaching the students owhipa dance.

Stage 1: The teacher selected some of the students to handle the traditional musical instruments. She made them listen to the instrumentation and reproduce the same. The rhythms were learnt in bits for easy mastering.

Stage 2: Students were instructed to watch the dance video and then, the instrumentalists were instructed to produce the rhythms. Each of the rhythms was accompanied by the appropriate dance steps and movements. However, cognizance was taken concerning simple and complex dance steps and movements. The student started from the simple dance steps to the complex ones.

Stage 3: For some of the selected dance steps and movements that the students had a challenge in reproducing, the instructor demonstrated the steps for the students to see and imitate. It is pertinent to note that, several rehearsals were held to enable the students to perfect the songs, dance steps and instrumentation.

The traditional musical instruments used in Owhipa group were not left out during rehearsals in the classroom and at the time of examination, the costumes were worn by the students.

Conclusion

Teaching and learning are very important in the lives of humans. Learning takes place every day and no knowledge gained is a waste except it is not applied. The teaching and learning of Owhipa traditional dance adopted traditional teaching methods which were gathered on the field and these methods were used in course of teaching the dance in the classroom. The essence of adopting the dance steps and movements of Owhipa dance to the classroom was to enhance the teaching of dance and to project part of Owhipas' culture through performing their dance. Admonishing the students on the importance of protecting and preserving part of cultural practices through dance with the method that was deployed to teach the students, made the students learn through a stress-free medium. This also made the students fully participate in the dance and helped to move their attention from being examination conscious to enjoying what they were doing, thereby projecting a particular community's culture.

Recommendation

Dancing is an integral part of human existence and so, should be not be treated with levity. Likewise, the methods used in imparting knowledge hence the following recommendations.

- Ø Students should be encouraged to visit different communities to study their dances to get exposed to part of the various cultural practices of communities.

- Ø Teaching/learning should be enjoyed by students/teachers by carefully adopting some teaching methods that will bring out the best from the learners/ teachers.

- Ø Both students and teachers should be encouraged to be involved in dance as it is a sure way to keep fit.

Ø A dance instructor must exhibit a high level of skills and should be ready at all times to impart the same knowledge and skills to its group members so that, peradventure he or she is unavoidably absent during rehearsals, someone will be there to do the teaching.

References

- Akpabot, S.E. (1998). *Form, function and style in African music*. Lagos: Macmillan.
- Baharach, A.L. (1977). *The musical companion*. London: Pan Book
- Ekong, G. (2001). Music in Nigerian culture. *Perspectives in Nigeria*. pp.117-129 Ekwueme, L. U. (2008). *A basic guide to music appreciation*. Lagos: Apex Books Limited. Ibekwe, E.U. & Ojukwu, E. V. (2014). The propagation of music and dance in Igbo culture: Di buugwu women's dance group as a paradigm. (p.209-305). *Music, Past, Present and Future. A Festschrift for Mosunmola Ajinke Omibiyi-Obidike*. Timadeventures, Ile-Ife. .
- Joe, O. (2012). The organisation and performance practice of dance in Igbo culture: The case of 'Okocha Igba Enyi'. *Nigerian Music Journal*, 1, pp. 118-134
- Ogene, J. (2011). Nigerian dance as a visual data resource. *Awka Journal of Research in Music and Arts*. (AJRMA), 8, 185-189.
- Ogunbodede, A. J. (2001). African cultural heritage in perspective: The Case of traditional political institutions in Nigeria. *Perspectives in Nigeria*. pp. 25-57
- Onuora-Oguno, N. C. (2007). Problems of evaluation in practical music at the tertiary level: The Nigerian experience. *Awka Journal of Research in Music and the Arts (AJRMA)* , 4, 79-85
- Onwuka (2012). *A basic text for dance education in Nigeria*. Jenison Publishing Company. Onitsha, Nigeria.
- Onyiube, Y. S. (2011). Music education, music curriculum and national development. *Awka Journal Of Research in Music And The Arts (AJRMA)*, 8, 101-114.
- Van Camp, J.C. (2013). Philosophical problems of dance criticism part II: The definition of 'dance'. Retrieved Jan 23. <http://www.csulb.edu/~jvancamp/diss2.html>.

CHAPTER FOURTEEN

PART-TIME MUSIC TEACHER: IT'S EFFECT ON MUSIC EDUCATION

Ogechukwu Jacinta Onyedum & Young-Sook Onyiuke (PhD)

Abstract

Music education is the process in which one becomes aware of and sensitive to music and develops an understanding of its function for the good of the society. An educational institution performs a significant function of providing a learning experience to lead its students from the darkness of ignorance to the light of knowledge. The key personnel in the institutions who play an important role to bring about this transformation are teachers. A music teacher is like other teachers in the school but with a difference due to the unique nature of his/her discipline. In the teaching and learning process, the teacher is the source of knowledge to the students. Therefore, this paper adopted an empirical research methodology to ascertain the effect of part-time music teachers on music education and examined the role of part-time teaching in music education.

Keywords: Music education, Music teacher, Effect of Part-time teaching and Learning experience of students.

Introduction

There is a need for some definitions of music to be able to drive towards the concept of music education. According to Apel (1973) Music is derived from the Greek word *musik* which originally meant the art or technique of all cultural endeavours. Schwarts (1990:901) sees music as the art of combining and arranging tones or sounds together in orderly manners to make a complete unit that has the beauty of form intending to communicate some emotions. Elliott (1995:128) gives a feeling of how music might be said to be a valued human activity when he describes it as 'the diverse human practice of constructing aural temporal patterns for the primary (but not necessarily the exclusive) values of enjoyment, self-growth and self-knowledge. He postulates that musical experience tends to be characterized by intense absorption and involvement and asserts that, 'the primary values of music education are therefore the primary values of music itself: self-growth, self-knowledge and optimal experience' (Elliot, 1995:128). Concerning music in Africa, Nzewi in Adeogun (2006) note that: "Music in Africa is a philosophy of life; a transaction of meaning and processes of communal living... a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces" (p. 17).

Walker in Adeogun (2006:17) sees music as: "a living analogue of human knowing, feeling, sensibility, emotions, intellectual modus operandi and all other life-giving forces which affect human behaviour and knowing". And to Ellis in Adeogun (2006:17) "music is concerned with the education of the whole person". Elliot's definition adds intention to Schwarts. It asserts music as the only human combining and arranging of sound that constitutes the intention to communicate emotions. To Nzewi, using Africa as a social context, music is necessary for life. According to walker's definition, music's power lies in its relation to the social context. Nzewi,

Walker and Schwart's definitions put Elliot's into proper perspective, in other words, that there can be no self-knowledge without the knowledge of others. Music educates in a broader sense, and Ellis's definition links music directly with education. David Elliott explains the basic meaning of the term music education in this way: "Any term taking the form "x education" has at least four basic meanings: (1) Education in x; (2) education about x; (3) education for x; and (4) education by means of x. By replacing x with "music," we arrive at four basic senses of the term music education." (Elliott 1995: 12).

Elliott goes on to assign four basic senses for the term music education:

- Education in music involves the teaching and learning of music-making and music listening;
- Education about music involves teaching and learning formal knowledge (or verbal information) about, for example, music-making, music listening, music history and music theory;
- Education for music may be taken in two ways; either teaching and learning as preparation for beginning to do music or teaching and learning as preparation for a career as performer, composer, historian, critic, researcher or teacher; and
- Education utilizing music overlaps with the first three senses since each can be carried out in direct or indirect relation to goals such as improving one's health, mind, soul.

These four senses explain the nature of music education, the primary values of teaching, and the learning process of music education. This study takes into account all four meanings listed above. According to Swanwick in Adeogun (2006:18) music education in schools and colleges is "a vital element of the cultural process... helping us and our cultures to become renewed and transformed". Hoskyns in Adeogun (2006) defines:

Music education is the process in which a human being becomes aware of and sensitive to music, develops an understanding of its function and meaning and enjoys being involved with it in a discriminating way. It is a process that should stimulate and encourage the development of imagination as well as emotions. It is not limited to any one mode of making music, performing music, listening to music, or knowing (in a sensory way) about music. Music is an art and education in the arts is a complex and unique process (p. 19).

Hoskyns' definition gives scope of music education and also provides a view of the content of music education. Regelski (1981:33) define music education as 'the invention and establishment of musical pedagogical environments, situations and events to induce fruitful music actions'. These musical actions commonly referred to as skills; involve singing, listening to music, playing on the instrument being creative, moving to and reading music. Knowledge is thus conveyed through active involvement in the learning process as learners gradually develop their skills.

Music education can be classified into two categories: traditional music education and formal music education. Education is a global phenomenon used for the development of a society. However, the concept, practice and process of education are different from one culture to another. It is aimed at enabling people to acquire society-desirable knowledge, attitudes and skill, irrespective of the culture where it is practised (Nnamani in Isaac, 2011:70).

Traditional Music Education

Traditional music education is the system of music education originally identified with Africans. It was systematically designed with a purpose to model the African philosophy and to suit its

human-culture environment (Isaac, 2011:70). Agu (2006) opines:

Music is one of the oldest valuable artistic forms in the tradition of Nigerian societies. In the home, it is often believed that culture transmission begins immediately after birth. As the child grows, he learns to distinguish between acceptable and unacceptable behaviour. And music is also an aspect of the culture of the child, which he grows up with. In this way, the culture of the people is transmitted from one generation to the other (p: 6).

Nketia (1974) explained that the African mother sings to her child and introduces him to many aspects of his music right from the cradle. This is true of the Nigerian culture where the mothers usually kick-start the training of a child through the singing of lullabies, story songs, game songs and dance songs that introduces the child to its culture. He went on to explain that when the child is old enough to sing, he sings with his mother and learn to imitate drum rhythms by rote. As soon as he can control his arm, he is allowed to tap rhythms possibly on a drum. Upholding the above view, Nzewi in Onyiuke (2005:27) argues that there are three stages in the model programme for indigenous formal/traditional music education in most African cultures. These are pulse sense, rhythm sense and general musicianship.

Pulse sense

It is acquired at the time of birth and the early years of a child. The child's mother or carrier plays a vital role at this stage - the child is sensitized to acquire the culture's fundamentals of music time and dance through the carrier. The mother or carrier also straps the child to the body while sweeping, pounding – performing daily chores that require patterned rhythmic regularity. In this way, the child starts being enculturated into the society's cultural rhythm as well as musical sensitization as a passive participant.

Rhythm sense

When a child begins to sit and crawl, he or she is encouraged to respond kinesthetically to music. Through rhythmic clapping, and walking to music, the child develops both pulse and rhythmic sense. As mother or caretaker participates actively through dance in festivals and ceremonies, the child, on her back on in her arms, also partakes in and feels the pulse motion, and sounds of the cultural music.

As the child starts to walk, run and possibly talk, training on instruments, dance and singing starts. It is encouraged to make independent sounds and play with other children who may be older and can monitor their movements. At this stage also, the child may be allowed to accompany adults to public events and is free to express its musical sense through dancing, singing or generally producing sounds. The rhythm sense at this stage becomes strongly established.

General musicianship

The young person at this stage makes an effort to display his or her musical background, and grows with time in developing cultural music skills, in addition to other instructions on specific societal as well as age-sex roles. He or she now attempts to join music groups, and competence becomes a determining factor for acceptance. The young person at this stage acquires a sense of ensemble and general musicianship. These traditional music education exposures are accessible to every Nigerian.

Formal Music Education

Formal music education is a system based on the western educational system. 'it is through the missionaries and colonialists that formal western music education was introduced and has taken root from the religious church to western classical music of diverse forms in the classroom' (Okonkwo, 2009:41). Formal music education is categorized under three levels: primary, secondary and tertiary education.

Primary school

The primary school is the lowest level that marks the beginning of the western system of education. In Nigeria, children are admitted to compulsory primary schools at the age of 6 and graduate at the age of 11. In the pursuit of music in the primary education of the child, the Nigerian government accepted to develop pupil's cultural arts embedded in performance experiences such as music, dance and drama practices in her educational institutions. This was formalized in the NPE 1981, and music was recognized as one of the core subjects at the primary level in the school curriculum.

The teaching and learning of music in Nigerian primary schools involved non-specialist teachers who functioned without instructional materials and used the lesson periods for either making up for deficiencies in other subject areas or spending them on the singing of hymns and folk songs from different parts of the world (Agu, 2006:8). Upholding Agu's view, Isaac (2011:71) pointed out that the content of music education in primary school is inadequate compared to what a child could learn in the traditional system. He went further to state that teaching music in primary schools by non-specialists who might not be interested in taking music seriously is a challenge.

Secondary school

Students who have graduated from primary schools may enter the secondary level of education. In Nigeria, children are admitted to Secondary schools at the age of 11 and graduate at the age of 16. The secondary level is divided into two parts: the junior secondary schools and the senior secondary schools; the junior and senior secondary schools last three years respectively. Music education has fared better at the secondary level than at the primary levels, however, it is optional at the senior secondary level. In three-year junior Secondary schools, art and music classes are frequently available to students, although many schools lack the equipment to support these classes even though music has been merged with drama, dance and art as C.C.A with the right resources and capable teachers, music will develop its root in the life of students. However, Agu (2006:8) opinions that 'the study of music in the secondary school terminates at the junior level in most Nigerian secondary schools and consists mainly of rudimentary lessons on western music'. The music curriculum in secondary school should be re-contextualized to serve its purpose in educating the student with more musical skills.

Tertiary Institution

The tertiary institution provides the highest academic knowledge and skills of music education. This includes universities, polytechnics and colleges of education. Music study at these higher-level trains students to become professional musicians and music educationists.

Graduates of university music programmes are qualified to specialize in teaching music in the senior secondary schools, Radio Presenters, Performers, Music Therapists, Music Technologists and many more. These students, who study for four or more years to earn specialized bachelors and master's degrees and certificates in music, take courses that typically focus on the study of Western music and African music. The programmes include aspects of theory and performance as well as methods and education courses.

The Concept of Music Teacher

An educational institution performs a significant function of providing a learning experience to lead its students from the darkness of ignorance to the light of knowledge. The key personnel in the institutions who play an important role to bring about this transformation are teachers. Who then is a music teacher? Ekwueme (2010) states:

A music teacher is a qualified person professionally trained, certified and well prepared to teach music in a school thereby helping students to acquire musical knowledge, skills abilities and competencies as well as inculcating in their cultural values, aesthetics and attitudes to help them live in and contribute to the cultural development of their society (p. 64).

Upholding the above view, she went further to elaborate that a music teacher is a key to the success of any music programme in the school. A music teacher is like other teachers in the school but with a difference due to the unique nature of his discipline. In the teaching and learning process, the teacher is the source of knowledge to the students. Adesokan (1999:10) posit that the 'teacher of music is confronted with theoretical and practical works such as sight-reading, scoring, arranging, conducting, keyboard harmony, ear-training, composition, construction, notation, to mention but a few. Consequently, a music teacher needs to possess expected qualities that make him or her unique as a teacher. It is necessary to examine the qualities of a music teacher:

Qualities of a music teacher

Ekwueme (2010) emphasized the qualities of a music teacher as:

- He or she must be a musician;
- Be a performer;
- Possess good and warm personality;
- Be a guidance counsellor;
- Be humane and sympathetic;
- Love children and be friendly;
- Inspire and encourage students to learn music;
- Make music learning interesting and fun and at the same time impart knowledge, skills and values; and
- Make students educated consumers and good amateurs of music (p. 65).

She went further to state that a music teacher must understand his pupils. This is very important because, without the learner, he cannot perform. If there are 30-50 pupils in a class, each one is different. They have a different social-economic background in terms of their needs, learning rates, interests, musical exposure, musical experiences, musical tastes and preferences, talents, abilities, aptitudes, attitudes and character. Ajewole (2001) examines the qualities expected of a music teacher when he states:

- The music teacher must respect the feelings and opinions of students;
- The music teacher must relate cordially with the students;
- The music teacher must be the master of his/her subject;
- The music teacher should possess a professional attitude, which includes a sense of responsibility, strong, moral sense and punctuality to lessons; and
- The music teacher should be flexible and adaptable to learning enthusiasm, motivation and resilience (p.5).

In the same vein, it is, therefore, necessary for one to understand that teaching is, therefore, more than passing instruction and for a music teacher to teach, he must acquire or possess specialized skills and knowledge of his subject and the method of teaching it. According to Ekwueme (2010) It is generally acknowledged that for the teacher to be productive and effective in music teaching, they must have a good mastery of the subject matter, good knowledge base, and competence in the practical subjects' good level of musicianship, and must be creative and resourceful. A good music teacher not only possesses a mastery of methodology but also different teaching devices as well as effective use of language and communication skills (p. 66). Therefore, the music teacher must be a good decision-maker that carries his student along and make music more effective in the life of his student and also be a model that the student looks up to.

Role of a Music Teacher

The role of the music teacher has been discussed by many theorists, with an emphasis on experiential learning. However, music teachers need to make music education about introducing the benefits and uses of music knowledge into the experience of the child; there is a need for a music teacher to make the teaching of music promotes the interdependence between music and society and is known to make music an effective force in the lives of students.

According to Ajewole (2001:10) writing on the role of a music teacher posits that 'music teacher should develop a teaching strategy that will carry the student along in the teaching and learning processes. He went further to state that music teachers should avoid shallow learning which focuses on technical knowledge, passing learning, regulation of facts, didactic teaching, and heavy emphasis on the contextual and factual element (knowledge about music rather than knowledge of music). The role of a music teacher is to be creative and improvise instructional material relevant to the teaching concepts that will make the teaching of music in school meaningful, viable and relevant. Thus, he should have the responsibility of producing students who not only study music but practice it. However, he has to translate the highly codified language of music into a language that students can easily understand effectively and efficiently.

Another important role of a music teacher is using different methods of teaching music such as demonstration method, discussion method, group method, excursion method, teacher-centred method, project method, questioning method. Holahan in Mark (1986:452) shares this view in his statement that the music teacher's responsibility [is] to provide the appropriate readiness for students to experience music appreciation. The teacher should be able to analyze, evaluate and direct the student's experience since the student is at the centre of the learning processes. To enhance successful teaching of music in the classroom, rest on the competence and role of the teacher. Ajewole (2010:17) posit quality education must be given priority and music must be designed systematically to cover cognitive, affective and psychomotor domains to be able to have competent music instruction in the learning process in Nigerian schools. However, he posited that the role of a music teacher to teach successfully in school, the teacher will have to strengthen his education by:

- Identifying the source of information and knowledge in the teaching and learning process;
- Mastering the suitable instructional materials;
- Interacting meaningfully with sources of knowledge;
- Processing the acquired information and knowledge to be able to form meaningful concepts principles; and
- Demonstrating in all its ramifications.

The music teacher needs to consider the role of taking into consideration some principles of planning and presentation stage of his teaching as:

- The nature of the learner;
- The nature of the subject;
- The student learning needs;
- The topic under consideration;
- The ability of the teacher;
- The size of the class; and
- The time and duration of the lesson.

The teacher must take the following guiding principles of selecting any teaching methods used in the teaching process into consideration;

- Teacher's abilities and knowledge of subject matter and interest;
- The student's age and abilities;
- Be appropriate to the subject matter;
- Be appropriate to the objective of the lesson;
- Be appropriate to the situation, i.e. time and place;
- Be appropriate to the number of a student being taught;
- Be appropriate to students' interests, needs and experience the students; and
- Be appropriate to the teacher's relationship with the students.

With the foregoing, music teacher need to make learning more effectively if the above-mentioned role, competence and principle are observed and considered.

Music Teaching and Learning in Secondary Schools in Nigeria

Different measures can be taken to enhance teaching and learning in school. Teaching strategies as defined by Nye and Nye in Onyiuke (2005:27) is the how to do it. Part of the plan according to them includes what the teacher does and what the learners are doing in each activity. Music as a course of study should be well taught to enhance rapid development in the musical experiences of the student. Therefore, in the teaching of music, proper planning and execution processes should be articulated well enough to appeal to the interest of the learner. To ensure development in music education at the secondary school level of education in Nigeria, the following strategies have been suggested by Eze in Onyinke (2005:2-27):

- Relevance / applicability;
 - Comprehensive content and evaluation technique;
 - Improving the competence of teachers;
 - Increasing the number of hours allocated to music on the time table; and
 - Provision of facilities (resources, practice room, among others).
- Nye,*et al* in Onyiuke (2005:28) categorized teaching strategies into three distinct parts:
- Introduction, which may include a review of a previous lesson, building readiness for the lesson of the day and establishing purposes. This involves question(s) and activities;
 - Developmental strategies which involve study activities and pertinent questions; and
 - Conducting and evaluating strategies that are questions and activities for conducting the lesson.

Basic patterns for teaching procedure, Leonhard and House in Onyiuke (2005:29) suggest five (5) avenues:

- Performance –
This includes playing, singing, reading music, writing music and composing music.
This generates a unique level of involvement with and enthusiasm for music;
- Hearing –

— —

This involves identifying the characteristic sounds of instruments and voices, and recognizing the elaboration and development of the sonic materials;

- Discriminating –
This involves making judgments about music;
- Feeling –
The avenue of feeling involves the aesthetic dimension of musical experience and/or which leads directly to appreciation; and
- Knowing –
This involves the cognitive domain.

All these avenues should or can be developed through the appreciation of any of those strategies, which will help improve and develop the music knowledge of learners. A good teacher will always seek to discover strategies for bringing about better results for teaching new concepts by involving divergent questions, repletion of facts, and giving the assignment, which aims at practicalizing skills. Secondly, the teacher evaluates his performances and repeatedly uses those methods, which enhance learning. The teacher then changes those elements of teaching, which do not lead to improved results until they do so and the process begins with a fresh teaching encounter.

Part-Time Music Teacher: Its Effect on Music Education

Music education in secondary schools deserves to be taught by committed and permanent rather than part-time or temporary music teachers in the schools. This is to avoid any form of disruption and distraction in the teaching and learning process. Coombs (1968: 34) states that 'next to a student, teachers are the largest, most extensive and crucial inputs of an educational system'. With the foregoing, we need to ask ourselves some fundamental questions about part-time music teaching in secondary schools: what effect does part-time teaching have on the music education of the Nigerian child and how does the teaching improve the students learning?

Based on the definition and qualities of a music teacher, stated earlier by Ekwueme (2010), and the role of a music teacher in the educational system, one will therefore need to be guided rightly of the view that part-time teaching lacks some aspect of improving the standard of music education in the society. Music education in secondary school is a subject that requires serious attention and focuses due to the achievement and benefits of the subject to society. But no availability of teachers, lack of funds and so many factors have resulted in the part-time teaching by the available teachers in the teaching profession. According to Karen (2004):

In the face of the severe financial problem besetting many schools, the role of education in the arts has come under increasing scrutiny as school administrators have sought to balance their budgets. Because many people can dismiss music and the other arts as educational frills, they find them the logical target for reductions when school finances are strained. In a situation such as this, the effect on music education is crippling. Such actions, make it incumbent upon the profession to provide a thorough and convincing justification for the place of music and, by extension all arts education in the school curriculum (p. 74).

In the same vein, most school management has been part of making music teaching not being effective due to lack of funds, poor remuneration packages which result in most teachers living the teaching profession or engaging in part-time teaching while searching for other jobs or participating in musical activities that did not centre in classroom teaching. And these tend to

increase none availability of music teachers. Another factor that contributes to part-time teaching is whether the teaching job satisfies them.

Job satisfaction

Job satisfaction is described as the positive attitude and emotion towards one's job and work environment (Locke, 1978). The positive feeling results from teachers' perception of the extent to which their jobs complement their personal goals. It reveals their value judgment about their expectations and perceptions of the effort they put in and the outcomes that they receive. Job dissatisfaction is not only one of the main reasons teachers quit teaching or engaged in part-time but the anticipation of it has discouraged others from joining the profession (Ingersoll, 2006). The author argues that the heavy workload, poor salaries and benefits, large class sizes, discipline problems among students, and the lack of teacher participation in decision-making, are some of the reasons teachers are dissatisfied and quit their jobs. However, if the above-mentioned problems are put into consideration, teachers are more likely to be effectively committed to their teaching. This article, therefore, proposes that the part-time music teaching of music teachers are indirectly related to poor funding by school management and government support and their job satisfaction.

Conclusion and Recommendation

The foregoing literature review has identified part-time teaching as one of the factors that militate against effective music teaching and learning in Nigerian secondary schools. From the views and findings of the literature survey of the study, the suggested strategies need to be adopted for full-time teaching of music education in Nigerian secondary schools:

- Government should encourage music teachers by supporting them financially; School management should look for other means in reducing their budget rather than using music as the only available factor because music has a lot to do in our daily life and society;
- Increasing the number of hours allocated to music on the timetable;
- Improving the competence of music teachers; and
- Consideration of personal satisfaction.

Professionally, music teachers, have contributed much to the well-being of society. They deserve better recognition, remuneration and work conditions. Researchers should continue to highlight their problems to enable policymakers and other stakeholders in the music industry to address them accordingly. This study is only a small step towards achieving that big goal. It has highlighted some of the current challenges that music teachers face in Nigeria. Their intentions to leave the music teaching were related to their perceptions of school management support, government support and job satisfaction. However, their likelihood to engage in part-time was only related to their perceived poor funding of school management and job satisfaction.

As professionals with innate abilities, music teachers, deserve full-time and not part-time appointments and better remuneration packages such as better basic salaries and benefits packages that include paid annual, maternity, and medical leaves. Samuel and Chipunza (2009) affirm that employees are likely to stay when they have a strong sense of job security, are recognized for their good performance, and are offered good salary packages, bonuses, and pension benefits. Although music teachers may be smaller in number than other professionals, they should also be allowed to air their work-related grievances. They deserve more for their unique and valuable contribution to society. It would be most unfortunate if they leave the music teaching due to their lack of commitment as a result of feeling unsupported by their schools and dissatisfied with their jobs.

Reference

- Adeogun, A. O. (2006). *Music education in Nigeria, 1842-2001: Policy and content evaluation towards a new dispensation*. PhD dissertation, University of Pretoria, South Africa.
- Adesokan, Z. A. (1999). *Music teacher education in contemporary Nigeria society*. Paper presented at the National Conference on Nigeria Teacher Education of the 21st Century at Ilorin 1-16.
- Agu, D. C. C. (2006). The Nigeria policy on education: Its impact on the music education programme and delivery in Nigeria. *Awka Journal of Research in Music and the Arts (AJRMA)*. 3, 1-18.
- Ajewole, J. O. (2001). *Assessment of Nigeria music teacher: A study of Secondary School Music Teacher*. Conference Paper presented at the 5th National Conference on Research on Schooling, Teaching and Teacher Education, Ondo State (8-12 October 2001).
- Apel, W. (1973). *Harvard dictionary of music*. Cambridge: The Belknap Press of Harvard University Press.
- Coombs, P. (1968). *The world educational crises: A systematic analysis*. Oxford: Oxford University Press.
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University.
- Ekwueme, L. C. (2010). *School music method: Handbook for the teacher*. Enugu: Apex Books Limited
- Ingersoll, R. M. (2006). Teacher recruitment, retention and shortages. The University of Pennsylvania Consortium for Policy Research in Education.
- Isaac, A. Y. (2011). Music education in Africa: Meki's philosophy for modern music education. *Mekism and knowledge sharing of the Musical Arts of Africa: A book of general Reading in honour of Professor Meki Nzewi*, 69-70.
- Karen, L. M. (2004). The non-musical outcome of music education: A review of the literature. *Bulletin of the Council for Research in Music Education*. (159), 74. University of Illinois Press.
- Mark, A. I. (1986). *Contemporary music education*. 2nd edition, New York: W. W. Norton.
- Nketia, J. H. K. (1974). *The music of Africa*. Net York: W. W. Horton.
- Onyiuke, Y. S. (2005). *Childhood music education in Nigeria: A case study*. PhD dissertation, University of Pretoria, South Africa.
- Regelski, T. A. (1981). *Teaching general music: Action learning for middle and secondary schools*. New York: Schirmer.
- Samuel, M. O. and Chipunza, C. (2009). Employee retention and turnover: Using motivational variables as a panacea. *African Journal of Business Management*, 3 (8), 410-415.
- Schwartz, C. (1990). *Chambers English dictionary*. Edinburgh: W. R. Chamber.

CHAPTER FIFTEEN

APPLYING BANDURA'S SOCIAL LEARNING THEORY IN TEACHING PIANO: A CASE STUDY OF DEPARTMENT OF MUSIC, FEDERAL COLLEGE OF EDUCATION, EHA-AMUFU, ENUGU STATE Paschal Chibuike Ozoaghuta & Ebele Veronica Ojukwu (PhD)

Abstract

This study is hinged on the principles of social learning theory in teaching piano pieces among the students of the Department of Music, Federal College of Education, Eha-Amufu. The aim was to minimize the challenges they face while learning their piano pieces since it seemed to be the most difficult aspect of their music studies. The researcher adopted a survey research design. The population for the study comprised fifteen (15) students. The sample stood at ten (10) students. Data were significantly gathered through the use of the observation method. The subjects were observed in three phases namely, live modelling, verbal instruction modelling and finally, symbolic modelling. The results of the study conform with the findings of Albert Bandura which indicates that human beings are naturally inclined to learn from one another through observation, imitation and modelling. Based on these findings, the researcher recommends that music educators should as a matter of necessity during the teaching-learning process model the desired behaviour to the students since it has been established that effective learning takes place through modelling and imitation.

Introduction

Learning is a complex process that involves multiple factors. This has made it very difficult to give a universal definition of learning. Various theories have been developed by psychologists in an attempt to define the term learning. Marx as cited in Chauhan (1978) defines learning as "relatively enduring change in behaviour which is a function of prior behaviour usually called the practice" (p. 117). Ekeruo in Chukwu (2006) observed that "learning is a natural phenomenon developed by man in the process of seeking a solution to his numerous problems" (p. 21). In other words, it is a relatively permanent change in behaviour as evidenced by a change in performance through practice. The implication of this is that before we can reliably say that learning has occurred, it must be relatively permanent, and also, must be a change in behaviour due to training or practice.

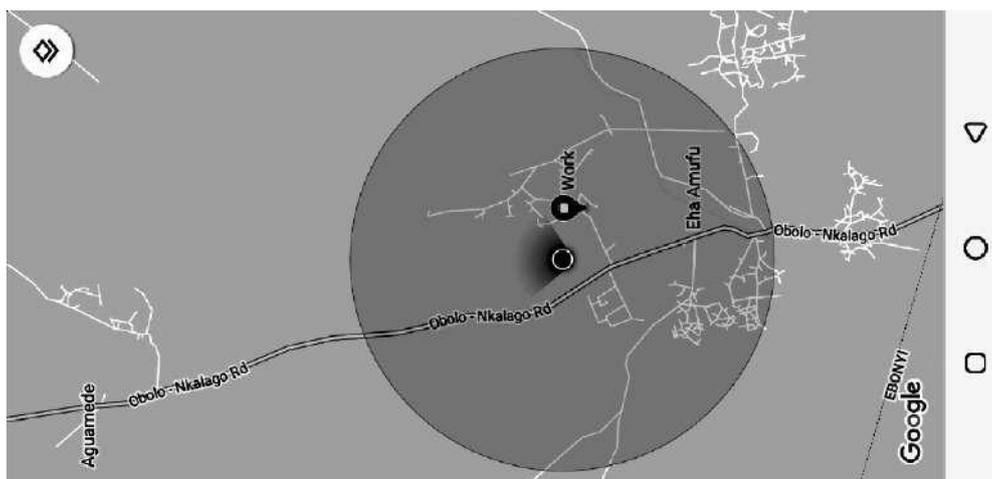
Having established above the meaning of learning, learning piano pieces for the first time can be difficult at any age, but young children especially students typically face more significant challenges than people of any other age- group while attempting to tackle this incredible musical instrument. The challenge according to Okeke (2014) is analogous to the teaching of a foreign language (p. 53). Learning piano pieces to some extent is the most difficult aspect of music education that upset the students of music in a great way. These challenges sometimes could be frustrations arising from their inability to practice frequently or due to a lack of interest in music education. It could also be a result of unsupportive teachings by the lecturers. These difficulties in learning piano pieces are also affecting the music students of the Federal College of Education, Eha-Amufu. In other words, they are not exempted as they also experience such difficulties when learning their piano pieces.

Therefore, in this study, Bandura's social learning theory which is centred on learning through observation will be thoroughly examined and applied in the teaching of piano pieces among the music students of Federal College of Education, Eha-Amufu to minimize the challenges they face while learning their piano pieces. Learning piano is a long time commitment if someone wants to be a good pianist. It is a skill that can be learned like any other skill. Where the students are not guided properly or provided with enabling environment, some sorts of phobia always emerge during the actual presentation.

Federal College of Education Eha-Amufu (FCEE)

Eha-Amufu is a town in Isi-Uzo Local Government Area, of Enugu State. It is about forty-five kilometres (45km) North-East of Enugu State and about sixty kilometres (60km) South-East of Nsukka. Geographically, Eha-Amufu lies between the latitude of 70 and 60 East of Greenwich. It covers the landmark of about 1600 square kilometres with an annual rainfall of about 122.5mm and a projected population of about 75,208 people as recorded in the 2005 census. According to the Music student handbook, Federal College of Education, Eha-Amufu (2015), the defunct Anambra State House of Assembly passed a law establishing the College of Education, Eha-Amufu on 21st, February 1981 (p. 3). The College functioned under that law until the Federal Government of Nigeria under decree no. 34 of 4th May 1993 established the Federal College of Education, Eha-Amufu upon the demise of the State College of Education.

Google Map of Federal College of Education, Eha-Amufu, Enugu State.



Source: Google app locator: Retrieved on 10-9-2020.

Purpose of the study

The purpose of this study was to minimize the challenges the students of the Music Department of Federal College of Education, Eha-Amufu face while learning their piano pieces by applying the three types of modelling stimuli emanating from Albert Bandura's social learning theory.

The population of the study

DeVos (2000) defines population as the entire collection of persons, objects or events which are potentially available for observation (p. 34). Dale (2006) described a research population as a large collection of individuals or objects that are the main focus of a scientific investigation (p. 3). Therefore, the population for this study consists of fifteen (15) final year students of the above-named institution.

Sample of the study

According to Mays and Pope (2000), simple random sampling entails defining the population to

be studied, determining the sample size, assigning each member of the population a number and using arbitrarily selected numbers from a table of numbers, giving each individual an equal chance of being selected for inclusion in the sample. In this manner, a sufficiently random sample of the population becomes representative of the larger whole (p. 23). Therefore, ten (10) students make up the study sample. The reason behind the reduction in the population was to ensure that the number of functional “piano” (musical instrument) in the Department of Music, Federal College of Education, Eha-Amufu is equivalent in number with the participants ready to be observed.

Theoretical Framework

Bandura's views on social learning theory

Albert Bandura, (1989) was the researcher perhaps most often identified with social learning theory. This learning theory could also be called learning through observation. He and other researchers have demonstrated that we are naturally inclined to engage in observational learning. Observational learning describes the process of learning through watching others, retaining the information, and then later replicating the behaviours that were observed. In other words, social learning theory is based on the behaviour modelling theory where people learn new things by observing others. Bandura demonstrated that young children would imitate the actions of an adult model. According to Bandura's research, several factors increase the likelihood that behaviour will be imitated. These include;

1. People who are similar to us in age.
2. People who are of the same sex.
3. People who have the same interest as us.
4. People who we admire or who are of a higher social status.

In one of his experiments, he made children watch the video clips of an adult interacting with a large inflatable Bobo-doll. In some instances, the adult simply ignored the doll, while sometimes, the adult would hit, kick, and yell at the doll. When the kids were later given the chance to play with the same Bobo doll in a room, those who had observed the adults abusing the doll engaged in similar actions. He, therefore, noted that learning occurs when someone observes the actions and consequences of other people's behaviour. Observational learning is sometimes referred to as shaping, modelling, and vicarious reinforcement. While it can take place at any point in life, it tends to be the most common during childhood as children learn from the authority figures and peers during their developmental stages. It also plays an important role in the socialization process, as children learn how to behave and respond to others by observing how their parents and other relations interact with each other. Idamoyibo (2004) observed that music is a human behaviour that is acquired directly through observation, imitation and practice. Also, Warren as cited in Agu (2011) opined that children absorb much of their basic knowledge by imitating. (p. 9). This goes to prove that every individual mind is influenced and developed from what he or she sees or feels from outside and then learn more from the experience. This is in line with Agbakoba (2011) when he said that:

A philosopher like Plato in his comprehensive idealist theory of the mind explains that the body does not operate of its accord; as body, it is lifeless, therefore, its animation comes from something outside, which controls and directs it. He went further to say that, “that something is in the mind, which Plato calls the “soul psyche (p. 21).

Regarding Bandura's theory, his finding raises an important point that is very critical to this study. This is because "if children were likely to imitate actions viewed on video clips in a lab setting as he observed, it then means that, if music students of Federal College of Education Eha-Amufu are

presented with a video clip of a professional pianist playing well known classical pieces, they are likely to imitate them as well when allowed to do so. Idamoyibo and Agu's research also emphasised that learning occurs through observation. If learning occurs through observation, it then means that when a dull student is paired with brilliant ones during the teaching and learning process, it is likely that the dull ones would be influenced by the brilliant ones. All these and more this paper tends to bring to our notice.

Summary of Bandura's social learning theory.

Albert Bandura's social learning theory posits that people learn from one another through observation, imitation and modelling. This means that learning involves observation and extraction of information from those observations and making a decision about the performance of the behaviour. Social learning theory draws heavily on the concept of modelling. This is why Bandura outlined three types of modelling stimuli:

1. Live modelling- a situation where a researcher is demonstrating the desired behaviour to the subjects.
2. Verbal instruction modelling- a situation where a researcher describes the desired behaviour in detail and instructs the participant on how to engage in the behaviour.
3. Symbolic modelling- a situation whereby modelling occurs utilizing the media, including movies, television, computers, internet and radio.

Bandura's four principles of social learning.

From his research, Bandura formulated four principles of social learning theory namely;

1. Attention -We cannot learn if we are not focused on the task.
2. Retention - We learn by internalizing information in our memories.
3. Reproduction - We reproduce previously learned information, skills etc when required.
4. Motivation – We need to be motivated to do anything.

Examples of observational learning in action

1. The student watches the researcher demonstrate the desired behaviour. In this case, playing the piano piece.
2. The student watches the techniques of the researcher demonstrating the desired behaviour.
3. The student watches the movements of the hands of the researcher demonstrating the desired behaviour.
4. The student watches the projected video clip of a professional pianist playing a piece titled "spring" by Antonio Vivaldi.

Methodology

The researcher adopted a survey research design. Nworgu in Esimone (2015) defined a "survey" as a research design by which group of people or item is studied by collecting and analyzing data from only a few people or items considered to represent the entire population" (p. 173). Specifically, data were gathered through the use of the observation method.

Procedures

Using Albert Bandura's three modelling stimuli stated above, the observation took place in three phases. In the first observation, the researcher adopted the "livemodelling" approach. The researcher demonstrated the desired behaviour to the participants by playing a short piano piece titled "spring" by Antonio Vivaldi. As the researcher does that, he also observed their reactions. In the end, the researcher records the result.

In the second observation, "verbal instruction modelling" was used. The researcher describes the desired behaviour/task in detail and instructs the participants on how to engage in the behaviour. In this case, a short piano piece titled "spring" by Antonio Vivaldi was presented to the participants having carefully explained to them how to engage the task.

Spring Antonio Vivaldi

The image shows a musical score for the piece 'Spring' by Antonio Vivaldi. It consists of five systems of music, each with a treble and bass clef. The first system starts with a forte (f) dynamic. The second system starts with a mezzo-piano (mp) dynamic. The third system starts with a forte (f) dynamic. The fourth system starts with a mezzo-piano (mp) dynamic. The fifth system starts with a forte (f) dynamic and includes a ritardando (rit.) marking. The score is in 4/4 time and features a mix of eighth and sixteenth notes, along with rests and chordal accompaniment.

In the third observation, "symbolic modelling" was utilized. Here, modelling occurs using the media. The participants were asked to write down their names on a sheet of paper. Thereafter, the researcher divided them into two groups namely A & B based on how their names appeared on the paper. (Note: The researcher did not consider the intellectual capabilities of the participants concerning piano playing). Below is a table showing how their names appeared on the paper.

S/N	NAME OF STUDENT IN GROUP A	REG NO.	SEX	NAME OF STUDENT IN GROUP A	REG NO.	SEX
1.	Noah, Jimba	17109203	M	Okafor, Sandra I.	17109206	F
2.	Ani, Comfort O.	17109201	F	Enejere, Paul C.	17109163	M
3.	Arua, Chinemeogo J.	17109202	M	Ilo, Augustine O.	17109208	M
4.	Odo, Chioma P.	17109204	F	Nwokporo, Juliana C.	17109210	F
5.	Ugwuagbo, Pius E.	17109207	M	Nnaji, Onyedikachi S.	17109209	M

Shortly after this, the researcher wrote (Yes and No) on two sheets of paper and folded them. One person from each of the two groups was made to pick one from the two folded sheets of paper. Group A picked No while Group B picked Yes. The participants in each of the groups were given

a keyboard (piano). And they were asked to move to their various practising locations. Those participants in Group A were presented with the above piano piece titled "spring" by Antonio Vivaldi but without the musical video. They were asked to play the piece simultaneously. The researcher carefully watched them closely as they attempt to play the piece. The participants were observed by the researcher for about (1hr 30 minutes) and the results were recorded. Similarly, those participants in group B were made to watch a video clip of a professional pianist that is playing the same piece of music repeatedly. Thereafter, the participants were given the piece and were instructed to play the piece of music using the various musical keyboards assigned to them. The researcher keenly observed them for about (1hr 30 minutes) and records the result.

Results

Having carefully observed the subjects in three phases, the results conform with the findings of Albert Bandura. It indicates that human beings are naturally inclined to learn from one another through observation, imitation and modelling. This was seen in the third observation specifically in Group A, where brilliant students have tremendous positive influences on the dull ones. Although they were not provided with a video clip, the dull ones were able to imitate the brilliant ones. The result also reveals that participants in group A (that is, those who did not watch the video clip) took a long time to learn the piece than those participants in group B (that is, those who watched the video clip).

Discussion of the results

From the study, we can see that students do not only imitate each other but also, the teacher. This study indicates that learning could not be explained only through reinforcement but that the presence of others was also an influence. This study reveals that when a student is visually stimulated about a musical content about to be taught, it enables them to respond well and comprehend the learning materials within a short period. This is because students of today expect to be visually stimulated. It is only very few proportions that would respond well to the use of text on its own during music teaching and learning.

Educational implications of social learning theory

Social learning theory has lots of educational implications that could serve as a guide for practising music educators. Some of these implications are as follows;

1. Music educators should be aware that learners can learn in multiple ways. Therefore, they should not glue to one teaching approach.
2. Music educators should also know that learning takes place when the learners are stimulated to learn through any of the sense organs such as sight, taste, touch, smell and hearing.
3. Observational learning helps in increasing knowledge of learners, retention and life skills.
4. Since learning occurs as a result of imitation, it then follows that when a good student is paired with the dull ones during the music teaching and learning, the brilliant ones would always have positive influences on the dull ones.
5. Social learning theory is very suitable for ensemble music studies. The choirmaster just needs to explain to the students or demonstrate to them what to do and grouped them into SATB and allow them to learn from their peers.
6. Music educators should expose students to a variety of other models to enable them to retain the learning materials.
7. Modelling could be applied by music educators to increase and focus learners' attention on a learning experience about to be taught.

Conclusion

Playing the piano is a long time commitment if someone wants to be a good pianist. No matter

what your goals may be, there is a need to spend a good deal of time developing your skills. Piano performance is a skill that can be learned like any other skill. But just like any other skill, it needs to be practised. Where the students fail to practice what has been given to them and where they are not properly guided, some sorts of phobia always emerge during the actual presentation. Therefore, to maximize music instructions, it is assumed that students need to be allowed to develop their capabilities and effective thinking skill as part of their well-rounded education. To develop students that will be able to acquire academic and mental skills, there is a need to go beyond mere teaching in schools hence the need for music educators to incorporate the principles of social learning theory in their teachings. Having carefully observed the subjects in the course of this study, the results conform with the findings of Albert Bandura which indicates that human beings are naturally inclined to learn from one another through observation, imitation and modelling.

Recommendations

Based on the findings of the study, the researcher recommends the followings;

1. Music educators should as a matter of necessity during the teaching-learning process, model the desired behaviour to the students since it has been established that effective learning takes place through imitation of others.
2. Music educators should also adopt symbolic modelling in their teachings where necessary. This makes the learning materials easier and helps the students to retain the learned materials.
3. Government, on the other hand, should also make funds available for the procurement of visually assisted gadgets that could be incorporated during the teaching-learning process to facilitate the learning experiences.

References

- Agbakoba, J. C. (2001). *Theories of mind. A case for interactionism*. Nsukka, Nigeria: University of Nigeria, Press.
- Agu, D. C. C. (2011). Use of Igbo folk music as instructional materials for moral and musical arts education in Igbo culture, Nigeria. *Awka Journal of Research in Music and the Arts (AJRMA)* 8. p. 9-10.
- Bandura, A. (1989). *Social foundations of thought and actions: A social cognitive theory*. Englewood, Cliffs. NJ: Prentice-Hall.
- Chauhan, S. S. (1978). *Advanced educational psychology*: New Delhi; Vikas Pub. House.
- Chukwu, S. K. (2006). The influence of background music on children's learning. *Awka Journal of Research in Music and the Arts, (AJRMA)*. (3), p. 22-23.
- Dale, D. (2006). Population sampling methods for research studies. Available on <http://voices.yahoo.com/population-sampling-methods>.
- DeVos, A. S. (2000). *Research at grassroots: A primer for the caring profession*. Pretoria: Van Schaik.
- Esimone, C. C. (2015). A viable tool in teaching and learning in early childhood education. *Awka Journal of Research in Music and the Arts (AJRMA)*, 11, p. 173-174.
- Idamoyibo, A. A. (2004). Early musical development in children: An advantage for good Musical attitude. *National Conference of Musicological Association of Nigeria*, The University of Ibadan.
- Mays, N. & Pope, C. (2006). *Qualitative research in health care*. London: Blackwell. Music student handbook. Federal College of Education, Eha-Amufu. Enugu. Vitosha Ltd. Okeke, I. N. (2014). Applying Piaget's critical period to music education in Nigeria. A study of selected schools. *Akwa Journal of Research in Music and the Arts (AJRMA)*. 10. p. 53-55.

CHAPTER SIXTEEN

THE ROLES OF THE CHORAL MUSIC DIRECTORS IN THE TEACHING AND LEARNING OF CHORAL MUSIC IN THE THREE SELECTED CHOIRS IN PORT HARCOURT

Precious Adokiye Omuku (PhD)

Abstract

This study assessed the role of choral music directors in teaching and learning choral music in Port Harcourt. The role of music directors seems quite colossal such that they get exhausted or overstressed thereby giving attention to the aspect of their role that requires minimal attention while other aspects that require their utmost attention tend not to get enough of their time. Also, the author sought to know if the academic qualifications of the music directors were also a factor in making them effective in their job roles. This raises concern on what exactly constitutes the role of a music director. To determine the aim of this study, three choral music groups were selected for the study in Port Harcourt, Rivers State. A descriptive survey design was adopted for the study. The population of the study comprised of music directors and choristers from the case study choral music schools. A 4-point Likert scale structured questionnaire was used as a means of data collection. Findings showed that, among the case study music directors, two of them had no music education qualifications while only one had a music education qualification. Also, the music directors had various roles depending on where they functioned. A typical Music director has liturgical, administrative and pedagogical roles. The author concluded that, for a music director to be effective in his role, having a basic education certificate in music education is imperative.

Keywords: Choirs in Port Harcourt, choral music, roles of music directors, teaching and learning.

Introduction

Over the years, man has always searched for facts about music that are yet unknown, questions about music that have remained unanswered and effects or outcomes of music that have not been properly estimated (Mbanugo 2009:123). Different choral teachers have different approaches to choral teaching but all have one objective in mind – to bring out the best in the voices they work on. In teaching choral, the teacher should create an atmosphere of friendliness during classes with the students, this is essential as it affects the way the students receive instructions and directives. An atmosphere devoid of friendliness and kindness hampers choral teaching. Establishing an interest in your students will make them come out of their shells and be themselves and also learn well.

A choral teacher should be able to keep what is unique about an individual voice and still give the student the tools he/she needs to make it better. The teacher should deal with his/her students in the choir as individuals with different backgrounds, exposure and disposition. In line with this, Cranmer (1974) comments thus: "The teaching of singing is a most personal and individual job, and because the whole of singing is done by the singer himself each pupil becomes a separate problem" (p.59).

A choir needs the guidance of a teacher in its learning. Self-learning may not go well with practice like choral. Graves (1954) cited in Ugoo-Onkonkwo (2013) supports the idea of having a teacher to teach singing as he postulates: “Music, the arts and languages cannot be acquired without a teacher, and the role of the teacher is not only to impart information and correct errors but also to record progress, to create enthusiasm and lead the way to the mountain tops.” (p.32).

Following the above postulate, it stands to reason that it is essential to have a choral teacher to teach the students. Singing cannot be learnt from books. Books only give ideas that a choral teacher may use in putting his students through. In choral teaching, the teacher and the taught have their parts to play to make it work. In the words of Henderson (1979:166): It takes many elements in developing a vocal artist. Commitment almost always ranks first, the vocal instrument second, musicianship very near to the first two, and then come personal appearance (charisma), and inner drive.

The role of a music teacher in music teaching cannot be overemphasized. Teachers are important and make a difference. Their role goes well beyond information giving. They have the right and the responsibility to develop a climate in the classroom that supports effective learning. Understanding teaching has presented persistent and formidable challenges to those who have sought to improve the quality of teaching and learning over the years. The quality of teaching is a crucial factor in promoting effective learning in schools. In a bid to develop mature teachers who could demonstrate identifiable competencies as musicians as well as educators, the Music Educators National Conference appointed a commission in 1968 on Teacher education to make recommendations for the improvement of the education of music teachers. In its report, the commission stated that:

The development of music teacher competencies should form the total program of the music teacher training institutions. The demonstration of competence, rather than the passing of the course, should be the deciding factor in certification. This means that proficiency test, practical application of historical, theoretical and stylistic techniques and advanced standing procedures should be employed, that screening procedures for admission to the program should be enforced and that an adequate means of final assessment should be developed and implemented (Abeles, Hoffer & Klotman, 1984).

This commission between 1968 and 1972, not only developed a set of recommendations designed to strengthen the training of individuals preparing to be music educators, but also identified qualities and competencies necessary for such teachers.

Comprehensive Musicianship

According to Heavner (1995), Comprehensive Musicianship through Performance (CMP) is a method of teaching students music that focuses on the relation of musical content towards performance. It is an interdisciplinary approach to music that focuses concern on constituent parts and how they relate to the whole, such as how the musical content area relates to the whole picture of music. The comprehensive musicianship approach brings balance and focuses on the disparate areas of music, allowing students to pursue and explore all aspects of music and their interrelationships (Willoughby, 1990, p. 41). It is a means of promoting musical performance with an understanding to the students. The primary goal of CMP is to develop a total understanding and competency of all areas of music through the integration of performing, creating/composing, conducting, listening to and discussing music. Comprehensive musicianship through performance develops students to be well-rounded musicians. CMP is

useful in harnessing otherwise fragmented knowledge of music that could prevent them from a comprehensive music understanding. This approach can be used by dividing the students into groups. Each group will be assigned different aspects of music performance. Some will create music, while others will source or create accompanying instruments. Others will sing, dance or conduct while some will play the musical instruments. This approach will provide the students with all-around music learning.

Competency-Based Music Teacher Education

Competency-Based Music Teacher Education is a training that requires a music teacher to learn and demonstrate a required body of knowledge, teaching skills and teacher attitudes. Also, called performance-based music teacher education (PBMTE), competency-based music teacher education is an effort to raise the level of quality among the nation's music school teachers. Bowles (2012), explains that Competency-Based Teacher Education (CBTE) can be described as a teacher training program in which there are specific competencies to be acquired with corresponding explicit criteria for assessing these competencies. Citing Arends, Masla and Weber (1971) in Bowles (1973), states that there are three criteria in CBTE, are knowledge, performance and product which are used respectively to assess the teacher's cognitive understandings, his teaching effectiveness. Competency-based teacher education is a teacher preparation program that intends to develop among the teacher's certain specified skills at mastery level. These skills are performed to specific standards under specific conditions. Competency-based teacher education is a vehicle that can provide discernible results. This is a clear response to the public's demand for accountability in education. According to Raven and Stephenson (2001), competency-based teacher education encompasses a combination of knowledge, skills and behaviour utilized to improve performance. In the words of Ekwueme (2006):

Competency-based teacher education is not new. It is indeed an ability to demonstrate the competencies necessary to teach. Because of the unique nature of music, the performing and visual arts, there are specific skills that must be developed. The major step would be to identify the necessary competencies that can contribute towards developing a teacher who will perform as a professional in a musical, creative, knowledgeable and ethical manner. (p. 45).

Over the years, various choirmasters and choir leaders who did not have the opportunity to take courses in Music or Choir management have been in the business of singing, training and coaching young people to sing and perform well. While some school of thought believes that the role of a music director is to teach music, another school of thought believes that the role of the music director goes beyond only teaching music but other activities such as administration and choir management. In this study, the author sampled three choral groups to determine the specific roles these music directors play. Also, the author assessed if the type of academic qualification possessed by each music director contributed to the effectiveness of his role in the choral group.

Methodology

The study adopts a survey approach that involves a triangulated data collection process. It also involved a description of the emerging themes and patterns. As this research study was quantitative, the phenomenological approach to qualitative studies through the administration of in-depth interviews, rehearsal observations and document analysis data generating methodologies was done. Leeds and Ormrod (2005) posit that the purpose of a phenomenological study is to understand experiences from a participant's point of view in his or

her natural setting. In this study, the researcher went to schools, churches and choral rehearsal centres to observe the participant in their natural settings. This is consistent with ethnographic studies as the researcher had to enter into schools, churches to investigate the various pedagogical approaches and the challenges associated with the teaching and learning of choral music.

Area of Study

This research work was carried out in Rivers State.

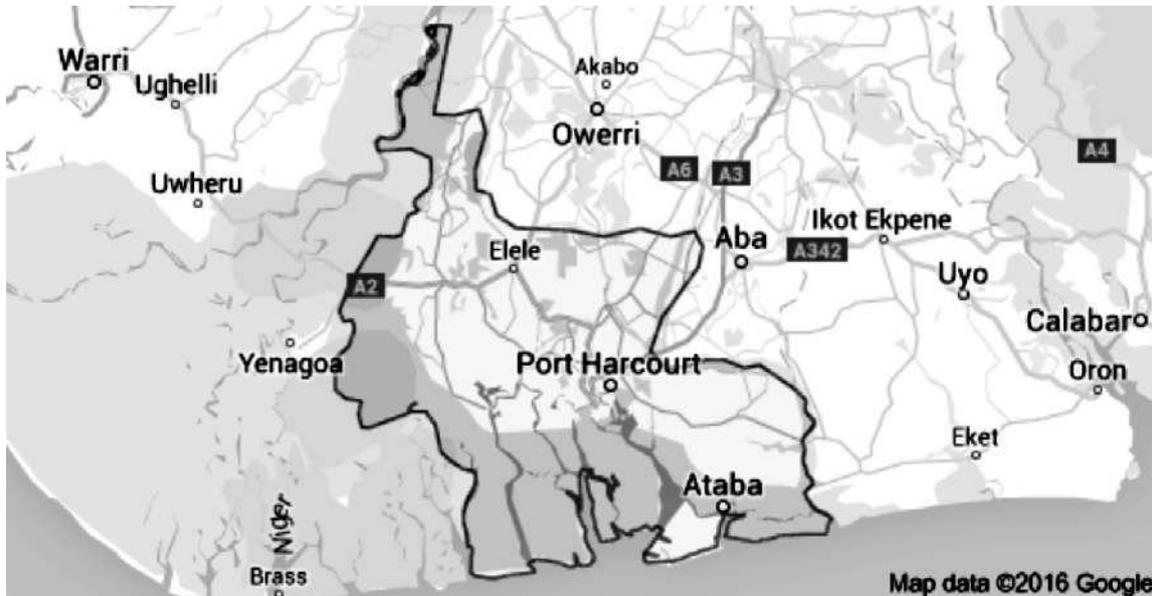


Fig. 1 Showing map of Rivers State

3.3 Population of the study

The population of this study included choral music schools in Port Harcourt, Rivers State. The population comprised of School choirs, church choirs and Choral groups who agreed to engage in the research data gathering process for nine weeks; the approximate time it takes to prepare a concert from beginning to end.

Sample and Sampling Techniques

A purposive sampling technique was adopted for the study. Here three choral music groups were purposefully selected by the researcher based on their pedagogical approaches used in teaching and learning choral music. The three groups in Port Harcourt City were made up of a school, a church choir and a choral group namely:

- University of Port Harcourt Concert Chorus,
- Christ Church Choir and
- Royal Male Choir of Port Harcourt City.

These chosen groups are in Port Harcourt City and are in close proximity to one another. They share similar characteristics in terms of the age group of students, type of music they sing, administration strategies, and choral music teacher recruitment processes. So, from the three participating groups, three choral music teachers were selected through purposive sampling procedures. The teachers that were sampled were both specialists and generalists. Their selection was based on their experience and qualifications as music teachers in their respective groups.

Table 1: A Breakdown of the Total Number of Respondents for the Study

S/N	Selected Univerity	No. Of Choral Music Teachers & Instructors	Total No. of choristers	TOTAL
1.	Christ Church Choir	1	40	41
2.	Royal Male Choir	1	40	41
3.	University of Port Harcourt (UNIPORT) Concert Choir	1	40	41
Grand Total		3	120	123

Instrument of Data Collection

A research questionnaire titled "Questionnaire on Choir Training (QCT)" for music students was used while structured interview questions for an oral interview for the music instructors were designed for the purpose of this study. Copies of the questionnaire were issued to the music students of the different choral groups used for this study. The structured interview questions were used for oral interviews with the music directors.

The structure of the questionnaire for the students had a section for the students to respond to the role of a music director/instructor in their choral group. The section was in the modified Likert fashion on a four (4) point scale ranging from Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD).

Method of Data Analysis

The researcher used both an inductive approach and a qualitative approach to analyse the data. The oral interview was analyzed inductively while the structured questionnaire given to music students (choristers) was analyzed qualitatively.

Results

The choral music directors play significant roles in the teaching and learning of choral music in their various groups. All the choral music directors agreed to have served an administrative role first before serving as a music director. According to Mr. Enitounlyalla, the music director of Royal Male Choir, every music director must understand his choir and attain the basic administrative needs of the choir. Prof. Onyee Nwankpa posited that the music director must be good at what he does to inspire the choir. He must be seen as a role model to the choir in the act of singing. He should be humane and easily accessible by the choir. He should be flexible enough to accept the worst chorister as long as the chorister is enthusiastic about learning choral music. His styles should easily be copied by his choir. Mr Julian Wilcox, the music director of Christ Church added that a music director must carry the affairs of the choir as his first priority to ensure the proper functioning of the choir. He must be willing to accept that weakness of the choir and have the courage to work on improving the weakness of the choir to make it better. Finally, he ended that, you can have the best voices in the choir but without appropriate administration, your choir will not succeed nor even come to the limelight.

On the roles of music director in the teaching and learning of choral music in Nigeria, Prof. Nwankpa has it that his role as a music director goes far beyond just teaching choral music. He is also serving as a role model and a source of inspiration to his students to pursue their music careers; this is very vital. "Setting standards for them to aim at is important to me... he asserts". He is able to achieve this through his vocal modelling and teacher personality which are energetic; he helps build confidence by singing with the students; his teacher behaviours assist in meeting

goals. More so, he places importance on student-centred discovery learning and uses familial mentorship to influence knowledge and action in the classroom. Thus he uses the comprehensive musicianship approach to the choral music programme to help him achieve a role as a music director. He said that if he can help her students discover the talent inherent in them and harness the talent to its full capacity; then his role as a music director has been achieved.

Mr. Julian Wilcox possesses qualities important for effective choral teaching; he is confident, organized, and musically competent. His skills as a pianist and as a singer are strong, which enable him to effectively model and convey musical ideas. He speaks about his role as a music director which involves imparting the right kind of music attitudes in his students. This will go a long way in making them succeed in their music careers. However, he said that he was using a flexible leadership style that encourages the students in his class to share their knowledge of choral music. He continued that shared knowledge encourages teamwork and increases their chances of working together as a team. He added that his role as a music director does not end at teaching them how to sing but helping them to appreciate the importance of teamwork because for them to succeed in real life, they must learn how to work with other human beings effectively and efficiently through shared knowledge and ideas.

More so, first, he sees the student as a person and then as a choral singer. He added that this is a major change in his teaching philosophy. He believes that building confidence first in the person will bring a platform for the music experience to grow successfully. Moreover, seeing the student as a person first gives you an idea of his cultural background which makes you understand him/her. This approach will help you harness the strength in the diversity of your group and thus make your students appreciate the same about themselves... he added. Adding to his role as a music director to his student as a choral singer is to develop a more consistent tone quality, therefore spending much more time with vowel unification.

S/N	ITEMS	SA	A	D	SD
1	Your parent's support for your course has assisted you to a large extent in your academic performance.	4	9	10	27
2	Your academic performance is very poor because you do not have the support of your parents to study music at uniport.	22	11	12	5
3	Your Parents support your decision to study music in the university (uniport)100%	5	-	26	19
4	Your parents do not like you studying music in the university (uniport).	20	20	5	5

In table 2 above, the choristers responded to the roles that their music director play in their choral group. Four (4) items were postulated to measure the roles the music directors/instructors play. All the items tested above the mean criterion mark of 2.50. Thus, it was accepted. Item one determined if the music director/instructor selects a musical objective or concept within a piece and devises an exercise to teach the objective and evaluates whether the objective is met. It had a mean score value of 3.52 which was higher than the criteria mean score mark of 2.50. Item two measured if the music director/instructor ensures that rehearsal plans are presented in a linear fashion and learning in a choral context is sequential. This item had a mean score value of 3.41 which was higher than the criteria mean score mark of 2.50 and it was accepted. Item three ascertained if the music director/instructor ensures proper vocal technique in teaching and learning choral music and it had a mean score value of 3.25 which was higher than the criteria mean score mark of 2.50. Thus was accepted. Item four assessed if the music director/instructor contributes to the growth and improvement of the teaching and learning of choral music and it

had a mean score value of 3.07 which was higher than the criteria mean score mark of 2.50. It was hence accepted.

Findings

On the educational qualifications of the music directors of the music groups, the director of Christ Church, Port Harcourt however does not possess the music academic qualifications to teach choral music. However, he is one of the best among his equals in choral music in Port Harcourt. Mr Julian Wilcox is a native of the Peterside (Ayama) community in Bonny Local Government Area of Rivers State. He attended Model Primary School, Bonny, Bonny National Grammar School, Stella Maris College, Port Harcourt and Rivers State University of Science & Technology, Port Harcourt where he studied Agricultural Engineering. He also holds the prestigious D-NIIT diploma in Computing and its practice. The music director of the Royal Male Choir in an interview session with him agreed not to have had any educational background knowledge in choral music. However, he basically handles the administrative task of the group and employs the services of vocalists to help teach choral music to his choir. However, the director of the University of Port Harcourt Concert Chorus is a refined musicologist. He is a Professor of Music with all his degrees in Music. His first degree was in Music Conducting (Choral and Orchestral). He also holds a Graduate Diploma in Symphonic Band and Wind Ensemble Conducting from the University of Calgary, Canada. He is a specialist in Theory and Composition (M.A., M.Mus., and Ph.D.). He has led many choirs to various music engagements and competitions and he has won several awards and accolades. Hence, in terms of educational qualifications, the music director of the University of Port Harcourt Concert Chorus as well as Our Saviour's Chapel Choir, University of Port Harcourt, was the only music director with the required educational qualifications to teach choral music.

Discussion

On the roles, the music directors had various roles depending on where they functioned. A typical Music director has liturgical, administrative and pedagogical roles but for the purpose of this study, we shall consider and focus only on the pedagogical role of a music director. Music directors must be well-trained in the fundamentals of music, conducting, vocal and choral techniques. Ideally, the director should have a degree in music with a special emphasis on voice or choral conducting. A music director should strive to possess the following attributes: (1) a working knowledge of the fundamentals of music, (2) skill to play a keyboard instrument, (3) a good ear for pitch and rhythm, (4) a good understanding on how to create balance for a choral ensemble, (5) a working knowledge of basic vocal fundamentals and choral techniques, and is able to instruct singers in them, (6) a working knowledge of the rudiments of conducting, including (a) Beat patterns (b) Attacks and releases; Cueing (c) Expressions, (7) a working knowledge of the organ and the ability to help the organist effectively accompany and support the choir during rehearsals and/or performances, (8) a working knowledge of English diction as it applies to choral singing, (9) a working knowledge of psychology, and (10) tact in ensemble management.

Conclusion

The role of a music director is demanding, as such, individuals who occupy such positions should have a good background in music education, administration as well as liturgical skills. Having one or more of these skill sets is still not a guarantee for becoming a successful music director, but it provides the individual with the necessary skills to be effective in carrying out the role function

of a music director. Thus, the author concludes that the above-mentioned skills are key requirements needed by prospective or music directors to be effective and efficient in their role responsibilities.

References

Abeles, H. F., Hoffer, C. R. & Klotman, R. N. (1984). *Foundations of music education*. New York: Schirmer.

Bowles, F. D. (1973). *Competency-based teacher education: The Houston Story*.

Cranmer, A. (1974). *The art of singing*. London: Dennis Dobson.

Ekwueme, C. O. (2006). Process errors and teachers' characteristics as determinants of secondary school student's academic achievements in senior secondary certificate examination in mathematics in Nigeria. Unpublished Doctoral Dissertation, University of Nigeria, Nsukka.

Heavner, T. (1995). An analysis of beginning band method books for principles of comprehensive musicianship. University of Northern Colorado, 1995. Dissertation Abstracts International, 56, 3045A. (University Microfilms No. 95-42099).

Henderson, L. B. (1979). *How to train singers*. New York: Parker.

Leeds, P. D. and Ormrod, E. J. (2005). *Practical research: Planning and design*. New York: McMillan.

Mbanugo, C. E. (2009). The state of research in music in the global village. *Journal of the Association of Nigerian Musicologists (JANIM)* 3(1), 122-123.

Ugoo-Onkonkwo, I. A. (2013). A case study of teaching choral singing in an urban secondary school of Anambra state applying learning theories. *International Journal of Academic Research in Progressive Education and Development*, 2(1), ISSN: 2226-6348.

Willoughby, D. (1990). Comprehensive musicianship. *The Quarterly*, 1(3), 39-44.

Appendix I

Students Questionnaire on the Roles of the Choral Music Directors in the Teaching Instruction: Please tick the column that best applies to you.

Note: SA – Strongly Agree, A – Agree, D – Disagree, SD – Strongly Disagree

S/N	ITEM	SA	A	D	SD
1.	The teacher selects a musical objective or concept within a piece and devises an exercise to teach the objective and evaluates whether the objective is met				
2.	The teacher ensures that rehearsal plans are presented in a linear fashion and learning in a choral context is sequential				
3.	The teacher ensures proper vocal techniques in teaching and learning choral music				
4.	Teacher contributes to the growth and improvement of the teaching and learning of choral music				

CHAPTER SEVENTEEN

ENHANCING THE LEARNING AND TEACHING OF TRUMPET THROUGH SIMPLIFIED APPROACH: A CASE STUDY OF AUSTICA MEMORIAL COLLAGE, NANKA

Samuel Oluchi Nwobi & Ebele V. Ojukwu (PhD)

Abstract

Most students love playing musical instruments and they see it as fun but a majority of these students shy away from choosing trumpet as their choice of an instrument because of the seemingly wrong impression they have that trumpet is very difficult to learn. This can be attributed to the traditional method employed in the teaching and learning of trumpets over the years. Studies have shown that the cognitive abilities of the students grow and expand longer when they study with a simplified method. Through an active and more simplified teaching method that is student-centred, the researchers of this study investigated students' participation in trumpet learning at Austica Memorial Collage, Nanka, Anambra State. This research further adapted a unique method of teaching the trumpet with a dual concept of formal and informal teaching methods. The study also suggested that basic skills and disciplines be adopted towards instrumental music performance. It was found out that when the students understand the fundamentals of playing the trumpet, learning becomes easy thereby giving them self-reliance in trumpet learning. The study recommended that students should always be given time for personal practice and the opportunity to express themselves since this can lead to creativity and improvisation.

Keywords: Trumpet, Simplified method, Teaching and learning, Austica Memorial College, Nanka.

Introduction

The trumpet is an instrument that plays a vital role in music performance but is perceived to be the most difficult to learn because of the method of sound production and the fact that it has only three valves which represent all the 12 musical notes/keys in music. Understanding the trumpet is mathematical unlike other instruments like the woodwinds strings etc. that has all the musical notes/keys on them with easy identification.

The trumpet is trans-gender in the sense that it can be learned and handled professionally by both males and females despite the age limit. The trumpet is a rugged instrument that can also survive outdoor rigours unlike other instruments like the woodwinds that are very fragile with their reeds that are easily affected by some climatic or atmospheric conditions. The fact that the trumpet is a universal instrument cannot be over-emphasised because it can future in both indoor and outdoor performances with orchestral, chamber, gospel bands, Boys Brigade and can also be used by schools etc. From years of experience, it was observed that the wrong impression most people have about playing the trumpet is that it is difficult to find a compendious published method with the combination of fundamentals that will bring down the learning process to the learner's perception. Teaching is based on the perception of the learner; it is the perception of the

learner that determines the method to be applied towards achieving success with the consideration of individual differences based on the type of lips, position of teeth, level of understanding, etc. Morris (1969) concurred to the above that teachers of cornet and trumpet are constantly faced with the problem of discovering diagnostic and prescriptive procedures which might be useful in the teaching-learning situation. To be an effective diagnostician, the teacher must be thoroughly familiar with the techniques used in playing the cornet or trumpet (p.1). The traditional music pedagogy used in schools over the years has tried but has not focused on the usable outcome, especially in some of our Nigerian schools. Onuigbo in Ojukwu and Onuora-Oguno (2016) assert that "if learning is not remembered or made use of, there is no need learning at all because learning involves applicability to life (p.36). Applicability to life is not just to pass an examination but to be developed as a skill. Ojukwu and Onjuora-Oguno further stated that a method of teaching can be considered successful if it results in progress towards a set objective geared towards the promotion of functional education as stated in the National Policy on Education.

The fact that teaching instruments will not just promote functional education, but will also develop musical skills for the child cannot be over-emphasised. In concordance with this fact, Onyedum & Onuora-Oguno (2019) opines that: "performing by playing a musical instrument is an effective way of developing students' musical skills and creativeness that enhance the development of musical understanding" (p.105).

On the same note, Campbell & Scott-Kassner in Onyedum & Onuora-Oguno (2019) summarized it saying:

Making music is equivalent to playing musical instruments. Because musical instruments are an extension of the musical self, when children play, they are often demonstrating what they know and can express musically. To play a musical instrument is to deliver to others ideas that are not easily expressed verbally (106).

The researcher, from experience, discovered that children develop trumpet learning habits when they are fully involved in the learning situation, and to sustain this habit, critical attention should be given to the method or theory used in teaching the trumpet.

Basic Steps Applied in Learning the Trumpet

The trumpet, among other wind instruments, is more difficult, especially in terms of tone production. So it warrants a serious undertaking cognizance of activities starting from the practical playing of the instrument before the rudiments of music. The basic steps the researcher applied has to do with practical than the theoretical method which includes: fundamentals that precede trumpet playing, basic trumpet skills, then knowledge of music rudiments.

Fundamentals That Precedes Trumpet Playing

Nothing is more important than starting correctly. Posture, breathing and hand position should be taught and practised correctly from the beginning. "Practice makes perfect" Whatever we do in the rehearsal room or at home will be what we do in performances.

1. Posture

Marvin, et al. (1986) observed that posture directly affects a trumpet player's prowess because body alignment influences respiratory function; however since each person differs physiologically at the structural level, the ideal standing posture for a trumpet player should be determined on an individual basis.

Good posture while seated

The trumpet player's feet are flat against the floor and his back is straight. He is not leaning against the chair, even though he is seated towards the back (If you are taller, you might need to find a taller chair or you may need to sit more to the front of the chair and your feet more underneath to have proper balance). Notice that the shoulders are relaxed and the neck is not bent. Always keep the head up and looking straight forward, then bring the horn to your face. Some players will need to hold the trumpet at a lower angle because of their dental structure. Arnold Jacobs, the great tuba player and master teacher, has good advice about seated posture. He advises that you should sit in a way that you can stand up immediately. This sounds simple but will probably take some adjustment before you can do it. Try it, and if you have to lean forward before you stand, you do not have it quite right yet. Keep your back off the chair and sit on the front half of the chair.

Good posture while standing

The trumpet player's upper body looks identical to his posture while seated; he does not need to lean back, forward, or tense his neck muscles. Your feet should be slightly less than the shoulder's width apart. Practising while standing up is naturally helpful to healthy air support, as it eliminates the tendency to slouch.

1. Breathing Technique

The purpose of these exercises is to help develop natural and effective breathing habits for excellent brass playing. These exercises are intended to help develop efficiency, coordination and flexibility in your breathing, but not actual physical strength. Donald, C. L. (Internet Source) Opined:

When doing these exercises, breathe fully and think of breathing simultaneously throughout your respiratory system. This means that you should not think of filling from the bottom up or the top-down, but rather simultaneously throughout. Although huge breaths may sometimes appear to be partially regional (i.e. thoracic or abdominal expansion), it is generally not helpful for the brass player to consciously induce regional breathing. It is far better to simply focus on inhaling large quantities of air with good posture and to allow your body to function naturally.
<http://www.iteaonline.org/members/pedagogy/pdfs>

2. Hand Positioning

Good hand position, option 1.

The left hand supports the weight of the trumpet with the index finger. The ring finger is available to extend the third valve slide, and the thumb operates the first valve slide. Players with small hands may choose to place both the ring finger and the pinkie in the third-slide ring to facilitate triggering or in some cases the pinkie alone. Notice that the fingers of the right hand are curved on top of the valves and the pinkie is out of the hook. Most band directors prefer this position for beginning students.

Good hand position, option 2.

In this variation, the right-hand stays the same but the lefthand has moved so that the ring finger and pinky finger grip the valve casings below the third valve slide. The weight of the instrument now rests upon the ring finger of the left hand, which can be preferable for students with large hands.

Basic Trumpet Skills

The trumpet basic skills examined for this study are discussed below and could be demonstrated on the instrument. This section is intended to provide context and justification for each trumpet specific skill included in this study.

1. Embouchure and its effect on tone

An embouchure is something all wind instrument musicians have, whether they know it or not. It is all the physical parts of our face that go into blowing air into our instruments, including our lips, tongue, oral cavity, chin, teeth, etc. All trumpet players use it every time they play, and every single embouchure is unique.

Even though there are no two embouchures alike, proficient trumpet players have common characteristics that give them a mature sound. Some people have a natural great sound the first time they pick up the instrument, but the rest of us have to develop a great tone on our instrument. So how does an intermediate trumpet player get that beautiful sound? The answer is more than just random playing your trumpet, though this will more likely help than not playing at all. The key is to develop your embouchure, just like an athlete works to make his or her body stronger, faster, or quicker. We can train our embouchure with specific exercises to target improvements in flexibility, range, endurance, and our overall tone or sound. Each musician has different strengths and are as for improvement, and these exercises can be tailored to the individual for maximum benefits. [Daniel <https://digitalcommons.usu.edu>] Building the embouchure facilitates Flexibility, Rang, and Endurance. It also facilitates other techniques like buzzing, articulation, tonguing and intonation.

2. Buzzing Mouthpiece

- Ø (Daniel, n.d.) Elaborated on making 'Buzz': All sound is vibration. With the trumpet, the vibration is provided by the lips and the air column. The “buzz” is the sound your lips make which is amplified by the trumpet into a gorgeous sound (with practice). For trumpet players who have been playing for awhile, you can probably already make a good buzz sound. If you feel that you do not have a great sound or would like to see how to improve your tone, there are a few things you can check.
- Ø 1. Start with just the mouth piece, no horn.
- Ø Hold the mouthpiece with your left hand to your face. (One trick to try is to place your pinky finger over half the mouthpiece opening: the resistance makes it feel more like the real horn.)
- Ø Lick your lips, place them together as though you are saying “B” like the beginning of the word "Beautiful." This will tighten the corners of your mouth like you just had a big bite of lemon.
- Ø Place the mouthpiece directly over the centre of your lips. Ideally, this should be where the mouthpiece should go, but not crucial. Put the mouthpiece where you get the strongest buzz!
- Ø Take a deep breath.
- Ø Blow air through the middle of your lips. Use a lot of air! Use your stomach muscles to help push the air out.
- Ø Hold the sound of the buzz steady for as long as you can. From the middle of your lips, you should make a funny buzzing sound, similar to that of letting out the air from a balloon. When you get a buzz going, your lips might itch and tinkle if you are doing it right. Strive for a clear, “fat” tone and a steady sound. Think “ten-pound bumblebee.” Mouthpiece buzzing will strengthen your lips more than almost anything else you can do. <https://digitalcommons.usu.edu>

2. Articulation/Tonguing

The tonguing is one of the most significant exercises that build every trumpeter in so many skills including flexibility. The method of tonguing found in the First Division Book is of the syllable "tu" Weber's explanation in Brookshire (1976) is as follows:

When we start a tone we 'tongue' it unless certain marks indicate otherwise. To tongue a tone on the cornet or trumpet you merely say 'Tu' (or a similar syllable preferred by your teacher) as you start your tone. Teachers differ as to the exact spot for your tongue to touch. Ask your teacher which he prefers. Do not put your tongue between your teeth. Do this (tongue) as you start every tone until we learn otherwise (p.5).

From the years of experience, the researcher has gathered as a trumpeter and trumpet teacher, we don't patronize Weber's idea on tonguing due to the syllable sound used. But one major fact about tonguing is that every tone should be made with the tip of the tongue. On the same note, the Take One series in Brookshire (1976) approaches tonguing through the jazz articulation and they opined that:

The symbol for legato tonguing is 'dah;' the symbol for staccato tonguing is 'dot.' In jazz, you should legato tongue so that the notes are almost tied together. Jazz staccato tonguing is short and snappy. Legato tonguing is away long and smooth. Try to have silence between the 'dot' and the 'dah' (p.6).

I still do not agree with this approach because I think the student will tend to stop the tone with the tongue, using the "dot", the "dit" and their reference to short playing tends to mislead and could develop bad playing habits. I believe that using jazz articulations to teach a beginner is a very bad approach because it contradicts the basic traditional fundamentals of trumpet playing which the student is supposed to first get acquainted with. From the experience and encounters we had with most of our trumpet students, effective tonguing is achieved through the use of air sound instead of the syllable or word sound. This can be achieved using the word "Too" as in the word "took." In most cases, some students can tongue naturally from the beginning, so it will not be necessary to refer to the section of tonguing. The legato and staccato styles are to come later.

3. Intonation

Intonation is the pitch accuracy of a musician or musical instrument. Intonation may be flat, sharp, or both, successively or simultaneously. Tone generation on trumpets is influenced by many parameters. Variation of the played intonation is caused by the instrument, the player, or both. The intonation of the instrument is determined by the mechanical dimensions of the instrument and the mouthpiece. The flowing can go a long way in building every trumpeter's sense of intonation. An internet source added that: "Learn to hear and sing intervals. Since trumpet playing is so similar to singing, you must learn to sing intervals and recognize your pitch. Your vocal tone doesn't have to be nice, but it has to be in tune".

<http://www.brianperkinsmusic.com/wp-content>

Procedure/Method

The following method for teaching the trumpet was actively applied on fifteen (15) students from the class range of JSS 1 to SS 1 classes at Austica Memorial Collage, Nanka. This learning method was preceded by a careful selection of students that are physically sound without any health challenges.

STEP1: Introduction and Anatomy of the Trumpet

These fifteen students were first given orientation on general music including trumpet learning to build their perception and correct the impression they had about the trumpet. After which the researcher brought out the trumpet, and they were asked to draw and label the trumpet. The researcher dismantled the trumpet, then show them how to reassemble it telling them the names of each part, then he went further in telling them recursive measures and care for the trumpet.

STEP2: Embouchure

The students were asked to carry the mouthpiece, with the researcher practically showing them the best positioning of the embouchure, they were asked to make the same clear sound with only the mouthpiece. It took them about three days to get the right positioning thereby producing a good sound.

STEP3: Bussing and related Techniques

At this stage, the Buzzing technique was introduced with different exercises that will help in building the embouchure. The buzzing technique was also used to build the students on other trumpet techniques like articulation/tonguing, long tones and intonation. At the end of this step, the students were expected to use the mouthpiece to play some simple melodies they are familiar with, with the effective application of the techniques mentioned above.

All these techniques were done in high and low tones and the exercises were done with oral counting and stamping the head to easa metronome.

STEP4: Playing the Trumpet

The students were asked to fix the mouthpiece in the trumpet and play the sounds of the open note from lower C to higher C. Then the researcher wrote the scale of Key C major, indicating the fingering. When the students got squinted with the scale of Key C major, short melodies they are familiar with were notated for the musing sol-fa notes.

STEP5: Aural Training and Musicianship

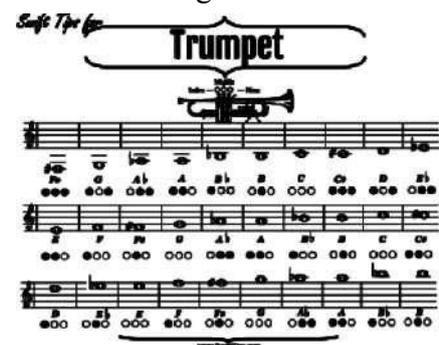
At this stage, for the student to be independent thereby playing all those melodies they are familiar with, on their own without anyone writing the sol-fa notes for them, they need musicianship and aural training. The researcher introduced them to the self-trial and error method of aural training, which gradually trained their ears. The self-trial and error is a process where the students are given short melodies to discover and note down the sol-fa notes on their own. They were also given the trumpet charts which help them in playing other keys.

STEP6: Sight Playing

This is the final stage where the students were introduced to the basic rudiments of the music thereby encouraging them on sight playing.

Below are some exercises the researcher used in teaching them and building on the rudiments of music.

The Trumpet Fingering Chart



TONGUING EXERCISES

Play these exercises tonguing lightly to the root of your upper teeth. Choose a tempo that you can play these six bars on one breath (usually about ≈ 100 bpm).

The image displays ten staves of musical notation, each containing six measures of music. The exercises are designed for tonguing and progress in complexity from top to bottom. The first staff uses quarter notes, while subsequent staves introduce eighth and sixteenth notes, often with slurs and accents to indicate specific tonguing techniques. The notation includes various rhythmic patterns and articulation marks to guide the performer.

Conclusion and Recommendation

I believe that music is not just food for the soul, but the most effective tool to calm troubled hearts by releasing frustration and most times for enjoyment throughout one's life. This approach or method used by the researcher can serve as formal and informal methods of learning the trumpet. One of the main responsibilities of the teacher is to instill in the students that accomplishment comes through hardwork and self-discipline. The fact that to enjoy playing an instrument, one must be proficient enough to be creative thereby making an important contribution in the band or orchestra and also with the ability to feature in any musical context, cannot be over-emphasised. This can also be achieved only through hard work. The major aim of this work is to help develop daily routines structured toward continual development.

The teacher must know more about the students' background and perception towards the instrument he or she wants to learn. The more familiar the teachers become with the student, the better he/she relates and gets motivated. The student should always be given time for personal practice and the opportunity to express themselves, this can lead to creativity and improvisation.

— —

From experience, I have realised that the more interest was shown towards the student as an individual, the more confidence he will place in the teacher. The result should not be dependent on proficiency but on building musicianship and character.

References

- Brookshire, J.E. (1962). *A beginning trumpet method*, M.A. Thesis, Department of Music, Kansas State University, Manhattan, Kansas.
- Brown, J. C. (2015). *Student perceptions of skills learning in undergraduate applied trumpet lessons*. PhD Dissertation, Department of Music, University of Illinois, Urbana.
- Daniel, P. (n.d.). *Brass tone boosters: A guide to a stronger brass embouchure*. muen 5398 ensemble project practical application. American Band College at Sam Houston State University. <https://digitalcommons.usu.edu> (accessed 10/7/2021)
- Donald, C. L. *Breathing exercises for brass players to develop efficiency, flexibility and coordination*. <http://www.iteaonline.org/members/pedagogy/pdf> (accessed 10/7/2021)
- Marvin, A., Andrew, C., Elizabeth, H, Steven, M., Samuel, W., Jere, M. (1986). Effect of Posture on Vital Capacity. *Journal of Applied Physiology* 61, <https://honors.wsu.edu/wp> (accessed 10/7/2021)
- Morris, S.J. (1969). *The teaching of performance techniques for cornet and trumpet*. M.A. Thesis, Department of Music, Utah State University, Logan.
- Ojukwu, E.V & Onuora-Oguno, N.C (2016). Methodological approaches to music arts education aimed at active learning. *Awka Journal of Research in Music and Art (AJRMA)*, (11), 35-50
- Onyedum, O. J. & Onuora-Oguno, N. C. (2019). Basic techniques applied in junior secondary school clarinet teaching: A teacher's perspective. *Awka Journal of Research in Music and Art (AJRMA)*, 13, 103-116
- <https://www.alfred.com/first-division-band-method-part-1>
<http://www.bandworld.org/MagOnline/Issue37/20.pdf>
<https://www.musicforall.org/images/stories/pdf/SSY/2013/Handouts>
<http://www.brianperkinsmusic.com/wp-content/uploads>

— —

CHAPTER EIGHTEEN

THE ROLE OF MUSIC IN NATIONAL DEVELOPMENT

Rowland A. Okoye

Abstract

Human nature is full of sounds of different kinds that appeal to humankind's deepest emotion of love and music is one of these sounds. Suffice it to say that we live in a musical world. There is no gainsaying that music is an essential ingredient of life, especially to common humankind. In as much as the world is changing from modernity to post-modernity as a result of advances in technology, it is for developed nations. There is not yet a developed country in Africa and so from the beginning of life Africa has been blessed with music that gives the people consolation in their poor estate. Therefore as slaves, they carried their music along to foreign land as a contribution to development. The role of music in National development, therefore, is inelastic. In Nigeria, it contributes to the development of human resources, as a means of self-reliance, manpower development and solution, to an extent, to severe unemployment that is a present-day issue. It contributes as well to revenue generation, national development in terms of building infrastructures and national integration. In the examination, the topic is divided into two parts: human resource development and national development. Empirical studies made prove the concept true. Further research on the music industry about development will be a surprise. Its other unique contribution or role is in worshipping and praising God, the creator. In this music has no equal in unifying

Keywords: Human resource development, national development, national integration.

Introduction

There is no doubt that some people today suffer from emotional depression which sometimes may lead to being admitted to hospital. Many years ago there would be a common therapy unrecognized by many people for the same malady. Such therapy my father told me is music. As a child born and brought up in a rural area, every evening especially on a moon day night, except there was a tragedy, people gather at a square, young and old but mostly male, to listen to their music maker. He would use his locally made organ (*ubo*), a calabash bowl with seven bicycle spokes fixed on it to play for them. As he would be manipulating the instrument, he would be singing telling them stories of past events some wars, some of how a wicked wife maltreated her husband and some advice to young men especially, not to live a bad life. A melodious song indeed. "That was many years ago," he said. I grew to observe that this art of his was no mean issue but a great contributor to human and national development. Traditional music as Ekwueme(1983) puts it, thrives in continuity with age-old traditions and practices handed down from generations past.

In examining the role of music, the dual role it plays will be analyzed. The first is its role as a contributor to human resource development. In other words, its contribution to the development of knowledge, skills, capacities, intelligence and so on as well as the provision of employment and entertainment for different people within the society, will be discussed. The second is its role as a contributor to national resources, national building and national integration.

Galindo, (2009), appreciating and expressing the importance of music opines that art and music are basic human functions. Humankind and art cannot function without one another. We have the burning desire to create, whatever it may be and however tiny and grand. The interaction with sound is unavoidable, either to make it or take pleasure in it. People have always found music significant in their lives, whether for enjoyment in listening, the emotional response, performing or creating. This is no different for classical music and contemporary concert music. Both kinds of music have immense worth for our society, he concluded. The importance of music especially in recent times is worth knowing, for days are gone when musicians were not taken seriously in everything. Today I think the impact of music is felt by every human being almost. Many fix it to their handset; most modern cars have music fixed. Radio stations have hours of music, on occasions, music is not missed out, at places of worship, music is needed. Sometimes sickness medicine cannot cure it, music cures it.

Music and Human Resource Development

Human resource development (or manpower development) is a process of widening and deepening the knowledge, skills, capacities and intelligence of the people in a given society. This can also be called human capital development because it entails much investment measured not only in terms of the explicit investment expenditure in the form of fees or money spent by an individual, in addition to foregone earnings to acquire knowledge by a person but also the social expenditure undertaken by the government in building and sustaining the school system and enabling environment that helped to fashion people. In the analysis let us first consider what it takes to acquire knowledge in music.

The word knowledge may not be simple to define though someone may just define it as an understanding of something. Knowledge however is acquired through learning and most times, long learning to be deep and well knowledgeable in something. In pursuit of knowledge, we have today institutions of higher learning running music programmes. These institutions or schools are owned by both government and private individuals and such a programme aims to train people that are interested in music to be well known as to become teachers, lecturers, music practitioners, professionals, performers and what have you. The fact that people spend their money to acquire the knowledge shows that it has economic value and the possessor of the knowledge, hopes to use it to satisfy human wants in return for money or money's worth. If so be the case, knowledge of music is human resource development. Some that have passed out from college of education or university have gained employment as teachers in both private and government schools, some gained employment in the music studio as managers or whatever. Yet some established their music firm. In some places of worship like churches especially Megachurch, the service of a professional music player is required. A professional who knows and can organise both players and instruments for harmonic music Trained musicians with a certificate from recognized institutions are hired on a well meaningful occasion, sometimes, foreigners are hired for a huge amount of money.

Secondly, those who desire to earn living through music but cannot afford the cost of going through formal education can be developed through on the job training. Those who own musical instruments and are hired to perform at occasions like funerals can be consulted to have people as

an apprentice. Such an apprentice who learns informally on the job usually learns more skills than theories and principles. Many local musicians know today to acquire a skill through apprenticeship. One advantage of human resource development through apprenticeship is that it does not cost much when compared with development through formal school. Apart from financial involvement in formal school, shorter time is spent under apprenticeship and, because work may not be coming every day, the apprentice can employ his free time in other things. The group of people that mostly fall under apprenticeship are local or traditional musicians. Knowing the skill is all that is required. A good example of this kind of apprenticeship for perfection is the music of OzoemenaNwansugbe, Obiligbo, Sunny Ade and others.

Thirdly, some crafty people may do it all by themselves. Human resources in music can be developed through the process of self-improvement undertaken by the individuals. This may take the form of private practising through contact with musicians, after watching them, such people will come back and begin to practice using available instruments Late OsitaOsadebe, a well-known musician in one of his numbers said that he did not learn to become a musician, that he was taught by river spirit. In this line of self-thought are village women that form a group of dancers with oneself – improved person leading in song praising people around the vicinity, Before you know it, the dance will be launched and people going to condole relative (s) hire them to accompany them. Furthermore, as the economy deteriorates and unemployment increases, crafty boys form themselves into the group and entertain people at drinking places, especially in the evening, with gong (ogene) music. Sometimes, on favourable days, they go home with a heavy purse. In another development, street beggars use casual music to draw passers-by's attention to themselves for almsgiving.

Fourthly, human resources can be developed through participation in music as part of education. It is common in our schools, mostly in primary, to see school pupils play music in support of marching around and marching into class during morning assembly. Children, as they play the band, may pick an interest and continue as in some institutions like the church, marching band is used for several occasions. This group of musicians known as Ofege was school musicians in their days. Again, at a social religious gathering like military formation, football match, local and international, celebrations like children's day, Independence Day where bands are beaten to the matching steps of the celebrants. In Igbo land, music accompanies a wrestling match that is done in a town.

Achebe (1958) pointed out that in the olden days, drums beat to herald and motivate wrestlers. The whole village turned out on the Ibo men, women and children. They stood round in a huge circle leaving the centre of the playground free. The elders and grandees of the village state on their stools brought there by their young sons or slaves. Okonkwo was among them. All others stood except those who came early enough to secure a place on the few stands which had been built by placing smooth logs on forked pillars. The wrestlers were not there yet and the drummers held the field. There were seven drums and they were arranged according to their sizes in a long wooden basket. Three men beat them with sticks, working feverishly from one drum to another. They were possessed by the spirit of the drums". At least the two teams danced into the circle and the crowd roared and clapped. The drums rose to a frenzy. The people surged forwards. The young men who kept order flew around, waving their palm fronds. Old men nodded to the beat of the drums and remembered the days when they wrestled to its intoxicating rhythm.

Bands and drums are today used by a group of people in uniform to escort corpses, and it costs a lot of money. At the funeral, people play music of different kinds in performance to the funeral either for mourning or the second burial ceremony. Ekwueme, (1973), protrudes that music will

play a major part at funerals be it wake-keeping, the rites of internment, the mourning period or the so-called second burial. From the time of Christianity, gospel bands came into focus in Christian ceremonies, church services and funerals of a member.

Fifthly, music helps in human resource capacity development. Capacity development should be discussed starting with self-reliance. In the words of (Osisioma, 1987), self-reliance entails the maximum utilization of indigenous human and material resource inputs backed by a political will that encourages creativity and innovativeness. It also involves the absence or minimization of unwarranted reliance on foreign resources to the neglect of local alternatives.

The music profession is one of the professions if not the only profession in which human resource capacity can be developed to the point of self-reliance. This is because if desired, the whole instruments can be locally provided; (igba, ogene, ekwe, oyo and oja) with backup songs in the native language telling native stories. It may interest you to know that native musicians cost much to hire especially in a native ceremony like traditional marriage, or the funeral of an old native man of the Ozo cult. Capacity development includes procuring gainful employment as well as being self-employed. Conceptually music might have employed millions of people globally. It is one of the biggest or largest industries today. Apart from human resource capacity development, it will be pertinent to look at human resource intelligence development.

Sixth, music plays no small role in human resource intelligence development. Although intelligence in this aspect is conceptual and relative, when one listens to the composition of native music, the information that abounds, the articulation of words and harmony, one agrees that music develops intelligence. Again, music in the past years, before the advent of the modern storage system, was a source of information storage. It is also used even at present to arouse or spore people into action like going to war or doing strenuous work. Before discussing the second part of the role of music, as the source of national development, let me bring to our knowledge the contribution of the West African people to the development of music. The Bible cannot be disputed in its saying that Jubal was the father of those who play the harp and flute (Gen 4:21). It is indisputable also that the children of Israel used music to worship God from Old Testament time.

However, it seemed that music is part of the life of the West Africans and there is little evidence that music spread from the West African slaves to the Western nations. This is what I want to point out as part of the role of music in human resource development. Farah and Karel (2003), confirmed the sayings of a West African slave (Olaudah), “we are almost a nation of dancers, musicians, and poets”, recalled a West African named OlaudahEquiano. “Every great event ... is celebrated ...with songs and music suited to the occasion.” (Sic). They continued that Equiano's words highlighted the importance of music to everyday life among the varied people of West Africa. They added that musicians won fame for the skill with which they played complicated rhythms on the drum, flutes, whistles, and stringed instruments. People added the sounds of their voices to a rhythm known as a call-and-response pattern. A leader would sing out a short piece of music, and people would sing it back to the beat of a drum. The authors went further and said:

The musical heritage of West African travelled to the Americans aboard European slave ships. To endure the pains of slavery, West Africans kept alive musical patterns that reminded them of their ancestral homelands. Because most West Africans came as labourers, work songs took root first.

The rhythmic patterns of these songs set the pace for repetitious tasks. West African labourers added field hollers- long calls by a worker in which other workers answered back. Outside the fields, enslaved Africans cried out for freedom in religious folk songs known as spirituals. Over hundreds of years, these musical forms came together to create new styles. The blues grew out of the field songs and spirituals of slavery. Ragtime echoed the complicated rhythm of West African music. On these foundations grew yet other styles –Jazz, rock 'n' roll, and rap.

Farah and Karls strongly stress the influence enslaved African music had on foreigners and say that the sounds of West Africa could be heard wherever large enslaved African populations lived in the Americas. On islands in the Caribbean, the beat of bongos, the Conga, the tambour, and other West African drums became the soul of Afro-Caribbean music. Added to the drums were European instruments. Such as the Spanish gutter and a variety of Native American instruments such as the Marimba, Maraca and wooden rhythm sticks called claves. Out of this blend of influences emerged a range of styles as diverse as the Caribbean Islands themselves – reggae, calypso, salsa, and more.

The role of music in human resource development is an international issue. In developed nations, for instance, music is part of youth culture. Not only in developed nations is music part of youth culture but all over the world. Today the rate of youth effect in the music industry is very significant. With the invention of the internet and handset, the modern youth culture either changed or improved. O'Donnell, (1997), lists factors underlying the youth culture/subcultures as greater affluence; increased leisure; mass production/consumption of electrically powered entertainment; and the influence of American culture. Among other things, he opines that mass production/consumption of electrically power entertainment made youth a consumer market for music: “pop”, blues and others. Looking at the analyses so far, it is unarguable that music provides employment and entertainment to a teeming population worldwide, hence proves to be true also that another role of music is as a contributor to National resources, building and integration. This forms the second part of this paper.

The Role of Music as a Contributor to National Development

It is indisputable that music contributes to National Development in various ways. Let us first consider National resources or income. Under national resource, we discuss sources of government revenue that will result in government expenditure on developmental plans. Any nation that would develop her economy, must set up a plan for that purpose. National Development Plan is such a plan in which a nation should work out ways to generate financial resources or revenue for economic development. One of the ways if not the major way government generates revenue is through taxation. By taxation, music contributes a lot of money to the government locally and internationally. With indirect taxes that are levied on goods and services as purchase tax, value-added tax and sales taxes and considering the volume of musical materials in form of a disc, DVD, memory cards, cords, tape recorders, recorded songs and what have you, that are sold and purchased, music contributes significantly to national revenue. On the other hand registration of musical companies, payment of business premises, business permit and other dues, all contributes to government revenues.

Furthermore, music earns government foreign exchange when music produced in one country is consumed in another country. Again as musical instruments are purchased, foreign exchange will also be involved. Sometimes a musician would be hired to perform in another country, all the above provide revenue with the government count on when preparing a budget for a developmental plan. As in revenue resources, music plays role in Nation Development.

Nation Development is a gradual and continuous process anywhere in the world. Development in this sense involves planning and executing new projects and renovating and maintaining already existing ones for sustainability, by federal, state and local governments. The extent development can take place in any nation, will depend mostly on the revenue available, that is to say, spendable money available to the government. In planning for development certain important things must be taken into consideration, such as the source of revenue, population, the present need of the people; income projection, and so on. Nigeria for instance, in her 1946-1956 (ten years) development plan under colonial rule, was done carelessly. Okigbo, P.N.C (1983), commenting on the plan points to two main shortcomings that soon appeared; no one knew for how many people the plan was meant to cater, nor what increment in output was being planned and, therefore, how the future expenses and costs on the projects were to be met.

As said before, national development is a continuous process of building infrastructures like roads, airports, seaports, schools, markets, cities and so on, The saying that “Rome was not built in a day”, can be taken to be a theoretical framework in national development. For this reason, it is planned for periods of five, six and more years. From Okigbo's comment, national development must be for people, therefore the population of the nation must be ascertained by conducting a census and in subsequent years, be projected statistically census being conducted, not only the population of the nation will be ascertained to an extent but population of the labour force, children that will join the labour force in due time and aged that will be cared for. Because of the shortcoming in the 1946-1956 Development plan, (Okigbo) confirmed the 1962-1968 National Development Plan as the “first” development plan of Nigeria.

According to him, “a plan is national if it relates to the country as a whole and has backing sponsorship or authority of the national State. It will thus aim at achieving national targets in a specified time horizon by rational use of resources which will be mobilized nationally”. By the time of the 1962-1968 National Development Plan, the shortcoming of the 1946-1956 plan had been brought under control, hence a more national plan could be put in place. A question to be asked now is from the description and explanation of national development, what is the contribution of music? The answer to this question takes us to the role of music as a contributor to National development, which forms a subpart of the second part of the Role of Music in National Development.

The Role of Music as a Contributor to the National Development

Today, we have in universities and colleges of education department of music and schools of music by individuals, suffice it to say that the importance attached to other fields of study like medicine, law, and so on is the same for music. Therefore in the structure (s) called university, music has a share. That is to say, money is spent on a structure that houses the department of music as other departments. Again road is built for musicians that will travel by road. Health facilities are provided for musicians. Airport and built with the understanding that musicians would travel outside the country and they often travel. Many other infrastructures like telecommunication gadgets, theatres, factories, and hotels, are too numerous to mention. By building structures to accommodate musicians and facilitate the study of music and production and marketing of musical materials, music becomes a contributor to the development of the nation. Another area or aspect of national development in music that plays an improvement role is National integration. Hence it is considered in this paper as the third part of the second division of the Role of Music in National Development.

The Role of Music as a Contributor to National Integration

Nigeria is a country of multi-ethnic groups with different ideologies, history, religion, language

and culture, formed by the British colonialists accidentally, through occupation. Oyebola, Ojelabi and Olaniyan, (1974), narrate that the British occupation of Nigeria in the period 1820-1920 began on a very small scale. It first began along the coast and subsequently went from strength to strength until it had spread all over the country. On the issue of the genesis of Nigeria, Mbanefo, A.C. (1983), explains that before the colonial era the area which constitutes the geographical spread of Nigeria was inhabited by a large number of ethnic groups with different languages, customs and traditions. He stresses that according to the 1952-1953 Census figures, there are about 200 distinct ethnic groups in Nigeria with the largest and politically dominant groups being the Hausa (16 million), Yoruba (10 million) Igbo (7 million) and Fulani (5 million). He adds that it is against this background of heterogeneous groups, the British, for ease of administration and economic gains amalgamated in 1914, the protectorates of Northern and Southern Nigeria under the rule of Lord Lugard.

The presence of the colonist at the centre of the affair might have worked the needed miracle that kept Nigeria together till conflicts ensued. The plain truth is that no society is devoid of division one way or another, either ethnicity, class, race, religion or any other division or separation is bound to exist especially in this modern time. With godly understanding, people of multi-ethnic groups, and different political groups can live and coexist. Ozoemena, (2019) postulates that “the underlying principles of peaceful coexistence include the renunciation of war and the adoption of negotiations as a means of resolving disputes between states, as well as consideration of each other's interest; noninterference in the internal affairs of another state; and recognition of each people's right to choose freely its own socio-economic and political system”. As between states or nations, so is between ethnic groups and religious organizations. What should be added to the principles are integrity, honesty, godliness and non-hypocritical. Nothing brings about disintegration as dishonesty, cunning, hypocrisy, ungodliness, and what have you, in a matter between two or more parties. Most times it looks as if people are more malevolent than benevolent on the issue of human rights in integrating a society than disintegrating. Where does music come in?

The dictionary defines integration as the act of combining or adding parts to make a unified whole. When groups that ought to be one fail to be, things go wrong. Music cannot be underrated as a phenomenon that acts in a human subconscious mind. As a result, conceptually, music is an essential part of existence in Africa as a whole. Africa is known for music as:

(i) Functionality: Ekwueme (1972) postulates that “music is known to play a vital part in the life of the African from the cradle to the grave”. Music in the life of the African and Nigerian in particular functions like blood. This is why one can see a Nigerian carry radio about or fix radio or other musical gadgets in the car, home and place of work. As music that tacks about unity plays, “like one love keep up together by OnyekaOwenu” the hearer while listening and meditating can change the mind of hatred to love and thereby accept and accommodate others.

(ii) Heritage: Before the white man came to Africa, Africans have traditional music they use occasionally. During the war, they use music to integrate themselves as an entity. During the Second World War, Nigerian Army sang a song in the Hausa language, MujeMuje Germanibanza, Italibanza..... All ethnic groups and languages sang in solidarity and they saw themselves as one indivisible body, irrespective of language, religious, or cultural differences.

(iii) A way of education: When reading and writing brought to us by the West were not within reach, our forefathers used music as a means of educating the younger ones. In Igbo land for example in leisure time, elders (s) gather youngsters mostly male folk, free-born, foreigners and

— —

slaves and teach them songs of war, wrestling and comedy.

(iv) Religious Rituals: One if not the most popular religious ritual is music. As most African countries are colonized by foreigners. This made Africa adopt foreign religions among which are Christianity and Islam. Christianity for sure hardly functions without one type of music or the other, if not vocal, it may be instrumental. As Christianity is a universal religion people from all walks of life sometimes worship together rejoicing and glorifying God as one body. In Nigeria, it is common to see people of different languages, different ethnic groups even people of other religions gather in Church services singing and dancing to the melodious sound of instrumental music no matter the prevailing language. The moment is a moment of national integration.

(v) In Funeral Ceremony of Nationalist: When a nationalist dies, the burial and funeral usually draw people from all walks of life. Nothing can integrate people like music be it vocal song or instrumental. Now that professional musicians are available with the Western harmonic system of music their numbers are hardly resisted. Not only at a funeral can there be a crowd of multi-ethnic groups, but in any national ceremony, Whites, Blacks, Igbo, Yoruba, Hausa, integrate during the dance and musical entertainment. In the 1977 Festival of Arts (FESTAC) in Nigeria, music was the most popular and most regarded event that brought people together. People shared emotional feelings.

(vi) In music Jamborees: It is in some places common to organize music jamborees, in which musicians from different parts of the country and the world would gather and showcase their tunes and numbers with a display of professionalism. Such occasions enable musicians of different ethnic groups and languages to get integrated. Today musicians in Nigeria have a registered body known as the Performing Musicians Association of Nigeria (PMAN). With this association, all musicians in Nigeria are bound together as part of National integration.

(vii) Last but not the least, in singing the National Anthem. The National Anthem is a clear National symbol of national unity and integration. As this anthem is sung in Nigerian schools from primary school to tertiary its memory will not easily disappear. One important thing with children's education is that anything taught to a child in musical form is education till death. Again the National Anthem is sung before starting any National ceremony, especially when drummed with the musical instrument the time is never forgotten by the citizens.

Conclusion

Music no doubt has played an important and tremendous role in developing Nigeria as a nation. From traditional music before the coming of the white man to this contemporary modern time music has contributed to human and material development. Music as an occupation for ages has provided employment more than any other occupation not only in Nigeria and Africa but also across the continent of Africa. As slaves, Africans carried along with the music of their ancestral heritage to America and Europe, which spread to those continents before the Afro-Caribbean and Europeans added metal and brass instruments. Apart from human resource development, which employed a teeming population through capacities building, music contributed to revenue generation which promote National development plans and budgetary. It also contributed to National development as it influences the building of a lot of infrastructures including theatres for entertainment that ease tension in the human psyche. It does not end at those mentioned above; it contributes to National integration that is seriously needed in Nigeria and a dozen of countries today.

— —

References

- Achebe, C. (1958). *Things fall apart*. Ibadan: Heinemann Educational Book.
- Ekwueme, L.N. (1983). Nigerian music since independence. In M.O. Kayode and Y.B. Usman (Eds.). *Processing of the National Conference on Nigeria since Independence*, 2, (pp. 320-331). Zaria: Gaskiya Corporation.
- Farah, M.A. & Karls, A.B. (2003). *World history, the human experience*. Ohio: Glencoe McGraw Hill.
- Galindo, G. (2009). The importance of music in our society. www.glibertgalindo.com July 2009.
- Manefo, A.C. (1983). A psychological analysis of the Nigeria civil war: Future implications for unity and nationhood. In T.N. Tamuno (Ed.). *Proceedings of the National Conference of Nigeria since Independence*, 3, (pp. 8-20). Zaria: Gaskiya Corporation.
- O'Donnell, M. (1997). *Introduction to sociology (4th ed.)*. United Kingdom: Thomas Nelson and Sons.
- Okigbo, P.N.C. (1983). Economic planning in Nigeria since 1960. In M.O. Kayode and Y.B. Usman (Ed.). *Processing of the National Conference on Nigeria since Independence*, II, (pp. 57-88). Zaria: Gaskiya Corporation.
- Osioma, B.C. (1987). The role of the accountant in the management of an austere economy. *ASCEA Journal of Business and Economic Studies*, 2 (2), 43-52.
- Oyebola, A., Ojelabi, A Olaniyan, B. (1974). *A textbook of government for West Africa*, Ibadan: Educational Research Institute.
- Ozoemena, F.O. (2019). *Imperativeness of peaceful co-existence*, Lagos. Excellent Publication and Investment.

CHAPTER NINETEEN

MALAPROPISM/THE INTERFERENCE OF MOTHER-TONGUE AMONG THE IGBO SPEAKERS OF ENGLISH LANGUAGE: MUSIC AS A MEDIUM IN ENHANCING POSITIVE TRANSFER OF LEARNING

Mabel Ugochi Okpara (PhD); Olusola Samuel Akintunde
& Ikechi Nwagu

Abstract

This paper investigates the interference of mother-tongue in the pronunciations of some similar English words by some Igbo speakers of English, which Linguists refer to as 'Malapropism'. This is very common among the Igbo indigenes from communities in Aguata, Orumba North and South and Alo in Idemili North of Anambra State, Nigeria. The findings revealed that Igbo Language (L1) interferes with the target communities' spoken English (L2). They substitute the letter L with the letter R and vice versa in words where the letters exist leading to despicable and humiliating comments from their audience. This in addition makes it difficult to decipher what they intend to pass across. The paper also looked at music as an effective medium in enhancing the positive transfer of learning to check this offensive and dehumanizing error. The theoretical framework of this study is based on Edward Thorndike's 'Theory of identical elements', while the research methods employed to elicit the information was survey design including a reading task and creativity.

Keywords: Linguistics, Malapropism, Interference, Language 1 (L1), Language 2 (L2), Transfer of Learning

Introduction

The Igbo belong to the South East geographical zone of Nigeria. The Igbo tribe comprises Abia, Anambra, Enugu, Imo and Ebony States of Nigeria. They are the Igbo speaking states with dialectical differences from one community to the other. To confirm this assertion, Aja, (2016), states that “the Igbo language is spoken by a group of people from Abia, Anambra, Ebonyi, Enugu and Imo states and also some parts of Delta and Rivers States of the Federal Republic of Nigeria” (p. 496).

The English language was inherited by Nigerians from their English Colonial Masters. Despite the age-long use of the English language in Nigeria, the Igbo language has in no small measure affected and still affects their oral English, especially in the pronunciations of words with letters 'L and 'R'. They use these letters interchangeably resulting in wrong pronunciations and alterations in meanings of words associated with the said letters. Such words include 'Road' pronounced, 'Load.' 'Bread' pronounced 'bled'. Odlin (1989) adds, that, 'second language learners and speakers of languages make errors in their language usage, which are evident in speech production, and writing' (p.21).

Languages 1 and 2 (L1 and L 2).

In this study, L1 is regarded as the Igbo language (the inherited / first language) while L2 is the English language (the second/ foreign language). Corder in Mehandran (2010) explains that “when a second language learner is under pressure, the learner borrows or substitutes words from his/her L1 to fill the gap in L2 because to him/her, communication is the learner's primary concern rather than obedience to the rules of the grammar” (p 26). This is exactly the case with the identified Igbo speakers of English in their substitution of the letter 'L with letter R' and vice versa.

Theoretical Framework

Edward Thorndike's Theory of identical elements was used as the framework for this study. According to Thorndike in Alao and Adeniyi (2009), “the theory of identical elements states that it is possible to transfer prior skills and knowledge to recent ones because both experiences are identical (share things in common)” (p. 49). Judging from what has so far been discussed in this paper, it becomes glaring that this theory applies to the substitution of letters L and R in spoken English as observed in Orumba and Aguata Igbo indigenes. This is because both letters are identical in sound e.g. Breast pronounced as 'blest'. It is indeed a tough task to differentiate between identical twins. Even their siblings mistake them for each other.

Oloma in the Igbo language means 'orange'. The target communities refer to it as orange because of the L in oloma, their inherited language (L1). In the same vein, breast (?!) is pronounced as 'blest', rope (elili) is pronounced as 'lope' while prayer (ekpele) is pronounced as 'player'.

Their prior knowledge of the Igbo language (L1) affects their spoken English (L2) which is the crux of the matter. It is worthy of note that each set of words has identical elements but are different concepts, just like identical twins look alike but are two different individuals.

Interference

Interference is the effect prior knowledge has on present knowledge. Lado (1957) asserts that “interference is concerned with the effect which L1 of language learners exerts on the target language which they attempted to acquire. According to Alao and Adeniyi (2009): There are two types of interferences namely:

- (a) Retroactive inhibition: When a person has just acquired a piece of information, the tendency is that the earlier acquired information becomes increasingly difficult to be remembered or even get lost.
- (b) Proactive Inhibition: This is the inability of the individual to remember the present but remembering the previous as a result of interference of the first experience (P. 44).

Jenkins (2009) in line with Lado affirms that "the effect of interference on pronunciation is usually more noticeable and should be given proper attention in classroom pedagogy (p. 18). It is on this premise that the researcher attempted the composition of a song meant to combat this trend in classroom pedagogy as well as in Sunday school lessons. In this study, the researchers' interest is on proactive inhibition where previous knowledge (L1) inhibits the learning of English (L2), as in the case of using letters 'L and R' interchangeably e.g. 'Lord pronounced as 'Rod'. These are two different words with different meanings.

Transfer of learning

In the teaching and learning process, the teacher is expected to set- induce the students by connecting the previous knowledge to the present knowledge. The link between the two helps the learner to develop new skills and knowledge. This is regarded as a transfer of knowledge.

Oladele (1998) states: Transfer of learning is the effect prior learning has on the present. Learning is meaningful when past learning smoothens the progress of something else. For example, if a learned experience refuses to aid the new learning, the goal of the training has ceased to be accomplished (p. 48). This is the case with some Igbo speakers of English where L1 has a negative effect on the study of L2. L1 implies an inherited language or mother-tongue while L2 is the second official/foreign language. Aja (2016) informs that, “transfer of learning is a psychological term used to describe a situation where one learned system influences the learning of a subsequent system (P. 499) Charhman in Alao and Ayodele (2009) Opine that:

Human learning is normally affected by past experience. For instance, the teacher who has taught the students some skills in Mathematics would believe that such skills would be transferred to related subjects like Physics or Accounting (p. 63).

Transfer of learning can be positive or negative. Alao and Adeniyi (2009) state thus:

- (a) Positive transfer is a situation where a previously learned fact aids the understanding of a new task.
- (b) Negative transfer is the type of learning in which prior experience impacts negatively on the new one (p. 48)

In our study, the effect of L1 (Igbo language) on L2 (English language) constituted a negative transfer of learning. This is because previous knowledge of letters 'L' and 'R' in Igbo language inhibits the pronunciation of the words with these two letters in L2 and this is actually the problem of this study. According to Keys (2002), “transfer of learning can be positive or negative, that is, previously learned language can facilitate (positive transfer) or inhibit (negative transfer) the learning of subsequent languages (p. 42).

The Effect of the Substitution of 'L' with 'R'

It has been observed that Orumba/Aguata speakers of the English language substitute 'L' with 'R' in their spoken English and vice versa as shown in the table below. Each set of words below has two different concepts but are pronounced alike as a result of L1 interference with L2. An Orumba/ Aguata speaker of the English language can say:

Sentence 1: Jesus is Rod. Meaning: Jesus is an iron tool called a rod.

Intended sentence: Jesus is Lord (i.e. our Saviour). Here letter 'R' is used instead of the letter 'L' and this has invariably changed the meaning of the sentence.

Sentence 2: I am a lady – meaning: I am a female adult.

Intended sentence: I am ready, which is a state of being prepared for something.

Sentence 3: I have the light to do it.

Meaning: I have the energy from the sun, electric power or lamp etc, to see things and execute a project.

Intended sentence: I have the right to do it

Meaning: I have the authority to execute a project

Sentence 4: I want to buy blade.

Meaning: I want to buy the flat part of a knife or blade (short form for razor blade) i.e. an instrument used for shaving.

Intended sentence: I want to buy bread

Meaning: I want to buy a loaf (baked food made of flour)

Sentence 5: As an adult, you don't need fresh

Meaning: As an adult, you don't need anything unpreserved (but frozen or dried foods)

Intended sentence: As an adult, you don't need flesh.

Meaning: An adult does not require the soft part of meat between the skin and the bone but requires the skin, bone or the inner parts by implication. Sentence 6: There was a flood in Lagos yesterday

Meaning: A large amount of water covered the dry land in Lagos yesterday

Intended sentence: There was fraud in Lagos yesterday

Meaning: People were involved in the crime of making money illegally in Lagos yesterday.

Methodology

1. Interview

The researchers interviewed some Anambra State indigenes who confirmed that the wrong pronunciation of L and R in English is a fact. The interviewees were DrMrs Linda Nkamigbo (a Linguist from Anambra State, and a Linguistic lecturer in UNIZIK, Awka), Professor Agatha Onwuekwe, of the Music Department, UNIZIK, Awka, who is from Aguata in Anambra State, MrsAzukaChukwuma from Onitsha, Anambra State, Miss Bibian Nwamuo from Oko, in Orumba, Anambra State and Mrs Rose Ekehalu from Aguata also in Anambra State. All the interviewees confirmed that the substitution of L with R in spoken English and vice versa is more prevalent among the Orumba, Aguata and Alo indigenes of Anambra State.

2. Reading Task

The researchers travelled to Umunze in Orumba Local Government Area and visited their main market. 60 people they approached in the market (both traders and buyers) served as the population of the study. They trimmed the number down to 20 participants picking only the indigenes of AguataAlo and Orumba, the target communities who served as the sample. To the 20 participants, they engaged them in a reading task in the English language focusing on letters L and R as shown below:

Reading Task (For 20 Orumba, Alo and Aguata Indigenes)

My landlord is a lazy man. He has a radio which he listens to all the time. He is the leader of his home, yet he does not provide for his family. He can neither read nor write, no wonder he is a University Law student dropout. All he does every morning is, arrange his room, he takes his breakfast and leaves. This is a big problem. He greets everybody he meets on the road. When he comes back and you query him, he hits your head with his ruler. He is Mr Right who does not take correction.

Data

Below is the data derived from the reading task in the pronunciations of letters L and R.

Number of participants: 20

Focus: letters L and R

S/N	WORDS	WRONG PRONUNCIATIONS	NUMBER OF WRONG PRONUNCIATIONS	%	NUMBER OF RIGHT PRONUNCIATIONS	%
1	LandLord	Rand Rod	10	50	10	50
2	Lazy	Razy	10	50	10	50
3	Radio	Ladio	20	100	0	0
4	Road	Load	18	90	2	10
5	Leader	Reader	19	95	1	5
6	Read	Lead	17	85	3	15
7	Write	Light	20	100	0	0
8	Arrange	Allange	17	85	3	15
9	Room	Loom	20	100	0	0
10	Breakfast	Blake fast	19	95	1	5
11	Query	Quely	18	90	2	10
12	Ruler	Lula	20	100	0	0
13	Problem	Pbblem	19	95	1	5
14	Right	Light	19	95	1	5
15	Correction	Collection	20	100	0	0
16	Family	Famiry	20	100	0	0
17	Law	Raw	18	90	2	10
18	Drop out	Dlop out	17	85	3	15
19	Listen	Risten	16	80	4	20

Analysis of Data

It can be deduced from the data above that majority of the indigenes of Orumba, Aho and Aguata in Anambra State, Nigeria failed in the pronunciations of words containing L and R. For instance 18 out of the 20 participants pronounced Road as Load, 20(all) pronounced Radio as Ladio, and 17 pronounced Arrange as Allange, 20 (all) pronounced Room as Loom. Few of these participants pronounced the words correctly as shown in the data e.g. 7 of them got the pronunciation of Lazy. 2 of them got the pronunciation of Road. None could pronounce Radio, Room, Ruler and Correction correctly. The data shows that this problem of malapropism needs to be addressed without delay to avoid its continued spread in the affected communities and beyond.

Music as a Precursor/ Cue- Dependence in Promoting Positive Transfer of Learning from L1 to L2

Alao and Adeniyi (2009) state thus:

It is believed that what students see, touch, feel or manipulate will be better remembered than one they are not familiar with. Hence, for a meaningful transfer of learning to take place, the teacher should incorporate exercises that task the various senses of the learner in the learning process (p. 40)

A cue helps in the retention and remembering of learned ideas. Alao and Adeniyi (2009), reveal

that: “To remember a learned idea, an individual needs some cues that will aid it. An individual needs related ideas such as a sentence, a mental picture or mnemonics to remember a fact. Without this, the possibility for a piece of information to go into extinction is there” (p.45).

Music is a powerful cue-dependence that aids learning. In this study, the researchers composed a song meant to be an incorporated exercise to ensure that the various senses of the learners in the learning process are tasked. These include senses of hearing, feeling and touch. This is aimed at correcting the wrong pronunciation of R and L. This song is expected to be rendered with demonstrations/actions for the words that are verbs while the words that are nouns could be expressed through the pictures of the words for assimilation and retrieval to take place effortlessly. For instance, 'Road' can be demonstrated with the picture of a road while 'Run' can be demonstrated with an action of running etc in the song. Alao and Adeniyi (2009) further explain that “when the learners are allowed to take an active part in the teaching-learning activities, they will be able to repeat the task at another time” (p. 46).

It is worthy of note that the 'L' and 'R' song is expected to be performed repeatedly by the learners to enable them to repeat the task at another time to use Alao and Adeniyi's words. This is exactly the reason behind the researchers' plan of burning the song repeatedly on the DVD to fill all available spaces to enable the students to practise alongside this medium as it plays to get used to the right pronunciations. Many parents buy educational DVDs for their children to practise with at home. The demonstration is an active teaching/learning method. Singing songs related to the content of a lesson is a sure way of enhancing a permanent change in the behaviour of the learners who are actually learning.

As the teacher and students add demonstrations to their rendition of the song in connection with the pronunciations of the letter 'R' and 'L', the evidence of learning is obvious in the process. The attention span of children is quite limited but through singing and demonstrations, their attention span is elongated. This is also referred to as a play-way method of teaching.

Conclusion and Recommendation

As we have observed through this study, the effect of mother tongue has in no small measure affected the learning of oral English among the Orumba, Ajo and Aguata Igbo speaking communities in Anambra State. They pronounce letters L and R interchangeably and this results in very offensive spoken English. The researchers through interviews of some Anambra State indigenes and some who are from the affected backgrounds confirmed it. As a result, the researchers engaged the indigenes of the affected communities in a short reading task. The result showed that the majority of the indigenes of the target communities faltered in their readings by substituting the letter L with the letter R and vice versa. Researcher 1 came up with the L R song with the aim of correcting this error and the researchers intend to produce DVD copies in the nearest future for individuals that cannot sight read music scores. This paper suggests that teachers in Orumba and Aguata communities should pay more attention to letters L and R while teaching students from these backgrounds to enable them to pronounce words associated with them correctly. They should also pick copies of the L and R song DVDs to get acquainted with the correct pronunciations and be able to teach the same to children.

References

- Aja, H.N. (2016): Interference among Ohazara speakers of English. *Journal of the Linguistic Association of Nigeria Supplement 2 on Language In History And Society*. (495-500)
- Akinnaso, F. (1991). Toward the development of a multilingual language policy in Nigeria. *Applied Linguistics*, 12(11), 29-61.

-
- Alao, K.O & Adeniyi, W.O. (2009). *Advanced psychology of learning*. Lagos; NOUN.
- Cormier, S.M & Hagman J.D. (1987). *Transfer of learning: Contemporary research and application*. New York: Academic Press.
- Crowl, T.K; Kaminsky, S., Podell, D.M. (1997). *Educational psychology windows on Teaching*. Chicago: Brown and Benchmark Publishers.
- Ellis, R. (2008). *The study of second language acquisition*. Oxford: Oxford university press.
- Hall, G. (2011). *Exploring English language teaching: language in action*. New York: Routledge
- Hui Yan. (2010). The role of L1 transfer on L2 and pedagogical implications/le role du transfert de la LI dans l'acquisition de la L2 et les implications pédagogiques. *Canadian Social Science*, 6 (3), DOI: <http://dx.doi.org/10.3968/j.css.1923669720100603.012>
- James, C. (1998). *Errors in language learning and use. Exploring error analysis*. London: Longman
- Jenkins, J. (2009). *World English: A resource book for students*. New York: Routledge.
- Keys, K. (2002). First language influence on the spoken English of Brazilian students of ELT. *ELT Journal of applied linguistics*, 56, (1), 41-46.
- Lado, R. (1957). *Linguistics across cultures: Applied linguistics for language teachers*. Ann Arbor: University of Michigan Press.
- Mahendran, M. (2010). The influence of first language grammar (L1) on the English language (L2). Writing of Tami school students: A case study from Malaysia. *Journal of Language in India: Strength for Today and Bright Hope for Tomorrow*, 10(4),
- Odlin, F. (1989). *Language transfer cross-linguistic influence in language learning*. Cambridge: Cambridge University Press.
- Oladele, J.O. (1998). *Fundamentals of Educational Psychology*. Yaba: Johns-Lad Publishers

CHAPTER TWENTY

THE ORIGIN AND DEVELOPMENTAL STRATEGIES OF ICT IN THE NIGERIAN EDUCATION SECTOR: THE MUSICOLOGISTS' CUM OTHER SCHOLAR'S VIEWPOINTS

Umeojiaka, David Sopoluchukwu (PhD)

Abstract

There are developments in the Nigerian education sector that indicate some level of Information Communication Technology (ICT) application in schools. The National Policy on Education (the Federal Republic of Nigeria, 2014), recognizes the prominent role of ICTs in the modern world and has integrated ICTs into education in Nigeria. On the above bedrock, this study traced the origin and the developmental strategies of ICT in the Nigerian education sector from the perspectives of musicologists and other scholars. In a bid to tackle the enormous difficulty associated with the traditional face-to-face system of education in Nigeria, the educational authorities deemed it fit the key to the global trend which is the application of computers to studies especially the study of music. Musicologists being very apt to the reigning propensity saw the need to join the moving trend hence they embraced ICT in all aspects of its dealing. This study adopted the survey method which entailed the use of literature materials as a major source of information. As a pilot study, the ideas of various scholars among whom are musicologists were accessed ascertaining their perspectives on the origin and developmental strategies of ICT in the Nigerian educational sector. The findings of the study encourage researchers and musicologists of all levels to continue embracing and advancing ICT approaches that enhance scholarship. The study strongly recommends that the nation's curriculum planners should continue to design curricula that will encourage and emphasize technology-driven education in the 21st century with education course contents that will improve general research in every field of study.

Keywords: Musicologists, ICT, Nigerian education sector, Origin, developmental stages.

Introduction

The study noticed that before the introduction of ICT in Nigeria, many researchers suffered from a lack of available course materials in their various fields of study, especially as regards musicology. On the other hand, some people who had jobs but desired to obtain tertiary institution degrees and further studies had to compete for the few spaces that were offered by the public schools especially institutions of higher learning. Those offered admissions had to apply for study leave as they had to go through the traditional learning system. This kind of further education system was characterized by a limited number of students that could be absorbed each academic year, consequent upon approval for absence from their places of work for the duration of the study. On the other hand, musicologists who are into research found it very difficult to source literature materials in music as well as in solving other musical related problems because of the lack of adequate hard copy course materials in the study of music.

In the aspect of resource persons, the physical absence of music educators on a few occasions and consequent lack of hard copies of research materials made available to musicologists impact negatively on musical studies. Owing to the present economic situation in the country, it is also observed that most contemporary musicologists engage themselves in one form of menial job or the other to enable them to meet up with some educational demands. When the above turn out to be the situation, the need to adopt ICT becomes a sine qua non to aid musicology. Since it is difficult to talk about the place of ICT in education without firstly digging into its root, this study investigated how musicologists and other scholars view the origin and developmental strategies of ICT in the Nigerian educational sector. The research established that the knowledge about the origin and developmental strategies of ICT in Nigeria's educational sector bridged the gap and made for an improved learning situation in Nigeria pointing to the fact that the use of ICT in the study of music is indeed one of the good things that have positively impacted on the nation's educational sector. It is hoped that this study will draw the attention of education administrators to providing necessary infrastructures and ICT facilities in the Nigerian educational sector. It is also hoped that through the findings of the study, musicologists of all levels would be encouraged to develop skills and competencies in information communication technologies. It will also be useful to the curriculum planners in designing curricula that will encourage and emphasize technology-driven education in the 21st century with music education course contents that will improve students' skills and competencies for employability and self-sustainability on graduation.

The Origin of ICT in the Nigerian Education

Sector Okebukola in Umeh (2018) reports:

It should be noted that 2004 was not the first attempt the Nigerian government made to introduce computer education in schools, in 1988; the Nigerian government enacted a policy on computer education. The plan was to establish pilot schools and diffuse computer education innovation first to all secondary schools and then to primary schools. Unfortunately, the project did not take off beyond the distribution and installation of personal computers (p. 19).

The federal government of Nigeria states that government will provide basic infrastructure and training at the primary school level. The junior secondary, computer education has been made a pre-vocational elective and is a vocational elective at the senior secondary school. It is also the intention of the government to provide the necessary infrastructure and training for the integration of ICTs in the secondary school system as well as in the institutions of higher learning. The study carried out by Okebukola concludes that the "computer" is not part of classroom technology in more than 90 per cent of Nigerian public schools. This implies that the chalkboard and textbooks continue to dominate classroom activities in most Nigerian secondary schools. Contributing to the above, Jayeola and Nwoye (2017) say "the enormous benefits of the satellite in global identity and national image projection encouraged Nigeria to launch her first satellite known as –Nigeria Sat 1 in September 2003" (p. 54). In furtherance of the above, the Federal Ministry of Education in Okebukola (2007) states:

In June 2003, at the African Summit of the World Economic Forum held in Durban, South Africa, the New Economic Partnership for African Development (NEPAD) launched the e-schools initiative, intended to equip all African high schools with ICT equipment including computers, radio and television sets, phones and fax machines, communication equipment,

scanners, digital cameras, and copiers, among other things. It is also meant to connect African students to the internet (p. 10).

Buttressing the history of ICT in the Nigerian school system, Olaniyi (2006) contributed by explaining:

In Nigeria, the story of ever-evolving affairs has been the same. The development of more efficient services is now on offer. Calls have also dropped reasonably especially, with the introduction of Voice over Internet Protocol (VOIP) and a review of the interconnectivity rate among operators by NCC. More people are also been empowered with the ability to communicate, within and outside the country. The use of VOIP has benefited the average phone user since routing a call through the Internet attracts less charge unlike the old Public Telephone Switch Network (PTSN). Remote villages, which depended solely on the satellite phone, are now covered by mobile networks leading to cheaper call rates in those areas. In spite of all these enviable achievements, many still see communication as a jamboree and not a necessity. They wonder why they should spend money on communication where there is a stomach to feed, body to cloth and heads to shelter. While many have been restrained by the above factors, the spirit of technophobia has kept some back. This feeling of dislike for technology has led to lower patronage for technology products and services. And if not well addressed may cause a limitation to the expected growth of information in society (pp. 5-6).

Aginam (2006) strengthening the point above explains:

The New Economic Partnership for African Development (NEPAD) capacity-building initiative was to be executed over a ten-year period, with the high school component being completed in the first five years. Three phases were envisaged, with fifteen to twenty countries in each phase. The phases were to be staggered, and an estimated 6100 schools were expected to benefit. The aim of the initiative was to impart ICT skills to young Africans in primary and secondary schools and to harness ICT to improve, enrich, and expand education in African countries. (Available : http://www.vanguardngr.com/2002/feature/technology/tec52709_2006.html. accessed June 16, 2019).

Ajayi (2013) also contributed by saying:

The Nigerian Federal Government has commissioned a Mobile Internet Unit (MIU) operated by the Nigerian National Information Technology Development Agency (NITDA). The MIU is a locally-made bus that has been converted into a mobile training and cyber centre. Its interior has ten workstations, all networked and connected to the internet. The MIU is also equipped with printers, photocopiers, and a number of multimedia facilities. Internet is provided via VSAT with a 1.2m dish mounted on the roof of the bus. It is also equipped with a small electric generator to ensure a regular power supply. The MIU takes the internet to places/areas and various primary

and high schools. The number of buses is so small; however, that most rural areas and schools have not yet been covered (Available: <http://ejd.org/meeting/2003/Ictp/papers/ajayi.pdf>. Accessed June 16, 2019)

This research notes that although efforts have been made to ensure that ICTs are available and used in Nigerian schools especially as it concerns the study of music, the level of uptake is still low. It has been observed by Goshit (2006) that "most schools, both private and government, do not offer ICT training programs." (p. 47). Yusuf and Balogun, (2011) explain "the absence of ICT equipment in most Nigerian institutions of learning as what leads students to resort to cybercafés for internet access... most cybercafé clients in Nigeria are students" (p. 30). Nigeria is a country that has launched its first satellite in 2003 and has benefited a lot from it. Among the dividends of the satellite is the availability of ICT facilities in education. Music as a course of study in Nigeria directly benefits from various electronic gadgets that aid musical studies. Among these gadgets is the compact disc read-only memory (CD-ROM). This device is capable of storing music data such as audio, video – visual and literary documentation on all aspects of music. The stored information on the above-listed devices could be spread for universal consumption and can be decoded on the screen of the computer for academic purposes across the world. Recording in stripes, tapes or compact discs which have been enhanced in recent time, in no small measure, have had great positive effects on the music and movie businesses. The emergence of the above has brought diversities of regional musical practices in quality and handy packages to the doorsteps of millions of homes, distance notwithstanding. In the past, the very bulky analogue recording was in trend but the current digital recording process has taken over making both academics and commercial usage easy. In the new music industry, highly polished output, low manpower demand and less stress characterize the recording process. Advertisements are now made easy through the radio, television, the internet and even social media. Scholastically, they form part of the developmental strategy that the study under review has greatly made researchers benefit from.

Concept of ICT and its involvement in the Nigerian Education Sector

The Federal Republic of Nigeria (FRN, 2014) in the National Policy on Education presented ICT as "any equipment or interconnected system of equipment that is used in the automatic acquisition, storage, manipulation, management, control, display, switching and transmission of information" (p. 39). ICT in this particular study is the collection, retrieval, use, storage and communication of information using computers and microelectronic systems. These definitions are so inclusive that they accommodate radio, television and films. Though, according to Okworo (2008), "the collective and rigid nature of learning and the passive nature of learning associated with the use of radio, television and film do not contribute any innovative changes to traditional methods in the education system" (p. 28). Therefore, the ICT focus of this study is that which has the capacity of providing higher interaction potentials for users to develop their individual, intellectual and creative ability. In musicology, ICT does this through the simultaneous use of audio, text, multicolour images, graphic motion, Sibelius and Finale, etc. with computers and the internet playing the major role.

Developmental Strategies of ICT in the Nigerian Education Sector

Having understood the concept of ICT in the Nigerian education sector, it will be appropriate to look at how Nigeria as a country, and society, have progressed, in assimilating this ever-evolving culture into the keystone of its educational affairs. People, being sceptical over new inventions has been an age-long omen. The attitude of Nigerians towards embracing ICT in education is not anything different from how they react to other new inventions. Tracing the history of adapting ICT to the Nigerian educational system, Olaniyi (2006) explains:

The key players in Nigeria in the development of ICT are the Nigerian Communication Commission(NCC) and National Space Research and Development Agency(NASRDA), the private telecommunication companies/firms like MTN, Globacom, Vmobile. The challenges posed to the Nigeria Communication Commission in 2001 of which some had been met while some had not seen the light of the day...(p. 9).

Having the above point in mind, this paper sees Nigeria as paying lip service to fully developing ICT related services to education because the necessary facilities needed for maximum output of computers in education have not been provided by the education authorities, considering the number of years which have gone by since the introduction of ICT to the Nigerian education sector. Special fields of studies like music and other sensitive disciplines lack the required attention in providing the necessary facilities for research. Since education in Nigeria has been acquired through the traditional method i.e. the face-to-face approach in the past, the urgent need to fully integrate ICT into our educational system is a necessity. With the advent of Information and Communication Technology, computer-assisted instruction in Nigeria should now be widely adopted. There has been a tremendous gain in the nation's educational sector following the introduction of ICT to the nation's education sector. Today, all levels in the nation's educational sector use ICT to complement the face-to-face system of learning. Due to the huge benefits of this trend, both private and public institutions clamour for its adaptation. Based on the above fact, this paper sees the need to throw light on how scholars view the use of ICT in both public and private schools in Nigeria.

ICT in Public and Private Education Sectors

Despite the advantages associated with the use of ICT in education, especially as regards musicology, scholars have argued that school type can also be a determinant factor in the use of ICT. Research has shown that in these two groups, in different parts of the world, private schools have been more favoured than public schools in the use of ICT. Umeh (2018) explains “a study by The National Survey on Computer Education in the Philippines reports that the number of computers owned by private schools is twice as much as what a public school could afford” (p. 89). In Thika, Kenya, a similar study by Nchunge, David, Maurice and Wawweru(2013) supports the above view by reporting:

Private schools are far better than their counterparts in terms of internet connectivity and the existence of ICT policy/guidelines. Differential performances have also been reported based on school type, that is, private versus public schools. The 1996 and 2003 assessments of learning achievement in the core school subjects revealed that pupils who attended private schools scored higher in tests that measured achievements in numeracy, literacy and life skills (p. 142).

Narrowing the above point down to the Nigerian education sector, Olatokun and Folaranmi (2008) concurred by saying:

Private secondary schools have and use ICT more than their public-school counterparts in their operations but the computer was the only ICT facility common in the public schools. Also, the use of computer-aided instruction software was not widespread in public schools. Findings equally revealed that private secondary schools increase their ICT use by buying more ICT equipment and permitting free access to them like their public-school

counterparts that depend solely on the government for the supply of ICT equipment. Constraints such as erratic power supply, high cost of ICT facilities, improper training of ICT personnel among others were identified as the factors militating against the adoption and ICT use in the schools.

Accessed 9th January 2020 from

<https://www.ajol.info/index.php/ict/article/view/32000>

The above discovery has proven the preference of Nigerian parents for private schools over public ones. The general belief that privately owned schools are better equipped than public schools has eaten deep into the fabrics of the citizens' subconscious minds, especially among music scholars. The belief that private schools are better equipped seems to underscore parents' preference for private schools whether primary, secondary or higher education. Taking the secondary school as an example, research findings on the influences of facilities in private and public secondary schools on the use of ICT are controversial. With respect to students' academic performances, Keengwee (2008) found out that "the type of school, classified as public or private did not make any difference on students' academic performance." (p. 134).

However, Ajayi (2013) found out that school type makes a difference in students' academic performances as regards the use of ICT in education. (p. 76). In addition, Falack and Woessmann (2015) reiterated that the type of schools, (single-sex or mixed, private or public) has an effect on the academic performances of students in science subjects (p. 78). This paper completely agrees with the ideas raised by the above-mentioned authors in that the bureaucratic process involved in getting approval from the government to equip the public institutions, especially with ICT facilities many times deter the infrastructural development cum research out comes academic in Nigerian education sectors. Subsequent to the above, this study will be incomplete without discussing the use of modern technologies and their advantages to the study of music, especially as it concerns research in music.

The Use of Modern Technologies and their Advantages in Musicology

In order to make use of technology in musicology effectively, musicologists' attitudes towards technology need to be positive and both music educators and students also need to be trained in using modern technologies in the study of music. Ndibalema (2014) states that "teachers clearly must act as the change agent in the relationship between technology and the students." (p. 13). Having the above assertion in mind, the study makes a case for all musicologists of the contemporary time to see the need to develop good attitudes toward ICT which in turn will make for a positive outcome in the nation's musicology. Onuora-Oguno (2015) says "...the most important development in the electronic media is the use of ICT...there is the need for music scholars and the student alike to have basic computer courses... (p. 130). This paper recognizes basic computer courses as something that will pave way for the needed globalization in music pedagogy and musicology at large. Affirming the advancement of agents of globalization as part of the advantages in musical studies, Jayeola and Nwonye (2017) opine:

In this generation, many think globalization actually began in this century, but that is very far from the truth. Globalization has been on for centuries. The agents of globalization today are essentially almost the same as agents of globalization work faster on a large scale today. Instead of communicating by telegraph between stations, we communicate by internet or telephone directly with one another. Instead of having trade or migration that goes by sailing ship, we now use aeroplanes or much larger and faster ships than in time past. Our mass culture is disseminated across many countries very quickly through movies, television and the internet (p. 54).

As against the previous ways of accessing learning in music studies which used to be scholars carrying bulky volumes of resource materials, today a large volume of literature materials in music and that of the related disciplines could be saved using modern electronic devices thereby making the accessibility of allied literature available and handy. Researchers who are lazy going through a great volume of notes or textbooks can now easily type in a particular topic they want and the electronic system will immediately make the topic and its content available in a twinkle of eyes. ICT aids music scholars to be in time with music and current with global trends. Effective Information and Communication Technology (ICT) being witnessed in this 21st century makes musicology most effective and efficient. In this case, articles, online publications, soundtracks as well as motion pictures could be made available and easily accessed via the net while conducting research in music. Musicologists and other scholars cannot fully be engaged in computer studies without being grounded in their knowledge of ICT. Based on the above, this study discusses the attitudes of scholars to ICT.

Attitudes of Scholars to ICT

To successfully initiate and implement educational technology in Nigeria depends strongly on scholars' support and attitudes. Keengwe and Onchwari (2008) explain that 'among the factors that influence successful integration of ICT into teaching are teachers' attitudes and beliefs towards technology' (p. 650). Korte and Husing (2007) posit that 'a majority of teachers perceive ICT to offer advantages to classroom learning but many also struggle to see specific benefits and methods for use. A number of studies have identified these contrasting perceptions from teachers' (p. 7). Narrowing this down to the conventional classroom, teachers, music teachers inclusive, have varying perceptions about their effectiveness when using ICT in the classroom which can subsequently impact how much they use technologies in the classroom. For example, Gulbahar and Guyen (2008) testify that "teachers in the UK reported high levels of self-rated effectiveness, but teachers in a Turkish study felt much less confident about their technology skills and usage in the classroom" (p. 37). Sang, Vallcker, Braak, and Tondeur (2010) say "positive computer attitudes are expected to foster computer integration in the classroom" (p. 103). According to Woodrow in Umeokana (2017), "for successful transformation in educational practice, users need to develop positive attitudes toward the innovation...teachers' attitudes toward computer technologies are also related to teachers' computer competence" (p. 67).

Findings on Musicologists cum other Scholars' Viewpoints on ICT

This includes the awareness and skills required for using particular technologies in teaching-learning activities. Mishra and Koehler in Umeokana (2017) state 'technology is constantly developing and changing, hence, "Technological Knowledge" (TK) which involves the skills for learning and adapting to new technologies should be ready for transforming too' (p. 59). Concurring with the above view, Obakhume (2011) states "on teachers' competence, teachers in Nigerian schools are not competent in basic computer operation and in the use of generic software" (p. 52). It is pertinent to point out here that the music teacher is not excluded in the above discovery. In his own contribution, Yusuf, (2005) says "although teachers have a positive attitude towards the use of computers in Nigerian schools, findings reveal a low level of ICT penetration in the Nigerian school system" (p. 320). Adedeji (2004) "acknowledged the need for music scholars to look into the area of Wide Area Network (WAN) and Local Area Network (LAN). The use of the World Wide Web (www) has facilitated research tremendously in breaking new grounds instead of making use of obsolete materials which ensure a vicious circle movement" (p. 5). Nwamara (2006) found out that "Nigerian musicologists are yet to arrive in the area of proper and maximal utilization of Computer Technology in fulfilling their social commitment" (p. 135). Onuora-Oguno (2015) discovers "for the Nigerian musician to remain a relevant pawn in a technologically growing society, the curriculum of music learning in Nigeria

must be revised to accommodate basic computer courses” (p. 9). Ofuani (2015) emphasized, "computer as a medium of composition has come to stay...modern Nigeria composers must begin to appreciate, learn and use the computer as a medium of composition through notational programs like Sibelius and Finale" (p. 72).

Upholding the above views, Becta (2004) opines:

Teachers who do consider themselves well skilled in using ICT feel anxious about using it in front of a class of children who perhaps know more than they do. Music teachers were reported to be afraid of entering the classroom with limited knowledge of the use of ICT. Sourced 6th April 2018 from <http://WWW.emergingtechnologies.becta.org.uk>

Writing on technological pedagogical knowledge, Mishra and Koehler (2006) state that “Technological Pedagogical Knowledge (TPK) is the knowledge of the various technologies which can be integrated and used in educational setting... a teacher should be aware of how learning might be changed by the help of using particular technology” (p. 1017). In his own finding, Cox (2008) explains:

Technological Pedagogical Knowledge (TPK) is the "element that may be used in an equivalent pedagogical context, including the affordances and constraints of those technologies, and how those technologies influence or are influenced by the teacher's pedagogical strategies and student learning" (p. 45).

Concurring with the above view, Kivanc (2011) opines "being aware of the technology, knowing how to use it and understanding the purpose for doing it in the context of the specific subject matter are very important for a teacher" (p. 37). According to Mishra and Koehler (2006), "technology has got a lot of potentials and a teacher with a good Technological Content Knowledge (TCK) should understand this potential of a specific technology for his/her particular subject area" (p. 1018). This paper is therefore optimistic that musicologists' skills in ICT will go a long way in advancing music pedagogy.

Conclusion

This study synonymously interchanged Information Communication Technology (ICT) with computer application to studies. It is a process that provides the link between levels of scholars and enabled information, instruction and decision to be conveyed from their point of origin to all those who need to be informed, that is, the researchers especially musicologists. In this study, scholars especially musicologists were exposed to the origin and developmental strategies of ICT studies. The urgent need for them to show a disposition to the use of computers so that they will have the right attitude towards the use of ICT in learning was established. The paper expatiated the necessity of computers in education which opens a new area of knowledge and offers a tool that has the potential to change some of the existing educational methods and classroom environment. The government is the key to the effective exploitation of these resources in the nation's educational system was challenged to rise up to the occasion of doing the needful in accomplishing the required goals in the nation's education sector. This is because the use of computers in the system is like using instructional aids which bring about enrichment in the level of knowledge acquisition in our modern research.

From the result of the study, it is clear that ICT facilitates studies significantly as well as improves musicology and the learning process in general.

Recommendations

1. This study recommends that the Nigerian education sector should provide functional ICT facilities that would enhance research in music and other disciplines.
2. Adequate training on the use of ICT devices to enhance research in music should be provided by managers of the nation's educational sector.
3. Adequate power supply should be provided in the country to stimulate the use of electronic devices for research.
4. The Nigerian educational authorities should enter into contracts with internet service providers such as MTN, Airtel, Etisalat and Glo so that they can have reliable internet services for a scholarship.
5. Public libraries and school libraries should upgrade their websites or launch websites that researchers can use to disseminate or access information. Such websites should enable scholars to be updated with modern ICT facilities that will regularly enhance their studies.

References

- Adedeji, F. (2004). Computerizing and networking music education in Nigerian tertiary institutions. *Awka Journal of Research in Music and the Arts*, 2, 1-9.
- Aginam, E. (2006). NEPAD scores students' ICT education in Africa low. *Vanguard*. Available: <http://www.vanguardngr.com/articles/2002/feature/technology/tec527092006.html>. Accessed, 23rd August 2020
- Ajayi, O. A. & Osoko, I.V. (2013). Effect of practical assisted instructional strategy on students' achievement in biology. *Journal of Resourcefulness and Distinction*, 6(1), 17-32.
- Becta, K. A. (2004). Barriers to successful integration of ICT in teaching and learning environment: *A review of literature*. Retrieved on 6th April 2018 from www.ejmste.com
- Cox, S. (2008). *A conceptual analysis of technological pedagogical content knowledge*. Unpublished Doctoral Dissertation, Brigham Young University, Provo.s
- Falack, O., Mang; C. & Woessmann, L. (2015). Virtually no effect? Different uses of classroom computers and their effects on students' achievements.
- Federal Republic of Nigeria (2014). *National policy on education*. Lagos: NERDC Press.
- Federal Republic of Nigeria (2014). *Government in action*. Assessed 15th August, 2019 from: www.nigeriafirst.org/articles_2090.shtml
- Goshit, T. (2006). *Nigeria's need for ICT: SP. 259 technology and policy in Africa*. Assessed 14th July 2019 from <http://ocw.mit.edu/NR/rdonlyres/special-programs/SP-259spring-2006/891209EE-E63B-4617-BA9D-7635c754b/0/goshit.pdf>
- Jayeola, F. A. & Nwoye G. R. (2017). Compositional practice in Nigerian music education; emerging issues and challenges. *Journal of Nigerian Music Education*, 9, 54-70.
- Korte, W. B. and Husing, T. (2007). Benchmarking access and use of ICT in European schools Results from headteacher and classroom surveys in 27 European countries. *E-learning Papers*, 29(10), 1-61T.
- Mishra, P. & Koechler, M. J. (2006). Technology pedagogical content a new framework for teacher knowledge. *Teacher College Record*, 108(6), 1017- 1054.
- Nchunge, M., David, S., Maurice, M. & Waweru. (2013). Assessment of ICT infrastructure on ICT adoption in educational institutions: A descriptive survey of secondary schools in Kiambu County Kenya. *Journal of Computer Science & Information Technology*, 1(1), 32-45.
- Ndibalema, (2014). Teachers' attitudes towards the use of information and communication

— —

-
- technology (ICT) as a pedagogical tool in secondary school in Tanzania: the case of Kondo District, *International Journal of Education and Research*, 1-16.
- Nwamara, A. O. (2006). Fulfilling social commitment through the employment of computer technology in Nigeria. The musicologist's perspective. *Nigeria Musicology Journal*, 2, 124-136.
- Obakhume, A. A. (2011). Assessment of school teachers' use of information and communication technology (ICT) in Oyo metropolis of Nigeria. *Journal of Educational and Social Research* 1(5), 51-83.
- Okebukola, P. A. O. (2007). *Practical handbook on international media*. (2nd ed.): Ilorin Graphcom Publishers
- Okworo, G. S. (2008). *Effect of teaching strategies in secondary school students' achievement and retention in Christian religious knowledge*. Unpublished Ph.D Thesis, Uyo.
- Olakulehin, F.K. (2007). Information and communication technologies in teachers training and professional's development in Nigeria, *Turkish Journal of Distance Education (TUJDE)*, 8 (1), 133-142.
- Olaniyi. S. S. (2006). *E-learning Technology: The Nigerian Experience*. A paper presented at the Shape the Change XXIII FIG Congress Munich Germany, October 8-13, 2006.
- Ofuani, S. (2015). The contemporary Nigeria art music composers' challenges and prospects. *Awka Journal of Research in Music and the Arts (AJRMA)* 11, 52-79.
- Osinem, E. C. & Nwoji, U. I. (2005). *Students' industrial work experience in Nigeria: Concepts, principles and practices*. Enugu: Cheston Agency
- Onuorah – Oguno N. C. (2015) Honing the entrepreneurial skills of the Nigeria Youth for Social Stability the music option. *Journal of Nigerian Music Education* 7, 127- 132.
- Onuora – Oguno, N.C (2017). Emerging issues in African music academia. The Nigerian experience. *Journal of Nigerian Music Education*, 9, 1-6
- Sang, G., Valcke, M., Braak, J. V. & Tondeur, J. (2010). Student teachers' thinking processes and ICT integration. *Predictors of Prospective Teaching Behaviors with Educational Technology, Computers and Education*, 54(1) 103-112.
- Umeh F.C. (2018). *Teachers' knowledge, skills and attitudes to ICT and student's achievement in biology at senior secondary schools in Anambra State*. Unpublished master's degree thesis. University of Ibadan, Ibadan.
- Umeokana, C. I (2017). *Personal and institutional factors as predictors of teachers' application of information & communication technology in teaching chemistry in senior secondary schools*. Unpublished master's degree thesis. University of Ibadan
- Yusuf, M. O. & Balogun, M. R. (2011). Student- teachers' competence and attitude towards information and communication technology: A case study in a Nigerian University. *Contemporary Educational Technology. Nigeria Journal of Computer Literacy (NJCL)*, 18-36.
- Yusuf, M. O. (2005). Information and communication technology and education: Analyzing the Nigerian national policy for information technology. *International Educational Journal* 6 (3) 316-321.

— —

SECTION C
MUSIC, LAW AND POLITICS

— —

CHAPTER TWENTY-ONE

MUSIC LAW AND THE IMPACT OF INTELLECTUAL PROPERTY RIGHTS ON THE MUSIC INDUSTRY

Tochukwu Onyiuke

Abstract

Artistic work like a written paper, musical note, a song or piece of music etc., are products of the intellect and therefore referred to as intellectual properties. Intellectual properties, as a consequence of their intangible nature, are more susceptible to theft and illegal acquisition. Essentially, creators of musical works need some form of right and protection to prevent unauthorized persons from illegally acquiring their intellectual assets and this is frequently referred to as Intellectual Property Rights. To a fair extent, copyright law has been developed and established in Nigeria. Nonetheless, the strategies that have been installed to ensure its effective implementation and the opportunities provided for the copyright owners to maximize their rights are in question. The main objective of this article is to explain the basic concept of Intellectual Property as a form of protection for intellectual property-owners which invariably will encourage the spirit of creativity and productivity in the music industry; it also looks at the philosophical structure in which music law and intellectual property rights coalesce in Nigeria's music industry today to enhance the protection which the law purports to afford the owners or authors of copyrighted works in the music industry and touches on case law and empirical studies on this subject done by different authors in the past. Finally, the article gives an overview of the activities of the Nigerian Copyright Commission and submit recommendations for an effective administration of copyright laws in Nigeria.

Keywords: Music Industry; Intellectual Property; Copyright.

Introduction

The fact that Nigeria is naturally social and festive means that Nigerian music is heard openly at celebratory social gatherings, stores, barbershops, betting/games centres, radio stations etc. Music constitutes an essential part of many cultural and social activities. It is the expression of thoughts and the imagination of ideas that may be expressed in words, in form or sound. The music industry appears to be the most broadly practised and most accessible of all the arts in the entertainment industry.(1) It is a truism that the greatest heritage of a nation remains the creativity of its citizens, and therefore one of the primary functions of law is to protect the ingenuity, resourcefulness and innovation of the citizenry.(2) Thus, the dictum of Belgore J. in *OladipoYemitan v. The Daily Times Nigeria Ltd* (3) is very apt when he said that: “The right of a

* Partner, Accendo-law (Barristers & Solicitors), Lekki Phase 1, Lagos, Nigeria.

(1) Ojukwu, E.V.; Onyiuke, Y.S.; Esimone, C.C. (2015). *Intellectual property rights enforcement in Nigeria: A prop for Music Industry*.

Last accessed on September 14, 2021, from

https://www.researchgate.net/publication/311483914_Intellectual_Property_Rights_Enforcement_In_Nigeria_A_Prop_For_Music_Industry

(2) Faga, H. P. LL.M, Ngozi, Ole LL.B, (2010), *Limits of copyright protection in contemporary Nigeria: re-examining the relevance of the Nigerian copyright act in today's digital and computer age*. Ebony State University, Abakaliki, Ebonyi State.

(3) [1980] FHC (Federal High Court Reports) 186 at 190

man to that which he had originally made is an incorporeal right and must be protected". The music industry, much like any other institution of its kind, comprises individuals through which it operates. Its products are the works of human intelligence and the author of work exercises the right to control the use of such works to the exclusion of others. Thus, the erudite jurist Ogbuinya, J.C.A. had this to say: "It is unconscionable to deny a musician the fruits of his intellectual efforts. Such kills ingenuity in the music artistic firmament to the detriment of all. This is because, music is a money-spinner for an artiste, his dependents, and successors. Its gains permeate all segments of the global society". (4)

Indubitably, a musician is a composer, who, like a spider that spins cobweb from its belly, creates something out of nothing. The product of his ingenuity is music which is the soul, lubricant and elixir of life. He acquires intellectual property over his musical work, which racks paripassu with other proprietary rights. (5) And the rationale for intellectual property/copyright protection was expounded by Romer, J. where he put it thus:

It is the law of this land that no man is entitled to carry on his business in such a way as to represent that it is the business of another, or is in any way connected with the business of another; that is the first proposition. The second proposition is, that no man is entitled so to describe... his [works] as to represent that the [works] are the [works] of another.(6)

Without intellectual property laws, however, the labours of these intellectuals would rapidly be exploited, frustrated and deprived of their rights as a result of the activities of 'pirates' i.e. copyright violators and infringers who rip off their benefits, consequently hampering the industry from experiencing fundamental financial growth and development. On the issue of infringement, the erudite jurist Jinadu J. held thus:

All these actions of the Defendants were done without the consent, authorization or license of the Plaintiff, the owner of the Copyright... under the provisions of Section 14(1)(a)(c) and 17(1) of the Copyright Act... the foregoing acts constituted a violent infringement of the Plaintiff's Copyright and are prejudicial to the Plaintiff's honour and reputation as the author.(7)

Copyright violation is not a phenomenon that is only unique to Nigeria, as a matter of fact, its parasitic effect is being felt by the global music industry and the economy at large. (8) This in turn can be blamed on the widespread and uncontrolled use of the internet as a medium for data exchange. (9) Currently the policing of such "rogue websites" on the internet, many of which are foreign-owned and operated, is burdensome: the websites are often maintained by vast global piracy networks, and those piracy networks have been tolerated—and sometimes protected—in China, India, Russia, and even Canada. (10)

(4) See the case of *Multichoice (Nig.) Ltd. v. M.C.S.N. Ltd/Gte*(2020) 13 NWLR (Pt. 1742) 415 at 535, paras. G-H

(5) *Ibid* at Pp. 535, paras. E-G.

(6) See the case of *Joseph Rodgers & Sons Ltd. v. W.N. Rodgers and Co.* (1942) 41 R.P.C. 277 at p. 291. Cited in the case of *Exxon Corporation v. Exxon Nominees Industries Ltd.* (1989) 2, I.P.L.R. 417 at pp. 434-435, paras. H-A.

(7) See the case of *Maurice Ukaoha v. Broad-Based Mortgage Finance Limited & Anor* (1997) 4 I.P.L.R. 48, at p. 59 paras. G-H; p. 62 paras. F-G.

(8) Daniel, G. (2010). *Agencies intensify efforts to "export" Nigerian entertainment industry*. Last accessed on September 14, 2021, from <https://nigeriansabroadlive.com/agencies-intensify-efforts-to-export-nigerian-entertainment-industry>

(9) Ojukwu, E.V.; Onyiube, Y.S.; Esimone, C.C. (2015). Seen. 1.

(10) Cieply, M., *Digital piracy spreads, and defies a fix*. N.Y. TIMES, April 7, 2009, at B1; see also Kruger, C.D. (2006). *Passing the global test: DMCA §1201 as an international model for transitioning copyright law into the digital age*; 28 HOUS. J. INT'L L. (pp.281, 289). Last accessed on September 14, 2021 from www.hjil.org/articles/hjil-33-1-burke.pdf. ("Most [measures taken to minimize illegal file-sharing] have proven ineffective in curbing digital piracy because of practical limitations and their failure to realize the international dimension of digital policy.")

Consequently, the music industry has been ravaged by piracy and intellectual property violators who neither respect national borders nor geographical boundaries. Moreover, the advent of the computer age has provided a means to overcome the technical and acoustic limitations of orthodox musical instruments; and the progressively complex technology analogous to it has made it very hard for regulatory agencies to make a substantial effect.

International Agreements and Treaties

The Nigerian Copyright Commission (the NCC) is the agency responsible for the administration of all copyright matters in Nigeria. The agency is charged with the statutory responsibility for monitoring and supervising positions in relation to international agreements and advising the government thereon; to advise and regulate conditions for the conclusion of bilateral and multilateral agreements between Nigeria and any other country.⁽¹¹⁾

In the United States and a few other countries, with advances in technology and international trade, there has been a commensurate increase in awareness of the urgency to protect the intellectual property rights of authors of literary and artistic works. Aiming to reverse the situation of porous copyright restrictions on the commercial use of copyrighted works, most nations of the world, including Nigeria as a party State, signed the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) in 1994. Administered by the World Trade Organization (WTO), TRIPS strengthened legal protection for intellectual property around the world by providing that all members must comply with the substantive articles (1-21) of the Berne Convention ⁽¹²⁾, other than provision on moral rights. A little portion of these substantive articles, as they relate to musical works, is reproduced as follows:

Article 1

The countries to which this Convention applies constitute a Union for the protection of the rights of authors in their literary and artistic works.

Article 2

- (1) The expression “literary and artistic works” shall include every production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression, such as dramatic or dramatico-musical works; musical compositions with or without words.
- (2) It shall, however, be a matter for legislation in the countries of the Union to prescribe that works in general or any specified categories of works shall not be protected unless they have been fixed in some material form.
- (3) Translations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as original works without prejudice to the copyright in the original work.

Article 11

- (1) Authors of dramatic, dramatico-musical and musical works shall enjoy the exclusive right of authorizing: (i) the public performance of their works, including such public performance by any means or process; (ii) any communication to the public of the performance of their works.
- (2) Authors of dramatic or dramatico-musical works shall enjoy, during the full term of their rights in the original works, the same rights with respect to translations thereof.

Another notable treaty Nigeria is a signatory to is the Rome Convention, which requires that each

(11) Nigerian Copyright Act, 1988 (embodied in Cap C.28 Laws of the Federation, 2004). See S.1(1)

(12) Berne Convention (1886), Arts 3-5: the first requirement of Berne is that each member state must follow the principle of national treatment. This is organized through the concept of the “country of origin” of the work. Where feasible, this is the country of first publication. Where the country of origin is a Berne State, then other members must accord to the work the same treatment as they offer their own national, including the rights guaranteed by the Berne Convention. See also Berne Convention, Arts 9(1).

member state applies national treatment in respect of the rights which it accords to performers, record producers and broadcasting organizations. (13) In addition member states must offer those from other states who are protected by the convention certain minimum rights.

Furthermore, by prohibiting “any discrimination on grounds of nationality,” the article requires that persons in a situation governed by Community law (14) be placed on a completely equal footing with nationals of the Member State. Where this principle applies, it precludes a Member State from making the grant of an exclusive right subject to the condition of being a national of that State. (15) Here, a case law review might suffice to explain the preceding article. See the foreign case of *Collins v. Intrat* (16) for instance where performance in the US by the British singer, Phil Collins was “bootlegged” and copies of the unauthorized recording were sold in Germany. Under the German Copyright Act, the right accorded to performers against such recording was given to German nationals wherever they performed. But non-nationals acquired the right only under the condition prescribed by the Rome Convention of 1961, i.e. when the performance took place in a Contracting State to that convention. The US was not a Rome Convention state, and Collins’ claim to the right would have failed but for his successful plea that the German law discriminated against him on the ground of nationality, contrary to the Treaty of Rome, Art. 12 (EC Treaty version, Art. 7) in accepting this argument, the European Court of Justice (17) said:

In the present state of Community law, and in the absence of Community measures or the harmonization of national law, it is for the Member States to specify the conditions and rules for the protection of [musical], literary and artistic property, subject to complying with the relevant international agreements.

The Court further stated:

The specific purpose of these rights, as governed by national law, is to protect the moral and economic rights of their owners. The protection of moral rights enables authors and artists to resist any distortion, mutilation or other alteration of the work which would be prejudicial to their honour or reputation. Copyright and related rights also have economic characteristics in that they provide for the possibility of commercially exploiting the marketing of the protected work, particularly in the form of licenses granted in return for the payment of royalties. (18)

Thirdly, Nigeria has also signed the World Intellectual Property Organization Copyright Treaty. This treaty merely adds a number of general provisions to the range of the Berne Convention;

(13) Rome Convention, Art. 1-3.

(14) The law of the European Union (as opposed to the national laws of the member states). It consists of the treaties establishing the EU (together with subsequent amending treaties), Community legislation, and decisions of the European Court of Justice. Any provision of the treaty or of community legislation that is directly applicable in a member state forms part of the law of that state and prevails over its national law in the event of any inconsistencies between the two.

(15) William Cornish (2003). *Cases and materials on intellectual property*, 4th Ed. London: Sweet & Maxwell. (P. 603)

(16) [1993] 1 E.C.R. 545, ECJ.

(17) The European Community Treaty, Article 12: Within the scope of application of this Treaty, and without prejudice to any special provisions contained therein, any discrimination on grounds of nationality shall be prohibited; and Article 234: The Court of Justice shall have jurisdiction to give preliminary rulings concerning the interpretation of this treaty, where any such question is raised in a case pending before a court or tribunal of a Member State against whose decisions there is no judicial remedy under national law, that court or tribunal shall bring the matter before the Court of Justice.

(18) See also the case of *Musik-Vertrieb Membran GmbH v. GEMA* [1981] E.C.R. 147. Here, the court observed that, while the commercial exploitation of copyright is a source of remuneration for the owner it also constitutes a form of control on marketing exercisable by the owner, the copyright management societies acting in his name and the grantees of licences. From this viewpoint, the commercial exploitation of copyright raises the same problems as that of any other industrial or commercial property right.

unique amongst its additions are the provisions that deal with online digital services principally by requiring, for works within the convention, right of communication to the public, wire or wireless means which includes the making available to the public of their works in such a way that members of the public may access these works from a place and at a time individually chosen by them. Furthermore, WIPO administers the treaties mentioned above in partnership with the United Nations Educational, Scientific and Cultural Organization (UNESCO).

The Federal Republic of Nigeria became a member of the Berne Union on September 14, 1993. However, these conventions are hardly enforceable in Nigeria owing to the fact that they have not been domesticated. (19) Thus, for instance, unlike the United States of America which has recognized the need to accord special protection to 'digital works' (a new species of traditional innovation that straddle sound and picture electronic signals) by the enactment of several legislations including the Digital Millennium Act of 1998, (20) Nigeria has only succeeded in recopying the 1990 Copyrights Act in the 2004 version of the Laws of the Federation of Nigeria. (21)

In conclusion, this is a pioneering study in this area of the law. This article relies heavily on the case and statutory law as well as historical and other related resource materials in analyzing the Copyright Act in an effort to protect the rights of all groups involved in enhancing the music industry in Nigeria.

Philosophical Structure

Intellectual Property Right/Copyright

Intellectual property was not always recognized as a single field of law and the intellectual property right is a cover phrase for several legal entitlements, which ascribe to certain names, written and recorded media, and inventions. Historically, the fields patent, copyright, and trademark developed independently. In the late 20th century, jurists began to appreciate that these several fields of law had a great deal in common since they all pertained to intangible products of the mind. While there is a close relationship between intangible property and the tangible objects in which they are embodied, intellectual property rights are distinct and separate from property rights intangible goods. (22)

Copyright is the bedrock of the music industry. It enables music owners, creators and entrepreneurs, to make a living, and gives an author or owner of musical works the right to copy (i.e. reproduce, perform, adapt, re-work) their own music. Long-time music lawyer, consultant and author, Ann Harrison, sums up Copyright perfectly: "the right to authorize the reproduction of a musical or literary work with or without visual images... the right to authorize the distribution of the work; to rent or lend the work to members of the public; the right to authorize the public performance of the work, or its making available to the public, and the right to make an adaptation of the work or to do any of the above in relation to an adaptation. As the copyright owner, you can allow or prevent someone from doing all or any of these things either throughout the world or in a particular country" (23). And this does not encapsulate all the exercisable rights.

Anybody who plays any musical instrument knows it is a very common expression to say, such a

(19) In the application of international law in a domestic jurisdiction, the majority of nation-states require that international obligations entered into by the executive arm of government must be subjected to ratification by the popular will of the people through the legislative arm of government. In Nigeria, the Constitution of the Federal Republic of Nigeria, 1999 (as amended) provides for this position in s.12(1).
(20) See Detail solicitors "Newsletter" April 2009 Edition (WWW document), available at <http://www.detailsolicitors.com/newsletter> last accessed on September 14, 2021.

(21) See n.2

(22) Bently, L. & Sherman, B. (2014) *Intellectual Property Law*. 4th ed. Oxford University Press, London. (As cited in **Garner, B. A., & Black, H. C. (2004). Black's law dictionary**. 8th ed. St. Paul, MN: Thomson/West)

(23) Harrison, A & Rigg, T. (2021). *The present and future of music law*, 1st Ed., Bloomsbury Academic.

piece is very well arranged, such a piece is ill-arranged; this is a very difficult arrangement, that is an easy arrangement. A song can be a musical work for the purpose of copyright legislation. The definition of that expression being at large must be given its natural and ordinary meaning. This article has, therefore, referred to several musical authors, textbook and dictionary definitions. It may suffice to also refer to the English case of:

Wood v. Boosey (24) the facts of which are—Nicolai's opera, "Die lustigen Weiber von Windsor", was first performed in March 1849, the composer dying two months later. Brissler then made a reduction for pianoforte of the orchestral score. Under the then existing arrangements (International Copyright Act 1844), in order for an author from a country with which there was a bilateral arrangement to acquire British copyright, he had to register his work giving the author's name. a registration for the Brissler arrangement of the opera was obtained in 1851, naming Nicolai as a composer. The plaintiffs, claiming to be assignees of this copyright, sued the defendants for infringement. The defence denied that the registration had been properly made in Nicolai's name.—

Bramwell B. held thus:

The truth is, an opera is originally written for the voice and for the different instruments. In this pianoforte score, as it is called, the parts written for the voice are identically preserved, and there can be no doubt that if a man had a copyright in the original opera, such a score would be an infringement of his copyright. But when we come to the part, not for the voices, but for the pianoforte, which is not an identical repetition of what the author wrote, it is the business of the adapter, the person who arranges it for the pianoforte, to preserve the harmony and, as far as he can, the notes and all the effects of the original composer, but he cannot produce upon the pianoforte everything that the author wrote, as he wrote it.

It is clear, therefore, that there is something in the nature of authorship in Brissler, and his name not having been stated as the author in the register, it seems to me manifest the plaintiff has not a copyright of the pianoforte score, as it is called, and consequently cannot complain of this infringement. (25)

In the words of the renowned musical author Adeleye (2013), Copyright deals primarily with literary, musical and artistic creations while industrial property right deals with patents, trademarks and industrial designs. The author further noted that intellectual property "is an intangible asset because it has no physical form; it is a category of intangible right protecting commercially valuable works, products and services of human intellect." (26)

Flowing from the above authorities, what is the precise amount of the knowledge, labour, judgment or literary skill or taste which the author of any musical work or other compilation

(24) [1868] L.R. 3 Q.B. 223, Exchequer Chamber.

(25) William Cornish (2003) See *n.15 (P. 260)*

(26) Adeleye, A.I. (2013). *Intellectual property rights enforcement in Nigeria: Regulatory agencies to the rescue*. Available at <https://www.nlipw.com> last accessed on September 14, 2021.

must bestow upon its composition in order to acquire copyright in it within the meaning of the Copyright Act (27) cannot be defined in precise terms. In every case, it must be very much a question of degree.

The Music Industry in Nigeria

Copyright Eligibility in Nigeria

Eligible works, simply put, means "works" of copyright that the law will protect. (28) The term "work" under the law embraces literary, musical and artistic works, cinematograph films, sound recordings and broadcasts. The Act (29) further clarifies musical works as any work, irrespective of musical quality, and includes works composed for musical accomplishment. Where there is a musical work that is eligible for Copyright and thus subject to protection by the Copyright Act, it is this Act that must be examined to determine whether indeed such works are eligible or ineligible. The Act does not define what copyright is, but rather, what works are subject to Copyright. However, once work is subject to Copyright, it gives the owner the exclusive right to authorize or prohibit certain uses of his work by others. (30) Copyright is meant to provide the author of a work with control over the use of his works by others.

The Copyright Act provides that musical works and sound recordings are eligible for Copyright, however, a literary, musical or artistic work shall not be eligible for Copyright unless sufficient effort has been expended on making the work to give it an original character; and the work has been fixed in any definite medium of expression now known or later to be developed, from which it can be perceived, reproduced or otherwise communicated either directly or with the aid of any machine or device.(31). The section is to the effect that to be subject to Copyright, a musical work must originate from its author who has expended special skill, and labour in producing it. The section also requires that the work must take some material form, from which it could be perceived, or reproduced. The reason for this is obvious, as the existence of the work is a necessity in determining whether or not it has been copied. (32)

Copyright Infringement in the Music Industry

'Industry' exists where there is commercial capitalization on a product which often go through the chain of production, marketing, distribution and consumption of the product that can also include services. In the words of John Asein, Copyright lawyer and current Director-General of the Nigerian Copyrights Commission:

Creativity remains a major vehicle of economic development in today's knowledge-driven economy. Fortunately, Nigeria is well endowed with creative talents and it has distinguished itself in the film, music, literary works and the arts... unless the delicate balance between the rights of the copyright owners and the need for access is well managed, the fortunes of the practitioners in the creative industry and the sustainability of the creative industry would be in jeopardy. (33)

Furthermore, the industry is currently facing a collapse in musical structure for artists. This collapse can be linked to the decline in the economy which has also created piracy and abuse of

(27) See n.11

(28) Babafemi, F.O. (2007). *Intellectual property: the law and practice of copyright, trademarks, patents and industrial designs in Nigeria* 1st Ed., Justinian Books Limited.

(29) Seen. 11, section 51 of the Copyright Act.

(30) See the case of **Yeni Anikulapo-Kuti & 2 Ors v. T.M. Iseli & 2 Ors (2003) 5 I.P.L.R. 53@ 69-70, paras. G-B.**

(31) Seen. 11. Section 1(1) (b) and (e) of the Copyright Act.

(32) **Yeni Anikulapo-Kuti & 2 Ors v. T.M. Iseli & 2 Ors**(*Supra*) note 25 at p. 70, paras. F-I

(33) Nigerian Copyright Commission (NCC). *Director-General's welcome: From the Director-General*. Last accessed on September 14, 2021, from <https://www.copyright.gov.ng>

intellectual property. Belgore, C.J. lamented thus:

This is more true in this Country [where] imitation... is in vogue, but the tribute the mediocre can pay to the genius by imitation has a limit. He does not extend to the boundary of injuring the name, the reputation or the business of the genius; not at least when the genius has protected himself by the provisions of the law. (34)

The confusion created by violators, of course, occurs in the mind of the public or the [industry] so as to produce an impression that the commercialization of the [musical works] are indeed authorized by the author when in fact the perpetrators of copyright infringement reap the rewards of the author. (35) It can be inferred that the trading and creative aspects of the music industry are inextricably linked—no matter how proficient one is creative, a creator of musical or artistic work needs to think and operate like a business in order to achieve success. (36) The music industry, therefore, is the totality of the several groups involved in music production that work together towards a common objective of making money through music distribution. (37) There is no doubt, therefore, that every member of the music organization has a role to play in tackling the menace of copyright infringement which for a long time has caused injury to the trade and creative reputation and benefits accruable to artists of musical works, and as a result are entitled to damages. The authority for this is the case of *Spalding v. Gamage*, (38) where Lord Palmoor remarked as follows:-

No person has a right to sell or offer for sale, [works] of another trader of an inferior or different class or quality under conditions calculated to represent such [works] as [works] of that trader or a superior and distinctive class. If this is done, an actual wrong is committed, irrespective of motive or fraud. A Plaintiff who establishes a case of this character is entitled to an injunction and if necessary, to damages.

There is no gainsaying the fact that Section 16 of the Copyright Act denotes to an author of musical works or their licensee the right of access to court, and ventilates any violation of its copyright works. (39) The said provision will now be extracted, verbatim ac literatim, from where they are domiciled in the law book, thus:

16(1) Subject to this Act, infringement of copyright shall be actionable at the suit of the owner, assignee or an exclusive licensee as the case may be in the Federal High Court exercising jurisdiction in the place where the infringement occurred, and in any action for such infringement, all such relief by way of damages, injunction, accounts or otherwise shall be available to the plaintiff as it is available in any corresponding proceedings in respect of infringement of other proprietary rights.

The above provision is submissive to clarity in its connotations. On this score, the law compels the court to accord them their ordinary grammatical meanings without any embellishments. (40)

(34) See the case of *Exxon Corporation v. Exxon Nominees Industries Ltd.* (1989) 2, I.P.L.R. 417 at p. 435, paras. B-C.

(35) See the case of *Barlow and Jones, Jabez and Company* (1890) 7 R.P.C. 395, 411 C.A. cited in *The Singer Company v. Pius Asuzu* (1967) 1, I.P.L.R. p. 157, paras. C-D.

(36) Ojukwu, E.V.; Onyiuke, Y.S.; Esimone, C.C. (2015). See n. 1

(37) *Ibid*

(38) (1915) 84 L.J. Ch. 449 in *Clerk and Lindsel* 12th Edition p. 2036.

(39) As observed by Ogbuinya J.C.A. in *Multichoice (Nig.) Ltd. v. M.C.S.N. Ltd/Gte* (2020) 13 NWLR (Pt. 1742) 415 (Pp. 522 - 525, paras. G-H).

(40) *Ibid*. [See the cases of *Bakare v. NRC* (2007) 17 NWLR (Pt. 1064) 606, and *Ecobank v. Honeywell Flour* (2019) 2 NWLR (Pt. 1655) 55].

It can also be observed from the above provision that Copyright is a classical exemplification of chose in action—a proprietary right in personam, [which] denotes “all personal rights of property, which can, only be claimed or enforced by action, and not by taking physical possession”. (41) By the tenor and phraseology of the Copyright Act, an exclusive licensee wields lots of litigable power in the sense that: “An exclusive licensee means a licence in writing signed by or on behalf of the copyright owner, authorizing the licensee to the exclusion of all other persons including the person granting the license to exercise a right which would otherwise be exercised exclusively by the copyright owner. An exclusive licensee may bring proceedings for infringement in the same way as an assignee” (42) By virtue of sections 16, 17 and 39 of the Copyright Act, there are five classes of persons who or which can institute an action, either personally or in a representative capacity, in respect of breach of copyright in Nigeria. They are:

- a) Owner;
- b) Assignee;
- c) Exclusive licensee (section 16);
- d) A person carrying on the business of negotiating, granting licences, collection and distribution of royalties for not more than fifty (50) owners of copyright (section 17); and
- e) A collecting society (section 39).

Furthermore, by virtue of section 39(8) of the Copyright Act, a collecting society is an association of copyright owners which has its principal objectives as the negotiating and granting of licences, collecting and distributing of royalties in respect of copyright works. (43)

Flowing from the foregoing, it admits of no argument that a copyright owner or the holder of a licence acquires, in the assigned copyright musical works, vested right—“a right held by somebody in something to his advantage and interest. A vested right accrues to the owner or holder who has it for keeps as the allodial owner.” (44)

In conclusion, an accrued vested interest is completely and definitely settled on its beneficiary and cannot be defeated by a private person save in accordance with the law and for public purpose. (45) The notion that an author of musical works should have exclusive copyright in his creation i.e. the 'sole right and liberty to do and authorize' the doing in Nigeria of any of the acts mentioned in section 6 of which the Copyright Act (46) confers on the author ought to be accompanied with effective laws to combat these copyright problems and are therefore very imperative. Then, the nagging question, begging/itching for an answer, is: has any law destroyed the copyright owner's/licencee's vested right?

Administration of Copyright in Nigeria

Prior to the copyright law which was enacted in 1988, there was no effective administrative infrastructure of copyright practice in Nigeria. The Copyright Decree of 1970 was in disarray as the then Federal Ministry of Trade, on whom the responsibility of administering copyright was vested, did not establish a competent authority to administer copyright. However, with the establishment of the Nigerian Copyright Commission by the Copyright Act, the administration of copyright in Nigeria has been more effective. (47)

(41) *Ibid.* [See the cases of *Torkington v. Magee* (1902) 2 KB 47; and *A.T.S. & Sons v. B.E.C. (Nig.) Ltd.* (2018) 17 NWLR (Pt. 1647) 1].

(42) *Ibid.* [See the case of *MCSN (Ltd./Gte) v. C.D.T. Ltd.* (2019) 4 NWLR (Pt. 1661) 1 per Peter-Odili, JSC.

(43) See the case of *Multichoice (Nig.) Ltd. v. M.C.S.N. Ltd/Gte*(2020) 13 NWLR (Pt. 1742) 415 at 523, paras. E-H.

(44) *Ibid.* [See the case of *Adesanoye v. Adewole* (2006) 14 NWLR (Pt. 1000) 242 at 277 per Tobi, JSC]

(45) *Ibid.* [See the case of *Gana v. S.D.P.* (2019) 11 NWLR (Pt. 1684) 510]

(46) See n.11

(47) *Ibid.* Sections 34-40, Part III of the Copyright Act 2004 provide for the administration of copyright in Nigeria.

The Agency

The administration of copyright law is carried out majorly by the Nigerian Copyright Commission in conjunction with Copyright Societies, specialized legal practitioners and the judiciary. (48) There are also other stakeholders such as the Nigerian Police and the Customs and Excise Department who assists in the implementation of the mandate of the NCC.

The Act specifically enumerates the functions of the NCC. In addition to the functions, the Copyright Commission also has the power to receive and grant applications for a Compulsory Licence. (49) The NCC is also vested with the powers of approving and registering for operation a Collecting Society. (50)

The Commission is a body corporate with perpetual succession and a common seal and may sue and be sued in its corporate name. (51) There are however limitations on suits against the commission. (52) Thus, the Act provides that no suit against the Commission for an act done in pursuance or execution of their duties under the Act or any other enactment or law or in respect of any alleged neglect or default in the execution of this Act or any other enactment, shall lie or be instituted in any court unless the suit is commenced within twelve months next after the act, neglect or default complained of or where the damage or injury continues within twelve months next after the damage or injury ceases.

Proposed Amended Bill: Specific Provisions of the Bill which Addresses Digital Exploitation of works

The relevant law legislates and enforces copyright infringement in the Copyright Act. (53) However, the law neither makes any specific provisions that address the digital exploitation of works nor are there separate statutory provisions that do so. Moreover, the law also lacks extraterritorial application to deal with foreign-owned or foreign-operated websites that infringe copyright. However, there are proposed amendments to the Copyright Act, via the Copyright Amendment Bill 2011, which seeks to provide, among other things, the use of digital and information technology measures in protecting copyrighted works: and prohibitive measures against infringement over the internet. (54) The introduction of this Bill was necessitated by the need to repeal the outdated Copyright Act of 1988 (55) and to upgrade the Copyright legislation in Nigeria to catch up with the constant development of digital technologies and the current needs of copyright protection in the world. According to the introductory note to the Bill, the main objective of the reform is to "reposition Nigeria's creative industries for greater growth; strengthen their capacity to compete more effectively in the global marketplace, and enable Nigeria to fully satisfy its obligations under the various international Copyright instruments, which it has earlier ratified or indicated interest to ratify." (56)

Perhaps the major important innovative provisions included in the bill are the provisions relating to online content. For the first time, the Nigerian copyright legislation not only caters for the protection of works produced and exchanged over the internet, but it also recognizes the menace

(48) *Ibid.* Section 16 of the Copyright confers on the Federal High Court exclusive jurisdiction to entertain copyright matters.

(49) *Ibid.* Fourth Schedule paragraph 2(1).

(50) *Seen.* 43. A Collecting Society may be formed in respect of any one or more rights of copyright owners for the benefit of such owners and the society may apply to the Commission for approval to operate as a collecting society for the purpose of the Act.

(51) *Ibid.* Section 47(1) as amended.

(52) *Ibid.*

(53) (*Supra*) note 9

(54) The bill empowers internet service providers (ISPs) to disconnect internet services that infringe on copyrighted works, and also it creates liability for ISPs that default in the curb of the use of their services for copyright infringement.

(55) (*Supra*) note 9

(56) Olufunmilayo Mayowa, 'A brief review of the Nigerian draft Copyright Bill, 2015.

http://graduatedresponse.org/new/wp-content/uploads/2016/02/DRAFT_COPYRIGHT_BILL_NOVEMBER_2015.pdf Last accessed on September 14, 2021

of online infringement of copyrights and consequently makes provision for remedies such as the takedown of infringing content. The owner of an infringed copyright work is entitled to issue a notice in writing of such infringement to the appropriate internet service provider (ISP) requesting for the takedown or to disable access to the infringing content or link to such content hosted on its system. (57) Upon receipt of such notice, the ISP shall promptly notify the subscriber responsible for the infringing content informing or her of the notice. If after 10 days, the subscriber fails to provide justifiable reasons for continuing to keep the infringing content, the ISP is empowered to take down or disable access to such infringing content and thereafter notify the copyright owner. Conversely, where the subscriber provides a justifiable reason for not removing the infringing content, or where the ISP is convinced that the complaint of the alleged copyright owner is without merit, the ISP shall promptly inform the copyright owner of his decision not to take down the content. (58) Another remedy provided is the suspension of accounts of repeated infringers. The ISP, upon receipt of notice of repeated infringement of a copyrighted work, shall suspend the account of the alleged repeat infringer for at least one month after sending the infringer(s) warnings to that effect. A subscriber receiving such a warning may challenge the notice on grounds of mistake or misidentification. (59) Finally, another remedy is the blocking of access to online content. Under the proposed amendment to the law, the Nigerian Copyright Commission has the power to block or disable access to any content or link, hosted on a system or network, which it reasonably believes to infringe the rights of copyright owners. (60)

In conclusion, the Amendment aims to bring the Nigerian law in conformity with the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty which Nigeria is a party state and signatory to.

Conclusion

Having looked at the copyright problem from all facets, the fight to stop it should be fought on rather moral ground. In all branches of intellectual property, the legal system seeks to balance two competing concerns. On the one hand, protection must be strong enough to encourage authors and inventors to invest the necessary effort in innovation. On the other hand, the law must also allow people some freedom to use the intellectual property of others. This is because artistic, technological, and commercial progress always requires building on the work of others. To strike this balance, all branches of intellectual property law confer general rights on creators but also limit those rights with a variety of exceptions. For example, the doctrine of 'fair dealing' exists under the Copyright Act. Although there is no statutory definition of what constitutes 'fair dealing' under the Copyright Act, purposes that may qualify as 'fair dealing' are listed in the second schedule of the Act and include the following: research, private use, criticism or review, reporting of current events and public use, provided such public use is accompanied by an acknowledgement of the title of the work and its authorship. 'Fair dealing' is provided for under the second schedule of the Act as an exception to the general rule that the exclusive right to control the doing of any of the acts listed in section 6 of the Act i.e. in respect of literary or musical works, is vested in the copyright owner.

Recommendations

It is important to note that for Nigeria to enjoy the economic benefits of Intellectual Property Rights, it should update its national copyrights laws in order to implement World Intellectual Property Organization WIPO obligations and create strong enforcement mechanisms as

(57) Section 47 of the Bill. Note similar provisions contained in the Nigerian Communications Commission, "Guidelines for the provision of internet services" published pursuant to section 70(2) of the Nigerian Communications Act, 2003 available at <https://www.ncc.gov.ng/docman-main/legal-regulatory/guidelines/62-guidelines-for-the-provision-of-internet-service/file>, last accessed September 14, 2021.

(58) Section 48 of the Bill.

(59) Section 49 of the Bill.

(60) Section 54 of the Bill.

required by the World Trade Organization. Strict anti-piracy laws also should be introduced and the government should dedicate its resources to the challenges of Copyright infringement.

As the sole agency under the law to supervise and administer the copyrights system in Nigeria, the NCC should continue to devise fresh strategies for fighting piracy. Nigeria is a very large country and it is believed that violators of copyright are found in all parts of the country. The NCC Should set up, where it has not done so, offices in all states of the federation to enable it to co-ordinate the fight against piracy and other infringements. There is also a need for the government to introduce intellectual property enforcement units, cross border cooperation and more training for law enforcement agents. Other measures should also include improvement in public education and awareness.

In light of the above, considering the impact which copyrights industries such as publishing, music, communications, artefacts, films, broadcasting can make or are making on the economy, there should be increased efforts to attract investments in these sectors through a most conducive investment climate in the country. Government should provide what would attract the investors. Nigeria has a large market for the products of copyrights industries which can sustain the economy and provide employment to more than 45 per cent of the population and above all contribute enormously towards the nation's revenue including foreign earnings.

The writer is convinced that if the recommendations produced in this article would translate into actions and results, the music industry in Nigeria will reap its harvest if we do not give up.

CHAPTER TWENTY-TWO

HIP-HOP MUSIC AS A TOOL FOR SOCIAL AND POLITICAL CRITICISM IN NIGERIA: A STUDY OF MR FOLARIN FALANA'S SONG "THIS IS NIGERIA"

Chinazor Roseline Okpokwasili

Abstract

The social and political system in Nigeria has remained essentially the same since its formal inception under the colonial administration at the end of world war II. Governance and political leadership in Nigeria have been driven by self-interest and other primordial considerations, which take priority over that of the public interest. This development, led to many Nigerian youths embracing hip-hop music as it became a fast-growing genre where musicians tends to create art that reflected the reality of their lives, of the neighbourhoods around them, and of the wider social circumstances in which they found themselves. In addition, with the increase in demand for hip-hop music, hip-hop is rapidly becoming a dominant culture among Nigerian youths as a vehicle of social critique and global inter-connectivity in the public sphere. While incorporating elements from their own local cultures to appeal to local or cultural sensibilities, hip-hop musicians have found a platform for getting their messages and ideas across to local audiences through music. Therefore, this paper examines how Nigerian youths as a vital tool of resistance and a powerful voice for social and political change deploy hip-hop. Using the Nigerian hip-hop scene and the critical analysis of the music of MrFolarinFalani (Falz), the genre as believed by Nigerian youths will be used to affect a change in a country riddled with corruption and abuse of public office.

Keywords: Hip-hop music, MrFolarinFalana's song, Nigeria, Social and political system.

Introduction

Nigeria is plagued by social and political poverty that continues to escalate dramatically, despite its richness in human and natural resources, as well as its cultural heritage. The personal worth of any national government is the attainment of a qualitative level of development as it is a crucial aspect of any nation's drive to self-reliance. Akinola (2008) opines that development is a vital necessity to the growth and sustention of any vibrant nation. Thus, for development to be ensured, social and political stability must be guaranteed at all levels of government, as this will promote citizens' natural attachment to the governing process. Development has been the government's top priority since the attainment of independence, but the social and political development of this country continues to deteriorate due to bad governance. Nigeria is being confronted by social and political instability which led to a high degree of corruption, mass hostility to the public', and poor macroeconomic management because governance and political leadership in Nigeria have been driven by self-interest and other primordial considerations, which take priority over that of the public. According to Mimiko (2010), the Nigerian state has degenerated to the point where it is unable to provide minimal social security for its vulnerable population. Although Nigeria is the second African exporter of crude petroleum oil and the sixth in the world, the nation both socially, economically and politically is associated with weak

management and corruption. Instead of a free and democratic society, we have a militarized Nigerian society, with great havoc done to the psyche of the citizenry. For a just and egalitarian society, we have an injustice and insecurity conundrum characterized by child abuse, ritual murder and extra-judicial killing, cultism, hostage-taking, ethnic and religious riots. Hip-hop in Nigeria has passed through several phases over the years, with different actors and iconic moments just like in America. The genre is believed to have gained its first footing on the motherland in the 80s. In addition, had gained an outstanding evolution from then until now and its tremendous influence across Africa and beyond is irreversible. Hip-hop has virtually taken over the popular music scene in Nigeria in a way that is almost subtle yet radical. There is no doubt that hip-hop is now one of the fastest-growing musical genres in the world. In addition, one of the youth-driven cultures as it appeals to a wide audience and its utilitarian aesthetics have been truly restructured, remodelled, repackaged and even calibrated to reflect the dynamic social changes that continue to be witnessed in Nigeria. But yet hip hop genre has enjoyed a lot of both positive and negative media attention as its been criticized in terms of its lyrical contents sometimes being raw and filled with sexually explicit, thereby having no value or moral impact in the life of a Nigerian youth but in the other hand, some hip hop music through the lyrical content or the message in the song criticizes the social and political conditions in Nigeria such as the corruption of political leaders, lack of social/basic amenities, unemployment, abuse of human rights, imposing of policies on the masses and other social ills in the society.

Hip hop culture because of its widespread among youths has dominated local music practices. With this genre, young people now engage in local as well as global discourses to bring to limelight their experiences, views and frustration regarding unpalatable social and political conditions in their everyday lives while they use various devices such as vernacular (Indigenous languages) or (Slang) to drive home their concern about the social crisis in the country and calls for social liberation.

The use of music in criticizing the happenings in Nigeria helps to educate the masses on activities of government and people who occupy certain positions in society. Folarin (Falz)'s "this is Nigeria" highlights the use of protest music for revolt. This use is realized when subversive music is channeled through social criticism and political activism.

Conceptual Framework

The concepts that would be clarified especially with regards to their usage and meaning in the paper include social development, political development, and hip-hop music. These concepts would be examined in relation to their application to the social and political context of the Nigerian situation. Seemingly, these factors collectively contribute to the threat of social and political instability that impedes national peace, unity and development.

Social Development

It is a qualitative change in the structure and framework of society, which help the society to better realize aims and objectives. Social development means investing in people. It's about improving the well-being of every individual in society so they can reach their full potential. The success of a society is linked to the well-being of each citizen. Every Nigerian citizen must have the opportunity to grow, develop their skills and contribute to their families and communities in a meaningful way. It requires the removal of barriers so that all citizens can journey towards their dreams with confidence and dignity. It is about refusing to accept that people who live in poverty will always be poor. It is about providing well-equipped health facilities, good and equipped school environment to educate them and other social amenities and if they are healthy, well-educated and trained to enter the workforce and can make a decent wage, they are better equipped

to meet their basic needs and be successful. The whole society will benefit and their families as well. An affordable, high-quality child care system is also needed for society to succeed. When people know that their children are being well taken care of, they can be more productive in their jobs. When employers have good employees, their business is more likely to succeed. When a business succeeds, the economic situation of a community is improved. An investment today in a good child care program can provide many long term economic benefits for society.

In addition, a safe affordable place to live is very important in helping people achieve self-sufficiency. It is the focus of family life, where families can live safely, nurture their children, build community relationships and care for their ageing parents. Without a decent place to live, it is difficult to function as a productive member of society. The Nigerian government should try to invest in some of the programs that will help contribute to the economic prosperity of the Nigerian state such as youth programs and services, post-secondary education, job creation, promotion of health, active living and safe and secured communities. A peaceful society worth living in is based on basic social policy values, such as equality of opportunity, solidarity and participation. Long term social policy investments in society promote sustainable development and economic growth. To reduce poverty, we need to take a social development approach and invest in our people. By investing in people, we can reduce poverty.

Political Development

The idea of political development has been considered as a requirement to achieve democracy and self-reliance in the political history of the twentieth century. Political development is a questionable term that does not have a sustainable meaning, e.g. Almond used it as mobilization of power; Lerner described political development as one aspect of the multi-dimensional social change process (Almond, 1960; Lerner, 1958).

However, political development is a vast area of study in politics and involves different views. There is diversity in definitions of political development and its relation to the social, economic and culture of any society. Political development, in general, is defined as the adjustment between old patterns of life and new demands, in relation to political aspects. As, Lucian W. Pye (1965) mentions, "Political development is a basic concept supporting the gradual diffusion through all societies of what we might call a world culture." According to him, the first step to achieving political development is the development of a national state. In defining political development, La Palombara also writes that political development is the building of democracy by promoting democratic values among the people (La Palombara 1963).

Political development plays a crucial role in facilitating an increase in per capita income. It also facilitates economic growth and industrial development that is necessary for realizing higher economic performance. The common view that one may take into consideration to understand political development's definition is that political development consists of a large number of changes in different layers of the society, which is, state performance, people's welfare, activities of the elites, socio-economic and progressive political culture tendencies. Political development enhances the state's capacity to mobilize and allocate resources, to process policy inputs into implementable outputs. This assists with problem-solving and adaptation to environmental changes and goal realization. The contemporary notion of good governance also dwells on efficient, effective, and non-corrupt public administration. In this regard, concerning governmental performance, political development includes an increase of capacity of the political system to manage public affairs, control conflicts, provide adequate security and cope with popular demands (Pye 1966). In the light of these different views, political development had not taken place properly in Nigeria.

Finally, the political development goal that is meant to broaden the political participation and political competition of social and political groups in political life are yet to materialize in Nigeria. This is because there is no orderly change and progress of development plans of political leaders in three levels of politics, social and economics. Critically, with regards to definitions stated earlier, political development remained lifeless in Nigeria.

Hip-Hop Music

Hip hop music is a genre of popular music developed in the United States by Inner-City African Americans and Latino Americans in the Bronx borough, the poorest city in New York City back in the 1970s when the whites fled from the city, leaving the blacks with few city resources, fragmented leadership, and limited political power. Hip-hop as both a musical genre and a culture was formed during the 70s when block parties became increasingly popular in New York City, particularly among African American youths residing in the Bronx. Hip-hop music is also known as rap music developed as a vocal style in which the artist speaks or chants along rhythmically with an instrumental or synthesized beat. The four basic elements that formed the structure of hip hop music, includes: rapping (lyricism), Djing (turntable), break dancing and graffiti. The emergence of hip hop music was a result of young people in the Bronx who were unemployed finding work as DJs in discos where they learn deejaying techniques like how to use two turntables and a DJ mixer to play records non-stop. They will sometimes deejay at parties in their neighbourhoods where they play funk and disco tracks non-stop and ask a friend to act as their MC. Some MCs tried to be more entertaining by talking in time to the beat of the music using rhymes, and by doing so, rap music was invented.

Hip Hop in Nigeria: An Overview

Just like in America, Hip-hop in Nigeria has passed through several phases over the years, with different artists and iconic moments. The genre is believed to have gained its first footing on the motherland in the 80s with names like The Sugarhill Gang credited with recording "Rapper's Delight" and later DJ Ron 'Ronnie' Ekundayo credited with recording the first rap albums in the country, "The Way 1 Feel". For years, the early hip hop artists in Nigeria made attempts to be reviled by the mainstream but were ridiculed and also resisted but they struggled in that journey till they were able to lay a good foundation for later emerged artists like Ruggedman, 2face, 9nice, D'Banji, EedrisAbdulkareem, and the rest of today's Nigeria hip hop superstars.

The first place hip hop gained popularity in Nigeria was in Lagos, Nigeria. During this time (the 1980s) Nigeria was under a military governorship, This period the military governorship brought about a crisis in Nigeria that involved the abuse of human rights, insecurity of human lives, the devaluation of the currency, persistent unemployment, especially for the new graduates from the University and other social and political crisis. The result of this was the collapse of most businesses and institutions which triggered a mass migration of professionals, The adverse economy also affected the music industry, including the closure of operations of some major recording companies in Lagos and most established Nigerian artists who found it difficult to survive relocated abroad, thus leaving a gap in the entertainment industry. The 1990s also witnessed the development of computer-aided music production and its incursion into Nigeria made it easy and cheap to make music. To fill up the gap created by the mass exit of popular artists, youths were building musical talents but no recording companies to develop them, resorted to making music digitally and cutting promotional CDs for radio stations and Djs.

Hip hop music being the genre of music mostly consumed by young people which dominated the youth culture, became a means of escape by the Nigerian youths from the country's crisis. Hip hop emerged as the popular form through which young people are projecting their own identity,

also as a voice and weapon of criticism against the political class attacking state failure, the collapse of the economy and the absence of basic infrastructures (Ugor 2009: 66). They tried using Nigerian languages in the lyrics along with traditional hip hop beats. Studies by Liadi (2010), Agbo (2000) and Omojola (2006) have shown that the contemporary Nigerian version of hip hop is a product of transformations that involve the unique localization process. Hip hop practitioners in Nigeria imported an African-American form only to transmit it into an indigenized and localized version—a version that has been overwhelmingly accepted by a large number of young people in Nigerian society irrespective of class, religion or social status (Babalola, and Taiwo 2009, Onyeji, 2002).

In transforming the content, style and appeal of hip hop music, Nigerian hip hop artists innovatively adapted hip hop performance to align with local contents and social realities along with appropriating multiple local languages to convey their messages while other elements of hip hop are kept intact just as Nigerian rapper, FolarinFalana (Falz); his music, stands out due to his comedic trademark broken English infused into music and has been described as a fusion of itty lines and comedic tones on indigenous Nigerian sound thus setting him in a lane of his own.

A Brief Biography on FolarinFalana

FolarinFalana better known by his stage name Falz a rapper, songwriter, lawyer and actor was born on October 27th 1990 in Mushin Lagos to Femi and Funmi his parents who happen to be well-respected renowned lawyers and human rights activists. Folarin attended St. Leo's Catholic primary school, Ikeja for his basic education, Afterwards, proceeded to Olashore international school for his secondary school education. He then travelled to the United Kingdom for further studies; there he obtained his LLB degree from the University of Reading, England. He came back to Nigeria to join the Nigerian law school in Abuja, where he graduated and was called to bar in February 2012.

About his musical career, Folarin has always been a lover of music since secondary school. While he was in school, he started a music group called "The School Boys" with his friend. Folarin (Falz) took up rap as a hobby toward the end of his secondary education. Thereafter, in 2009, Folarin (Falz) dropped his first mixtape collection titled "Shakara". He later released another single "WazUp Guy", and later "High Class" and "Currency". And this marked the beginning of his music career success. Folarin (Falz) has since then recorded and has released many singles and albums including "This is Nigeria" that hit the music industry in May 2018. Folarin (Falz) has won many awards and has enjoyed both local and international recognitions. He has also featured in many Nigerian home movies and has been recognized also as a good comedian. He currently owns an independent record label called Bad Guys Records. He also has a T-shirt brand.

Folarin (Falz) as a Social Commentator

Musicians have the ground to engage in social commentaries but the change of value, social and political system in Nigeria has influenced a decline in this direction since the Nigerian Afrobeat legend FelaAnikulapoKuti and many like him died. Fela during his time used his songs, although entertaining but would go far more vital into social commentary and promotion of human rights. The music of those days was a reaction to reality. He had kept the government restless, he was a driving voice against military dictators; all done with music that dispelled larger frustrations bottled up against corrupt politicians and military headliners. Efforts made by Fela and musicians like him who were socially conscious to get the leaders of this great nation to change for the good of our nation was swept under the bridge after Fela died. Because there was a total deviation from the moral and social relevance of music by Nigerian musicians; they left music

that tackles problems for songs that talk about parties, booty-shaking and popping champagne. Musicians avoided being involved in political and social commentaries, partly due to an ingrained fear of persecution from powerful political class just as Fela witnessed. Since then, the military and civil rulers that have ruled Nigeria for the better part of its 60 years' independence, has created more problems than solving them. The urge to fight back by Nigerians was there but always suppressed.

Musicians were looked upon to step in just like in the past but this time, the response has been muted. Until the Nigerian renowned lawyer who embraced music as a career FolarinFalana (Falz) entered the scene in the 2000s. The young Nigerian rapper surfaced as the inevitable evolution of Fela's activism. Folarin (Falz) has used in many of his songs like "E No Finish", "Talk", "Child of The World", "After All Said and Done", "This is Nigeria" among others to criticize the social and political system of Nigeria as a country especially the corrupt politicians, corruption, rape, police brutality, fraud, prostitution and social injustice. In his words in an interview, Folarin (Falz) said that he consistently uses his art to tackle social and political issues as he believes that music is an art form for education as much as it is for entertainment. He said many things are not in place in Nigeria. And as an entertainer, his voice perhaps should be the loudest. He said people almost worship entertainers, they are the most followed on social media, for this reason, they have to leverage on that and that is his reason for making conscious music, to waken people, especially young Nigerians to think on what is going on and how they should react.

Folarin (Falz) and This is Nigeria.

Before the advent and popularization of hip-hop, politically and socially conscious music has always been reflected in the works of some of Nigeria's music practitioners, the culture of resistance through arts has an intriguing historical antecedence in the country. In "This is Nigeria", Folarin (Falz) was quick to direct his critiques to governments, especially on corrupt politicians, embezzlement of public funds, internet fraud, immorality in the place of worship, insecurity, lack of basic amenities, police brutality, and abuse of human rights. He used his song "This is Nigeria" and his status to call for a reality check on the social and political situation of the country under the governance of MuhammaduBuhari, which have witnessed a lot of social and political mayhem instead of the change that was promised. This leads the artist in unleashing a critical show in his song "This is Nigeria" and bringing in the voices of angry Nigerians as it reads:

Extremely poor.

The medical facilities are poor.

We operate a predatory, neocolonial capitalist system,

Which is founded in fraud and exploitation

And therefore, you are bound to have corruption

Many criminal cases are settled in the police station.

In his voice, the artist tries to portray the incompetency of the government in providing good medical equipment and adequate structures required to properly take care of the health issues of common people when necessary. This is because the governing body cared less about these facilities being provided or because they leave the shores of Nigeria to other countries for medical treatment. The poor masses, who cannot afford these luxuries, therefore go through health issues that sometimes lead to their death. He depicts Nigeria as a country where fraud is being endorsed by the elites or people in public offices, this is because people in public institution who were the perpetrators still hold their head up undeterred in the society and ends up

victimizing the poor, so tell me, why won't we have a corrupt country when corruption has been the other of the day. Many times, the high and mighty in the society committed many criminal acts and it ends in the police station and the perpetrators are not brought to book because we live in a lawless country, where the elites steal millions and billions and the government does nothing, but the moment the poor steals a biscuit from the stores is beaten blue-black. Laws are only enforced on the poor. This is a result of a lack of credibility in the security system of the country and the judiciary, which are supposed to be protecting and promoting human rights. Folarin (Falz) in this context mirrors the Nigerian social and political crises as he depicts the Nigerian political class as deceitful and corrupt.

The artist went further to point out the level our economy has depreciated to in the chorus or what serves as a refrain. We live in a country where the standard of living is in the trash, where we can't afford a good meal. Where everybody is seen as a criminal, as it read: This is Nigeria

Look how am living now
Look how am living now
Everybody be criminal.
This is Nigeria
Look how we living now
Look what we eating now
Everybody be criminal.

With more intense vibes in this chorus, Folarin (Falz) exposed how human right is literary being abused because one does not get to do or say what he/she wants to say without being looked at as a criminal. He went further to portray the failure in the governance in his verses as he asserts:

This is Nigeria,
just because am on Tv now,
Person wey no get work is checking to see
If my watch is original.

This is Nigeria,
wey da madam Philomena,
Money vanish from your office 36 million
You taik say na animal.

This is Nigeria,
Never end in recession o,
When looters and killers and stealers are
Still contesting election o
Politicians wey thief some billions and billions
No dey go prison o
Police station dey close by 6
For security reason o.

This is Nigeria,
just because am a celebrity does not mean
I can't afford a good life as criticized by some unemployed.

This is Nigeria,
Where our ministers blame

Animals for swallowing or eating up money
36 million naira kept in office.

This is Nigeria,
Where recession lingers because
We have killers, fund thefts still contesting for public posts.
It's a country where people steal billions and billions of public funds
But will not be charge for theft and prosecuted.
A country where the police who are supposed to be
accountable for people's security, feels less concerned

The above portrays the extent to which corruption has taken over the country. A country that has been led by corrupt politicians. People are left to wallow in abject poverty because the elites and people of the political class continue to embezzle public funds and nothing is done. In his angry voice, he pointed out a story we were told about an animal swallowing a whopping sum of 36 million nairas kept in the office. This is what the political class do with public funds, diverting the country's funds for their private use within the country and outside the country, and later ends up bringing one story or another. This explains why recession has continued to linger in the country because these shady politicians run for the second tenure in office. From the artist's view, it is quite clear that what the country needs is responsible governance that makes the welfare of the populace the top priority.

The artist went further to point out the extension of corruption even to the place of worship and a lot of internet fraud has been witnessed and the country's lack of quick reaction towards that as he unleashes his critics through this line:

This is Nigeria
Praise and worship we singing now,
Pastor put his hands on the breast of his members
He's pulling the demons out.
This is Nigeria
No electricity daily o
Your people are still working multiple jobs
And they stalk say we lazy o

This is Nigeria
There is plenty wahalashaa
Fulani herdsmen stildey slaughter
Carry people dey massacre
This is Nigeria
Works in my area
This is democracy, political hysteria
Yahoo yahoo don tear everywhere
Now we act like it's cool
Casting bm being castigated just
By trying to be noble
This is Nigeria
Look at my nation o
SARS stops me for road any explanation
You go talk am for station o.
This is Nigeria
Praise and worship we singing now

Pastor put his hands on the breast of his members,
He's pulling the demons out.

This is Nigeria
There is no electricity daily
People take on multiple jobs and are still referred to being lazy.

This is Nigeria
There is plenty trouble though
Innocent citizens are being killed by the Fulani herdsmen

This is Nigeria
Works in my areas
This is a democratic country, where we are supposed to exercise freedom
of right but we still live in fear,
Internet fraud everywhere
And we act like it's a normal routine

This is Nigeria
Look at my nation o
Where you get arrested by the police for doing
Nothing and gets to explain yourself at the police station

The above lyrics explicitly explains the fact that Nigeria, though a democratic state lacks accountability, expression of human rights etc. The political class that was trusted to improve the people's quality of life has continued to depict corruption in the corridors of power. The country continues to experience power failure which has led to minimal development in some industries which could help in boosting the economy of the country. The issue of failure in power supply dates back to Obasanjo's regime, where a lot of funds were sunk into the power sector under this governance but there was a mismanagement of funds; thus, leaving the country in the backdrop of this energy issue.

Folarin (Falz), used this song as a way to deploy hip hop in direct confrontation with the political class in Nigeria, with entreaties to be more responsive to the needs of the people. He went ahead to lead corruption to a place of worship. Corruption in the country has extended to the Holy place of worship, where immorality speaks in loud volumes. Many leaders of the place of worship live in deceits. The leaders of many security institutions have led to the loss of many lives on a daily basis on account of some masked and unmasked men who were believed that their job is to rear cattle, known as Fulani herdsmen, invades people in their homes, farms, on the road, in their place of worship etc. kills and cuts human beings into pieces and no action is taken by the government against these acts.

He also points at the lack of job opportunities, which has led many young Nigerians into internet fraud, and Nigerian governments see no need to create more job opportunities for these young Nigerians. Highlighting the high level of turbulence experienced by young people in the hands of police institutions led to the recent movement of protest to end police brutality which Folarin (Falz) was in the lead of the movement. In his song, he displayed how young people get arrested by the police simply because of the way they dress, their hairstyles, the kind of car they drive. These young people end up in police cells, sometimes they end up being killed; some get bailed out with a huge amount of money. In addition, this shows a high level of incompetency in police institutions whose responsibility is to protect the lives of these common people not to terminate them.

Folarin (Falz) has displayed in his many songs, his mission to use hip hop to mirror society. He uses his voice to create awareness about the need for stability and competency in governance which he highlighted in the last part of the song thus:

This is breaking, transmission of ahh
Transmission eeh, transmission
But what happens every day is that,
The system has allowed it,
For instance, there is no law that allows you
To take money from church, invest in business and privatize it.
No its only in Nigeria were you can take money from the church,
Money contributed by poor congregation members,
You go and set up university that the members cannot attend,
Cannot send their children
It's against the rule and law of God,
It is against our constitution.

The above lyrics are a voice portraying Nigeria as a lawless country where corruption is in a top rank even in place of worship. Where congregations help to build a university with the intention of their children or themselves being trained in the university but the reverse is the case because these universities are being privatized by the church leaders and the poor congregation ends up not attending or even sending their children to these universities because of its high cost.

Following the lyrical content of this song "This is Nigeria", the artist focused on the social, political and cultural issues in Nigeria. He made sure that even as the song is felt in the street that it will also touch the corridors of powers, where it will be perceived differently. And of course, he succeeded in doing that which led to the banning of the song in public media which the elites felt that Nigerians is being portrayed negatively. The artist went further to justify himself by producing another album "Moral Instruction" whose every track depicts the failure and incompetency of the political class. The young artist was able to create awareness to the people through his song about political deception going on in the country and that corruption is the order of the day in Nigerian politics is self-evident.

Folarna's song (Fala) thus constitutes a poignant critique of failed and deceptive postcolonial state living the young generation angry and frustrated at the endless antics of a ruling elite class that has remained indifferent to the needs and concerns of the common people.

Conclusion

Music, like any work of art, acts as a weapon of reformation, revolution and social rejuvenation. The role music has played in the past towards the restoration of justice, dissemination of information and as a means of confronting social ills in the society cannot be underestimated. However, the genre of hip hop goes beyond mere pleasure or seemingly portraying affluence as widely perceived. In the contemporary world, it has become a powerful force for education, information and resistance. As Akpan concludes that Nigerian hip hop may indeed be a critical resource in the rebranding of the Nigerian nation.

Over the past three or four decades, hip hop has developed as a cultural and artistic phenomenon affecting youth culture around the world. And as a result of both its longevity and its cogent message for many young people and adults Worldwide, hip hop cannot be dismissed as merely a passing fad or as a youth movement that will soon run Its course, Instead, hip hop must be taken seriously as a cultural, political, economic and Intellectual phenomenon deserving of scholarly study.

Nigerian rapper, Folarin (Falz) not only displays rare courage by assuming an activist role against the postcolonial state but also chooses the part of using his conscious music to perform fundamental social functions. He does not only speak from his perspective but also from the perspectives of the majority of Nigerians who want a better Nigeria for the future generation. According to Folarin (Falz) he said a transparent society is better than a hypocritical one. Silence and passivism most time could mean consent. Speech indicates opposition and triggers the right reaction to a better country. That is why he decided to consciously use music to speak rather than keep quiet. This study also urges other artists to be conscious about what is happening around them and make a frantic effort to portray them through conscious music.

References

- Adedeji, W. (2013). *African popular culture and the path of consciousness: Hip Hop and the culture of resistance in Nigeria*. London: Goldsmiths College
- Adeyemi, A. (2009, October, 12). The rhymes of gold. *Tell Magazine*, 64-67.
- Agbo, M. (2009). Language alternation strategies in Nigerian hip hop and rap Texts. *Language in India*, 9 (1), 34-64.
- Akingbe, N. & Onanuga, P. A. (2018). Leveraging poetry on the airwaves: Appropriating linguistic creativity in Nigerian hip hop lyrics. *Journal of the Musical Arts in Africa*, 15 (2), 19-40.
- Akinola, A. O. (2008). Socio-economic reforms and the future of Nigerian state. *International Review of Politics and Development*, 6.
- Akpan, W. (2006). And the beat goes on: Message music, political repression and the power of hip-hop in Nigeria. In M. Drewett & M. Cloonan (Eds.). *Popular Music Censorship in Africa*. Burlington, VT: Ashgate, Print.
- Almond, A. (1960). *The politics of the developing areas*. U.K: Princeton University Press.
- Babalola, E. T. & Rotimi, T. (2009). Code-switching in contemporary Nigerian hip-hop music. *Itupale online Journal of African Studies*, 1, 1-26.
- Folarin F. (2018). This is Nigeria: Singles from bahd guys records. Digital Audio.
- La Palombara, J. (1963). *Bureaucracy and political development*. U.S.: Princeton University Press.
- Lerner, D. (1958). *The passing of traditional society: modernizing the middle east*. U.S: The Free Press.
- Liadi, O. F. (2010). Music multilingualism and hip hop consumption among Nigerian youth, M.Sc. Thesis, Department of Sociology, University of Ibadan.
- Mimiko, N.O. (2010). Swimming against the tide: Development challenges for the long disadvantaged in a fundamentally skewed global system (Inaugural Lecture Series 233). Ile-Ife, Nigeria: Obafemi Awolowo University.
- Omojola, B. (2006). *Popular music in western Nigeria: Theme, style and patronage system*, Ibadan: Institute for Research in Africa.
- Onyeji, C. (2002). Popular music: Facts about the music and musicians. In E. Idolor (Ed.). *Music in Africa* (pp. 24-37). Ibadan: Stirling Horden Publishers.
- Onanuga, P. & Akingbe, N. (2008). Popular music in Nigeria: Language, context and milieu. *Contemporary Music Review*, 39(1).
- Pye, L. W. (1965). *Political culture and political development*. U.S.: Princeton University Press.
- Pye, L. W. (1966). *Aspects of political development*. U.S: Little Brown & Co.
- Ugor, P. U. (2009). Youth culture and the struggle for social space: The Nigerian video films. PhD Thesis, University of Alberta, 2009. Edmonton Print.

CHAPTER TWENTY-THREE

MUSIC AND POLITICS, UNDERSTANDING MUSIC AS AN INSTRUMENT OF SOCIO-POLITICAL TRANSFORMATION AND CHANGE

Fredrick Ezeani

Abstract

Music is an interesting social phenomenon that creates a delightful appeal for all gender, race and age bracket. Music is everywhere and virtually in everything we do. Over the years, music has continued to beam as an indispensable part of human life moving with our civilization. Music and politics have enjoyed a boisterous relationship in the sense that politicians have sought to improve their fame and wider appeal through the services of music and musicians. This qualitative study is an urge to vivify the socio-political sentiments through the instrumentality of music aimed at portraying various avenues in which music serves as a potent instrument of political communication. The study employs survey and literature as its methodology. Based on the findings, it is cryptically clear that music and politics are human activities that are geared towards the singular goal of bettering humanity. The paper concludes by recommending that music being a rallying point for individuals in every society should be used to bridge the divides caused by political interests and foster positive change and socio-political transformation to bring about real integration in Nigeria.

Keywords: Music, Politics, Socio-political transformation and Change.

Introduction

Spencer (1981) opines that music is an expressive tool of self-realization and the self-assertion that equally lends credence to them by their users. Over the years, politicians find better expression and assert definite personality with the use of music before or after their speech, having realized it is effective in calling and keeping the peoples' attention. Garofalo (1992:65) observes that messages embedded in songs can reach places far beyond spaces defined by politics. We, therefore, understand better here, why Music is a veritable tool for helping a government to power or bringing it down from power, and why it is a preferred tool used by politicians in achieving a political objective. As Barber (1997:1) points out, music is the first form of popular culture in Africa which has been noticed and studied outside the African continent in the decades following independence, many African governments used music as a tool for nation-building and development (Nyamnjoh/Fokwang 2005:263). Music is seen as having the greatest appeal to women and the youth and no nation or leader who yearns for true transformation will ignore this since women and young people are the fabric and future of every society.

Music has impacted profoundly on politics and social transformation in Nigeria as political communications have always been facilitated by music as a vehicle. Music is used to communicate infinite messages and experiences in socio-cultural, economic and political spheres. It is also therapeutic hence the reference to it as "the food of the mind." Life would have been too boring without music (Galindo, 2003). Discovering how music and the mind of the

people work, therefore, politicians and leaders have come to exploit this when passing their message or making efforts to swing the bulk of citizenry in their favour. Political messages would bore an audience without music. To this end, the culture of lacing political messages with popular music to create a welcoming appeal began to grow.

Politics like we know defines our society with structure, leadership and order. Politics coincidentally is found virtually in everything we do as well. What is in music that makes it a potent channel of communication? Rousseau (1959) proffers an answer. He calls it “music's energy and the force of its expressions.” It is this energy that appeals widely to people and has attracted some politicians to package messages about themselves or against their opponents in music and songs to fight for a political change.

Music

Music is the art of arranging sounds in time through the elements of melody, harmony, rhythm, and timbre. It is one of the universal cultural aspects of all human societies. In its general form, the activities describing music as an art, form or cultural activity include the creation of works of music (songs, tunes, symphonies, and so on), the criticism of music, the study of the history of music, and the aesthetic examination of music. Ancient Greek and Indian philosophers defined music in two parts: melodies, as tones ordered horizontally, and harmonies as tones ordered vertically. Common sayings such as, 'the harmony of the spheres' and 'it is music to my ears point to the notion that music is often ordered and pleasant to listen to. However, 20th-century composer John Cage thought that any sound can be music, saying, for example, 'There is no noise, only sound.

Politics

Politics is derived from the Greek word, *Politika*, meaning “affairs of the cities”. It is the set of activities that are associated with making decisions in groups, or other forms of power relations between individuals, such as the distribution of resources or status. The branch of social science that studies politics and government is referred to as political science. It may be used positively in the context of a 'political solution' which is compromising and nonviolent, or descriptively as 'the art or science of government'. The concept has been defined in various ways, and different approaches have fundamentally differing views on what politics exactly is. All however are not wrong. Harold Lasswell defines politics as 'he who gets what, when and how. David Easton refers to politics as the 'authoritative allocation of values in a society.

Pre-colonial/Colonial narrative

In the pre-colonial Era, music preceded or accompanied the arrival of leaders to certain assemblies of the people. Such occasions included political gatherings and also particularly when one community was about to engage another in competitive exchange. The arrival and exit of the community leaders were marked by musical demonstrations. Music also played a huge role in social mobilization, when the nationalist movement and call for independence began to grow during the colonial era. This period synchronizes with the era characterized by anti-colonial struggles. The resistance activists also learnt to use music to gather the local people, inspire disaffection and ignite the passion in people for seeking change. Music soon became a powerful tool that was thus instrumental in bringing down colonialism in Nigeria and Africa at large which was the greatest political transformation to berth in Africa (Akpabot in Adeoye, 2013:11). This didn't come without a fight as the colonialists knew that to subdue the people, they would have to strike at the culture of the people to eliminate it and enshrine theirs. Part of that culture that was considered unacceptable was in parts of African music. The African music was an advantage to the local people because the colonial people feared it as it came with its adjudged voodoo display and they didn't understand the language it was also delivered in. They hence went on to fight that

which they feared and didn't understand but to no avail as the African music inspired courage and resilience in the people who sort and eventually gained freedom.

Post-Colonial Narrative

In the post-colonial era, music is widely utilized in political communication in different ways. Among the ordinary people, songs are raised to chant down politicians who are not wanted by the people in socio-political gatherings even to date.

Fayoyin&Nieuwoudt (2017:2) posits that “indications from political and social perspectives have shown the role of music in society as a means to persuade, control or advance social causes”. Music has been harnessed as a tool for social mobilization to engender social change, join in the process of ushering social transformation and change. Consequently, Nigerian musicians like Chinagorom Onuoha (African China), Eedris Abdulkareem and Innocent Idibia have severally used their music to mobilize the populace to social transformation and change (Adebayo, 2017:62). Worthy of note is that these brands of Nigerian musicians were famous for pushing for social-political transformation through protest music. The likes of OnyekaOnwenu, Christie Essien Igbokwe however featured more in musical ideologies that sort a change in citizens' social and political orientation so that all can join hands to engender the transformation we need. In all, Fela Anikulapo-Kuti's use of music as an instrument for advancing the cause of socio-political transformation remains legendary and matchless.

Today's Realities of Music in Politics for Socio-political transformation

Radio jingles, musical videos (relayed on Television) and recorded songs heard through the loudspeakers (fixed to rooftops of campaign vans) have now become a methodology for continuing the relationship between politics and music, to promise social change and political transformation. Olatunji (2013:256) demonstrates that currently in Nigeria, the use of talking drums during political campaigns in several Yoruba communities is now common. This often turns political campaign locations into carnivals, as musical artists entertain potential voters and others, during such rallies. Politicians and their opponents now engage the services of praise singers to eulogize their candidacy and all these give the people something entertaining to look up to in times of election. The message creators for incumbent President Goodluck Jonathan and his challenger, Muhammadu Buhari, crafted music-laden television commercials to convey their manifestos during the 2015 Nigerian Presidential election for example. Overall, most of the political advertisements used in the election were built around music and songs in praise of the candidates or used to tarnish their image. Music in politics has no doubt played a very significant role in influencing ordinary people to gravitate towards a certain political ideology or goal. Wader, Jumare & Imam (2016) argue that the role music and musicians played during the Nigerian election of 2015 was significant in the change of government that ensued. Adeoye 2013: 9), argues that music is a way of life that carries the attributes and values of the culture it represents, and it is a preserver, promoter and transmitting agent of facts, values, norms and various cultural practices of any given society (from one generation to another).

Conclusion and Recommendation

The influence of music in Nigeria's political existence no doubt has remained tremendous and relevant, right from pre-colonization. Just as music remains a tool in social life that provides expression with a well-arranged melody, politics has gained from the utility that music provides to sell/project, enhance political ideas and interests effectively in Nigeria's socio-political environment. These ideas have heralded transformations and changes in Nigerian society over time. Music has also pressured politics to shift grounds and alter determinations. We however attempt here to understand this interesting synergy or marriage as a crucial driver and catalyst for

political transformation. This progressive relationship directs a leading part to social change by direct or indirect influence. In other words, music being a potent instrument of political communication is an instrument of social mobilization and an agent of social and political transformation/change.

This paper, therefore, recommends that the government's fight against corruption and various forms of malpractices can be boosted further by the integration of music and can also partner with musicians to mark out effective music events that will ensure steady platforms for socialization among people and also propagate accepted modes of life and rules of engagement in Nigeria politics in order to realize socio-political transformation and change.

Reference

- Ademiloku, M. (2013). Discursive features of selected political song texts of the 2011 electioneering campaign rallies in Southwestern Nigeria. *AFRREV IJAH: An*.
- Ademilokun, M., & Olateju, M. (2016). A multimodal discourse analysis of some visual images in the political rally discourse of 2011 electioneering campaigns in Southwestern Nigeria. *International Journal of Society, Culture & Language*, 4(1), 1-19.
- Adebayo, J. O. (2017). Vote not Fight: Examining music's role in fostering non-violent elections in Nigeria. *African Journal on Conflict Resolution*, 17(1), 55-77.
- Adeoye, J.O. (2013). Patriotic music: A tool for sustaining national security in Nigeria. *Ondo Journal of Science and Science Education*, 4(1), 9-15.
- Akpabot, S.E. (1986). *Foundation of Nigerian traditional music*: Ibadan, Nigeria: Spectrum Books.
- Akunna, G. I. (2006). Protest in African Women's Dances and Songs: Meaning and Significance. A Paper Presented at the 6th Edition of the Musicological Society of Nigeria (MSN), NnamdiAzikiwe University, Awka.
- Barclays, F.A. (2014, July 9-12). The music artist as a social critic in Nigeria's contemporary democratic experiment: A study of selected songs of Adviser Nowamagbe. Paper presented at the African Theatre Association (AFTA) Annual International Conference, University of Ghana, Accra, Ghana.
- Fayoyin, A., & Nieuwoudt, S. (2017). The power of song in the struggle for health and development outcomes in Africa: Lessons for social and behaviour change programmes. *Journal of Intellectual Property Rights*, 5(2), 1-6.
- Kennedy, M. (Ed.). (2004). *The concise Oxford dictionary of music*. (4th ed..) Manchester: Oxford University Press.
- Nyamnjoh, F. B., & Fokwang, J. (2005). Entertaining repression: Music and politics in postcolonial Cameroon. *African Affairs*, 104(415), 251-274.
- Rousseau, J. (1959). *Oeuvres complètes: Edition publiée sous la direction de Bernard Cagnebin et Marcel Raymond* [Complete works: Edition published under the direction of Bernard Cagnebin and Marcel Raymond]. Paris: Gallimard.
- Spender, S. (1972). *Poetry and revolution in the thirties and after*. New York: Vintage.

CHAPTER TWENTY-FOUR

THE PLACE OF MUSIC IN THE QUEST FOR SELF ACTUALIZATION: INTERROGATING THE ACTIVITIES OF THE INDIGENOUS PEOPLE OF BIAFRA (IPOB)

Fr. Godwin Aniakor

Abstract

This study explores music in such human inner yearnings as the quest for self-actualization focusing on Indigenous People of Biafra (IPOB). IPOB is a group in southeastern Nigeria agitating for freedom using different tools/mediums of which music is one. Music is alive and useful in various aspects of human life as it has always been functional. Through music, one can express his/herself, and thus, create awareness of his/her existence. Hence, its importance/usefulness cannot be overemphasized. Employing a descriptive survey method of investigation, this study explores music in human inner yearnings as a tool for expressions. Relying on the song-text analysis of some selected IPOB songs, therefore, this study argues that music is a major non-violent tool in seeking self-actualization.

Keywords: Music, IPOB, Self-Actualization

Introduction

Man as a being that exists within time and space has been so troubled by so many wonders surrounding his existence and needs. From time to time he keeps asking such important questions as, why do I exist? What am I up to? Who is interested in me? What is the limit of my potential? How would I live better? All these open-ended questions tend to seek practical, reasonable and lasting responses as many people these days openly and fearlessly engage themselves with several agitations on self-actualization.

Obviously, the exercise of this natural inclination seems to have been the order of the day in Nigeria as many people across different tribes in the country daily embark on self-actualization activities. Notably, the most popular among the different groups appear to be a group known as Indigenous People of Biafra (IPOB). The meetings and other activities of this group have gone worldwide, yet many people across the country and beyond are still finding it difficult to understand what the group stands for and its purpose. While some merely see them as secessionists, others see them as a pressure group and others as jobless and mentally disordered people. Even the government has gone a long way to proscribe them and tag them, terrorists. Yet, every day, these people seem to be waxing stronger and gaining much stronger and more sympathizers, irrespective of their excesses.

On different occasions, the gatherings of this group have been given life by so many displays of music of different genres. This has lured many critical minds into asking such questions as, what is the role of music in the quest for self-actualization. Does music have the capacity to effect any change in people? Is music necessary in such an important exercise? What type of music should be given a place in such a natural quest for self-actualization?

Conceptual Framework

Music: Music is a word that is as old as man, but very deep in meaning. A very modern and feasible understanding of it has gone beyond the simple definition of music as “a humanly organized sound” by Blacking. To embrace a holistic definition that includes its effect and impact on different aspects of human life, Walker (1998) shared the view that music could be seen as “a living analogue of human knowledge, feelings, sensibility, emotions, intellectual modus operandi and all other life giving-force which affect human behaviour and knowledge” (p. 57). Similarly, Ojakovo (2010) opines that “music is one of the most important means of disseminating information on human thoughts, ideas, emotions, traditions, norms and values.” (p. 104). Furthermore, Chuma-Udeh (2014) in Erhiegueke (2014) says that “Music is the universal language of the soul and the music of oral literature flows from the essence of people's existence. Here it becomes a way of expression intricately tied to their social, cultural, and to a great extent becomes the determinant of the peaceful co-existence of the society of the people that spawns it.” (p. 93). Based on the above points, one could say that music, especially that of a particular people, is the life and history of the people, articulated in a manner that it can within a short period unfold a whole lot about the being of a people in this planet called earth.

Self-Actualization: This is a word coined by Kurt Goldstein, which was later attributed to Abraham Maslow. According to Kurt Goldstein, self-actualization is “an individuation or process of becoming a 'self', that is holistic (i.e the individual realizes that one's self and one's environment are two pieces of a greater whole) and acts as a primary driving force of behaviour in humans.”

While Abraham Maslow in his categories of human needs classified self-actualization to be at the level of self-fulfillment needs, which involves “achieving one's full potential including creative activities.” Following the same line of reasoning, AyeshPerera says that “self-actualization is the complete realization of one's potential and the full development of one's abilities and appreciation for life.”

According to some positive psychologists in Joaquin Selva, the drive to sincerely embark on a search for this natural urge by a particular group involves not just the awareness of who they are, their faults and limitations, but also “the acceptance of who they are, despite their faults and limitations and experience to drive to be creative in all aspects of their lives.” Hence, these psychologists shared the idea that every authentic quest for self-actualization is always characterized by:

- Continued Freshness of Appreciation
- Acceptance
- Authenticity
- Equanimity
- Purpose
- Efficient Perception of Reality
- Peak Experience
- Good Moral Intuition
- Creative Spirit

The quest for self-actualization could be described as the search for the intrinsic and genuine desires of every human to know and display his/her abilities and to realize and actualize his /her potential to make and leave imprints in this world and be psychologically fulfilled by doing so. In other words, it could be seen as a move towards self-development or a demand for the opportunity to exhibit one' talents to change and develop one' environment, and invariably bring one' environment and identity to the mainstream.

The Place of Music in the Quest for Self Actualization: Music has been very alive and useful in various aspects of human life. Hence, it never existed without serving a purpose. However, to talk about the place of music in any human endeavour is to demand that its purpose and usefulness be brought to the limelight. In view of this, anyone who loves listening and practices music could without doubt, observe that music within any quest for self-actualization serves such purposes as a means of communication, a source of motivation, to crave more social interaction, to stimulate memories and to manage stress.

Communication: Feelings and emotions are strong human drives that necessarily need to be daily expressed, otherwise, they can accumulate and degenerate to very deep mental challenges. To avert this, communication seems to be of paramount importance in every human daily activity. However, there are different modes of communication, and music as a universal language appears to be the most powerful and fastest means of passing information or ideas across. It is based on this that Ojakovo (2010) says music is one of the most important means of disseminating information on human thoughts, ideas, emotions, traditions, norms and values. p. 104). In the same way, Hargreaves, MacDonald and Miell shared the view that music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions and meanings. However, when we sing, we consciously share, project and express the idea or experience of a particular composer.

Across every generation and culture, the sound of music has never been empty or silent. It goes a long way to bring nourishment, communicate anger, excitement, peace or unpleasantness to the listeners through its elements, genre and forms. Likewise, music in any quest for self-actualization tends to articulate, project, share, express and give life to such humanly natural quest that could in future bring some changes and hope to one's state of being.

Motivation: Popular Latin saying which says *uidquid movetur, ab alio movetur* meaning whatever is moved, is moved by something. In every endeavour one makes in life, motivation tends to be the necessary force that from time to time gives it life, and uninterruptedly accompanies it to a fruitful end. Nonetheless, motivation can either be extrinsic or intrinsic whichever, the fact remains that music has all it takes to extrinsically and intrinsically move people into actions. It does this through the aid of its elements, such as pitches, tone colours, dynamism, rhythms, voice textures and forms. Hence, it appears reasonable when a farmer, while listening to his/her favourite music, tirelessly works throughout the day without any sign of compulsive fatigue or a football team, through the aid of some musical sounds from the fans, unexpectedly equalizes and wins a match.

Within every agitation, protest or yearnings for something natural and endearing, musical compositions and displays always naturally emerge, and in many cases last beyond the agitations or protest. The music at times defines the motive for the agenda, brings satisfaction to the folks and helps them to remain focused.

Social Interaction: Man is a social being. The more he socializes with others, the more human and progressive he becomes in life. The ability to interact socially, nevertheless, seems to be the most important and the most delicate aspect of human beings it goes a long way to exert much influence on people's ways of life, philosophy of life, choice of religion and knowledge of oneself. In fact, it touches the entire being of man as it has to do with conception, birth, health, work and death.

Music brings people together, and from time to time assists them to express their emotions to people, and by doing so allows them to interact with people, even beyond imaginations and expectations. Within every music live performance, the opportunity to share the same motive,

time, reactions and to exchange pleasantries immensely abound. No wonder why music tends to pervade every activity of man. When it is used in a church, it unites the spirit of worshippers and keeps them together as a family. When it is used in a stadium, it keeps the fans hopeful and when it is used in such endeavour as quest for self-actualization, it unites people, decorates them with potentials, abilities, and talents, and bestows upon them a creative mind. Hence, music helps people (especially the agitators) to coordinate their efforts, and to increase their contacts and cooperation with one another.

Memories: Memories are parts of the human brain that are responsible for the retrieving of information about events or incidences of life that may be useful sometime in future. Memory could be either explicit or implicit. When it is explicit, it is called declarative memory because of its link with the ability for one to vocalize what is stored. When it is implicit, it is referred to as procedural memory because it unconsciously lets out information on how things are done. Whether explicit or implicit, memory is not restricted to mere storing of information, it also helps in learning, especially when it is necessary to avoid repeating a mistake or a tragic history.

Music is one of the major tools that stimulate memories. It helps one to recollect past events and express them in the present, to promote or prevent such occurrences in the future. However, in every quest for self-determination, the past is always meaningful, reasonable and resourceful to the present agitation for the actualization of the long anticipated positive end or result. Based on this, music keeps the memories active and alive and also minimizes the tendencies to complicate issues.

Stress: Stress could be seen as an emotional disease that is wantonly disorganized and gradually kills without repair. It begins with the feelings of being too busy, being a victim of injustice, being in restive condition and if not well handled culminates into paranoia. It creates the disorderliness of the human faculties and requires some relatively organized sounds to bring others to the human inner beings.

Every aspect of agitation is always accompanied by some kind of unrest or stress. Worst still when it has a lot to do with the freedom of a set of people within a larger group. In this particular situation, music is of paramount importance as it relaxes the nerves and tends to restore some inner peace within the human being. On another note, when the energy that was triggered off as a result of stress is channeled to music performances and display, sanity and discipline tend to be enthroned above every other venture and endeavor.

Analyses of Some Selected Songs of the Indigenous People of Biafra (IPOB)

1. We are Biafrans, marching for our freedom.
In the name of Jesus, we shall conquer.

WE SHALL CONQUER

Unknown

Unknown

Vivace ♩ = 100

We are Bia- fra, mar ching for our free dom, in the name of Je- sus_ we shall con quer

In this particular song, the members of the aforementioned group disclose their identity, their motive and their trust in the supernatural power and intervention. Everything about the song represents the people's way of life as it constitutes a simple and very catchy melody that is sung repeatedly, invoking the mystical power enshrouded in mantra, and also seeking succor in God, whom they believe to be the beginning and the end of their existence.

ANOTHER SAVIOUR

Unknown

Unknown

Allegro

The musical score for 'Another Saviour' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Allegro'. The melody consists of two lines of music. The first line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note G4. The lyrics 'Ho - ly ho - ly, ho - ly ho - ly' are written below the notes. The second line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note G4. The lyrics 'Nna - m - di Ka - nu is a - no - ther sa - viour.' are written below the notes. A measure rest of 6 is indicated at the beginning of the second line.

In every endeavour of life that involves a group of people, there is always the need for one to be at the forefront, otherwise, anarchy and doom will be enthroned and failure will be the necessary and possible end. However, this song seems to be dedicated to the leader of IPOB, NnamdiKanu, whom the followers see as the only one who is capable to be at the helm of their affairs, taking decisions on their behalf and giving them directives on salient issues. Moreover, the members of this group, through this song also declare their loyalty and support to their leader as their saviour. Notably, the melody of the song is still simple, easy to learn, sing and be remembered. Hence, it seems original and indigenous to the people.

1. *Enye Anyi Biafra Nwantinti Oge Anyi Emee Ya Ka Odi Mma,
Enye Anyi Biafra Nwantinti Oge.
Anyi Na- rio, Nna, Nna, Nna, aa ee, Nna Biko
Enye Anyi Biafra Nwantinti Oge.*

Unknown

NWANTITI OGE

Unknown

Vivace

The musical score for 'Nwantiti Oge' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Vivace'. The melody consists of two lines of music. The first line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note G4. The lyrics 'E-ny'a nyi Bi - fra nwan-tin tio - g'a-ny'e me ya k'o-dim ma, e-ny'a-nyi Bi - fra nwan-tin tio' are written below the notes. The second line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note G4. The lyrics 'ge, a-nyi n'a rio, Nna nna nna aa - ee n na bi ko e-ny'a nyi Bi - fra nwan-tin tio - ge.' are written below the notes. A measure rest of 7 is indicated at the beginning of the second line.

There is a popular saying that “there is no fire without smoke.” In the same way, one would say that there is no quest for freedom without a denial of freedom. Agitations are always fueled by unfriendly and bad conditions. In this particular song, the agitators decry the bad situation of their environment, as well as the insufficient opportunity for them to express their ability and

capability and be fulfilled as citizens of a country. So, here, they clearly summarized their motive, which is to restructure and rebuild their environs. They also pledge their trust to God the Father, the creator, to transform their region within a short period, if their yearnings are heeded. This song appears to be simple and a bit complex. It is written in Igbo language, and it retains the African way of writing music known as call and response.

Conclusion

The quest for self-actualization is the quest to be truly human. It is natural to human beings. It is intrinsic and can positively influence one's self-esteem, ability and capacity. Moreover, one can never, ever overestimate its contributions in the global world as it could be seen as what undoubtedly led the world into nationalism in the nineteenth /twentieth century that creditably brought into existence such developments as a folk/ indigenous music, the invention of some local /indigenous musical instruments, other local inventions and compositions of national anthems.

Music can never be off in any quest or protest for self-actualization as it simply helps to articulate the inner sound and yearnings for a positive end/result. The role music plays in the quest for self-determination is the same as the role the national anthem plays in the lives of the citizens of a country. However, the quest for self -actualization may not necessarily mean a demand for separation. Instead, it could also be seen as a means of encouraging unity in diversity. This study, therefore, recommends that protest groups, of any kind, should use non-violent instruments, such as music to drive home their messages.

References

- Blacking, J. (1973). *How musical is man?* London: Faber.
- Erhiegueke, A.W. (2014). The relevance of music in history. Unpublished Project, Nnamdi Azikiwe University Awka.
- Ojavoko, G.O. (2010). Popular music: Harnessing Nigerian traditional culture in rebranding Nigerian image. *Awka Journal of Research in Music and the Arts (AJRMA)*, 8, 100-106.
- Walker, R. (1998). In music education, a hundred schools of thought contend: Is this a problem? *International Journal of Music Education (IJME)*. 1, 32-34.
- Hargreaves, D. J., MacDonald, R., & Miell, D. (2005). The human condition/ why we like to sing. Retrieved from <https://www.latimes.com>archives>.

SECTION D
MUSIC, RELIGION AND PHILOSOPHY

— —

CHAPTER TWENTY-FIVE

CONTRASTIVE STUDY OF DIVINATION IN IGBO TRADITIONAL BELIEF AND PROPHECY AMONG PENTECOSTALS IN IGBO LAND

Ann C. Onyekelu

Abstract

The topic of this research is the Contrastive Study of Divination in Igbo Traditional Belief and Prophecy among Pentecostals in Igbo Land. It was observed that prophets in Pentecostal churches had taken the position of diviners because of changes and developments in modern Igbo people. Divination and prophecy have been better organized by the rapid changes in patterns of thoughts, issues and developments in society. The purpose of the study is to highlight the extent to which divination and prophecy were practised in Pentecostal churches and the traditional Igbo belief system. The significance of the study is that it would serve as reference literature to any historian, anthropologist, sociologist, student and teacher of Igbo culture. Many research questions were formulated to guide this study and posed to 50 people through oral interviews. The researcher used the survey research method in carrying out the research. The percentage was used to interpret the data collected during the fieldwork. The research was conducted using both old and young individuals. Old people were interviewed to identify the state and position of divination in the past and young people were interviewed to highlight changes and problems of prophecy in the present day. The findings of the study revealed that divination and prophecy were found in every Igbo culture, but practised in various ways in different parts of Igbo States. Finally, it was recommended that traditional diviners and Pentecostal prophets should introduce a policy guide and principle to avoid unprofessional activities indulged by traditional diviners and Pentecostal prophets.

Keywords: Divination, Prophecy, Pentecostal, Traditional Belief, Diviner, Prophet.

Introduction

The value placed on human life, its enhancement and preservation highlight the reason why an Igbo man would want to know what the future holds for him, whether it is good or bad. He wants to know also why certain negative things are happening to him or his family members or why good fortunes "Chioma" are eluding him. He also wants to know why even death should be noticed around him, especially of one who has not attained a ripe old age. He seeks answers to these various situations and to know what could be done to redress any abnormal situation. Igbo man seeks the answer to these, principally through divination.

The mysterious nature of the world, life and future is believed to be fathomable or controllable by the spirit only. They exist and operate from the spiritual invisible and intangible realm of existence, superimposed on the physical world where man lives. This view is also part of the Igbo

traditional religious worldview. Divination; therefore, involves man's effort to elicit information, answers to his questions and solution to man's problems from the spiritual beings.

Recently, the influence of Christianity has been so strong to the extent that the larger percentage of people of Igbo origin will rather identify with Christians instead of their traditional religion which upholds divination. This has been the result of the massive attack by the Christian faith on the Igbo traditional religion that has been branded fetish, paganism and idolatrous.

Theoretical Literature Review

Different authors have written many things about the existence and nature of divination and prophecy. Divination and prophecy mean different things to different people and has thus been portrayed in different ways by their practitioners.

Parrinder (1949:137) sees divination, the work of diviners as, "... the means through which the diviners seek to interpret the mysteries of life, give guidance in daily affairs and settle disputes to uncover the past and look into the future". The implication was that they did not only interpret the minds of the spirit, they also advised and prescribed solutions to the impinging problems.

In consonance with this, Njoku (2002:10) explains that "... divination entails the use of spiritual foresight to reconnect the past, foretell the future and read the figure both on earth and in the spirit world". Spiritual foresight was what made the diviners different from the ordinary person because the ordinary person needed to possess spiritual foresight to decipher any spiritual message.

Oxtoby (2003:331) describe divination as "... the search for information about what to expect in the future". The information was sought from the spirit through the medium of an expert known as a diviner. Benton (1964:506) sees divination as "... the process of obtaining knowledge of secret or future things from contact with supernatural or divine sources". It was a process in that the diviner used to undergo several stages of actions to achieve the result for which the client(s) came to him. According to Sieber (1988:74), "In the circle of life, the diviner is consulted in time of trouble in order to understand why misfortune occurred and how to prevent its re-occurrence". When issues became complex to a group of people, they always consulted diviners.

Mbiti (1975:104) thinks, "When a major family decision is about to be made or when there is a major illness, we consult the diviner". Igbo people resorted to divination when any particular issue was lagging. However, in any circumstance, divination served as the last resort in solving problems. According to Arinze (1970:67), "The dibia is a specialist who tells future, seeks to discover secrets, gives general spiritual advice, especially about sacrifices, and offers sacrifices to the veil spirits". A dibia is generally respected in his village or town.

Benedict & Odi (2009:77) define prophecy as, "Prophecy is that which is declared by a prophet and especially a divinely inspired utterance or revelation". Prophecy is therefore the action and function or faculty of a prophet. A closer examination of prophecy reveals that prophecy when given by the prophet can be near or far. The near prophecy is that which materializes in the lifetime of the giver of prophecy and when it so happens, it gives validity or authenticity to the far prophecy which may not happen in the lifetime of the prophet.

In no written book is this subject of prophecy adequately treated than the Holy Bible. In it, there were the Old Testament prophecies concerning the coming Messiah, which is the first advent of Jesus Christ that were fulfilled and documented in the New Testament. At the beginning of His ministry, Jesus Himself read a prophecy concerning His coming:

Luke 4:18 – 19 says: “The spirit of the Lord is on me because he has anointed me to preach good news to the poor. He has sent me to proclaim the year of the Lord's favour”. Timothy 3:1 says: “In the last days critical times hard to deal with will be here”. People had witnessed the following sad events;

- § An earthquake kills thousand and leaves many more homeless.
- § A fatal disease claims dozens of lives.
- § A famine sends hundreds to their grave.

The Bible predicted such conditions for the period called "the last days". Luke 21:11 says: "there will be great earthquakes". In January 2010, when a magnitude of 7.0 earthquake struck Haiti, more than 300,000 people were killed. An additional 1.3million were rendered homeless in an instant. Although extreme, the quake in Haiti was not an isolated event. At least 18 major earthquakes occurred on earth between April 2009 and April 2010. The year 2021 was a very active period for global seismicity, with 19 major earthquakes, three of which were over 8.0, and also the most seismically active since 2007.

The Bible does not emphasize the number of earthquakes during the last days. However, it does say that "great earthquakes" will occur "in one place after another", making them one of the notable features of this momentous period of history. Earthquakes alone may not seem to be conclusive evidence that we are living in the last days. Yet, they are only one prophecy that is being fulfilled. In Mark 13:8, it says "Nation will rise against nation and kingdom against kingdom. There will be earthquakes from place to place and there will be famine". These are the beginnings of the last days. Luke 21:11 says, "People will suffer terrible diseases". Lower respiratory infection (such as pneumonia), COVID-19, diarrheal diseases, HIV/AIDS, tuberculosis, and malaria are among the most destructive diseases that afflict mankind. In recent years, these six categories of diseases killed an estimated 20.7 million individuals. Put in another way, the diseases killed approximately one person every three seconds, all year long.

In Psalm 37:10-11, the Bible prophecies that "just a little while longer, the wicked one will be no more, but the meek ones will possess the earth, and they will indeed find their exquisite delight in the abundance of peace". God inspired the Bible writers to foretell those events so that we might have hope. The fulfilment of such prophecies means that the troubles we now face will soon end. What follows the last days is "God's kingdom will rule all mankind"(Matthew 6:9). Consider the Bible description of conditions on earth at that time:

- § Hunger will be eliminated
- § The disease will be eliminated
- § The earth will be renewed etc.

These are just a few of the encouraging Bible prophecies which will soon be fulfilled.

In literature, prophecy is about pointing to what will happen in the future by a writer in and with his work. It has no meaning veering away from what the dictionary and the biblical passages have said about it. The establishment is that the dramatic medium can be appropriated for prophecies and predictions in society. Clark (1991:10) says, "The conflicting relationship between the oil-bearing communities of the Niger Delta and the Federal Government on the account of the crude oil of the region will soon start". Clark's writings and the prophetic dividends establish the fact that writers are active members of the social reconstruction crusade; they are nationalists and nation builders. Clark's use of drama for prophecies and predictions strongly demonstrate and defend the theory of drama as a tool for the building of human society.

Wole Soyinka's dirge for Pentecostalism in the Trials of Brother Jero and Jero's Metamorphosis.

Wole Soyinka wrote against fake Christians, especially fake prophets and pastors. Soyinka's anger towards Pentecostalism and revivalism should not be misconstrued. Jero, who is the protagonist in the Trials of Brother Jero called himself a prophet. Soyinka (1988:3) says:

I am a prophet, a prophet by birth and by inclination. You have probably seen many of us on the street, many with their churches, many inland, many on the coast, many leading processions, many looking for processions to lead, many curing the deaf, many raising the dead. There are eggs and there are eggs, the same things with prophets.

It is clear that most of these ungodly habits have been growing in leaps and bounds to confirm Jero's hypothesis of "There are eggs and there are eggs, this is same things with prophets". The Trials of Brother Jero celebrates the failure of a fake prophet who is looking for what to eat but Jero's metamorphosis to doom through fake affluence, deception and worldly enjoyment.

The play also shows that most prophets in Nigeria are master strategists. They change and use many tricks to retain and most essentially dupe their unsuspecting followers. In the name of your brother's keeper, they also hold tenaciously to the military mentality of esprit de corps (the feelings, such as pride and loyalty, shared by members of a group of people).

Divination and prophecy is the same thing, the only difference is that Christians always used prophecy while non-Christians used divination. The attitude of the Bible towards divination is decidedly ambivalent. On the other hand, a verse like Deuteronomy 18:10 – 12 forbid any act of divination, describing it as something detestable to God. Leviticus 19:26 says, "You must not practice either divination or soothsaying". On the other hand, verse 28 gives members of the priestly class the authority to perform divinatory rituals inside the temple. Priests use the Urim and Thummim to divine the will of Yahweh before times of sacrifice. Divination appears to be condoned in several places in the Hebrew Bible such as the chastisement of Noah, the journey of the sons of Jacob to Egypt and the selection of a king by Samuel. It appears not so much that divination is forbidden in the Bible, but its use was restricted to people whom God appointed.

Both oracles and seers always practised divination. Oracles were the conduits for the gods on earth; their prophecies were understood to be the will of the gods verbatim. Because of the high demand for oracle consultations and the oracle's limited work schedule, they were not the main source of divination for the ancient Greeks. Seers were not in direct contact with the gods; instead, there were interpreters of signs provided by the gods. Seers used many methods to explicate the will of the gods including extispicy [(from Latin extispicium) is the practice of using anomalies in animal entrails to predict or divine future events], bird signs etc. They were more numerous than the oracles and did not keep a limited schedule; thus, they were highly valued by all, not just those with the capacity to distant sites.

A prophecy is a message that has been communicated to a prophet which the prophet then communicates to others. Such messages typically involve divine inspiration, interpretation, or revelation of events to come. The concept of prophecy is found throughout all of the world's religions. To a certain degree, prophecy is an integral concept within any religion. The term has found deep usage in two of the world's largest religious groups; Christianity and Islam, along with many others. According to Rabbinic (2021), prophecy is, "In truth and reality, and emanations sent forth by Divine Being through the medium of the active intellect in the first instance to man's rational faculty". [<http://en.wikipedia.org/wiki/prophecy>].

The catholic encyclopedia defines prophecy as, “Understood in its strict sense, it means the foreknowledge of future events, though it may sometimes apply to past events of which there is no memory, and to prevent hidden things which cannot be known by the natural light of reason”. There are instances in the Gospel writings where individuals are described as being prophets or are prophesying. Some examples include Simeon, Anna and John the Baptist (Matthew 21:26). The Gospel literature showed several instances where Jesus prophesied. An example of this is the Gospel of John 4:19, which showed that while passing through Samaria, the Lord Jesus Christ encountered a woman who had married five times. In the story, Jesus relates to the details of her personal life. The woman states that "I can see that you are a prophet". Additionally, Jesus prophesied about His pending death (Matthew 16:27 – 28) and about the end times (Matthew 10:5 -7) (10:23) (28:64).

Throughout the Book of the Acts, there are numerous references to first-century individuals prophesying in different ways and contexts. Examples include where the church in Antioch is described as having both prophets and teachers (Acts 13:1). That was the reason why Pauline Epistles refers to the prophet as one of the fivefold ministry: Apostles; Prophets; Evangelists; Pastors and Teachers (Ephesians 4:11).

One point to remember is that the probability of an event changes as soon as a prophecy or divination exists. The accuracy or outcome of any prophecy is altered by the desires and attachments of the seer and those who hear the prophecy. Because in the catholic encyclopedia it says "... in the strict sense, prophecy is the revelation of future events, but points out that in scripture, prophecy may also be related to the gift of God".

As some people of God prophesied that the world will come to an end in the year 2000, unfortunately, the year 2000 had passed and nothing happened. That means the prophecy is a false one.

For instance, one man of God in Azumini, near Aba, Abia State named AnozieChidi (1996) prophesied that "... in the year 2000 the world will come to an end because Christ said He will come back after 1000 years of His death. the Year 2000 is the 1000 years after the death of Christ". People were running up and down selling their property to get ready for the end time. Some people displayed how gullible they can be and their immaturity, forgetting that they will still die with the money they got from their property if actually, the world will end. Another prophecy from Jehovah's Witness says "The world will not come to an end till further notice" they are making a caricature of the end time.

Divination in Igbo Traditional Belief and Prophecy among Pentecostals in Igbo Land

Divination in Igbo Traditional Belief and Prophecy among Pentecostals in Igbo Land is a topic that needs extensive study to create awareness for its study and development so that the younger generation will benefit and understand why there were a lot of changes between divination and prophecy.

Before we continue, let's look into some of these:

1. Causes of divination and prophecy
2. Implications of divination and prophecy
3. Symbols and symbolism in divination and prophecy
4. Methods of divination and prophecy
5. Relationships between divination and prophecy
6. Difference between divination and prophecy
7. Roles of Divination and Prophecy

Causes of divination and prophecy

When people were faced with a severe condition of life such as illness, social, economic and political problems, including accidents, untimely death, unemployment, robbery, inability to marry, inability to stay in marriage or work, non-progress in career or school, infertility, bad luck, loss of wealth, money or trading capital, and low patronage in business, the concerned persons will develop angst, trauma, fear and diminished psychological momentum and empowerment to cope with their situation. They will do something about it by going to ask healers with knowledge of the supernatural realm and competency to gain knowledge of why and how to deal with the visible condition of suffering and misfortune.

What would compel people to leave their house to go to ask for divination? Three explanations were given:

1. The first explanation is well established in the argument that there is a given circle of events that remain a mystery to human beings and for which they seek to remedy. Divination hints at a cosmological process that is very consonant with the social and physical health process.
2. The second explanation is that any form of affliction, in the Igbo view, involves the group or power to be interpersonal rather than intrapersonal.
3. The third reason is that there is a need to come to terms with fate tying in ascendants and descendants.

When divination lays bare the source of illness or misfortune, it equally provides a first step towards a proper cure or a solution. The remedy habitually involves redressing a ritual responsibility against the cause of the problem. For instance, if witchcraft is responsible, the witch can be confronted and made to halt his or her shady activities or face a counter-force or death. To buttress this point, below are some witnesses stating why they consulted a diviner and will when it becomes exigent go all out and consult the oracle.

Christian Igbos claimed that divination is improper. On this belief, Ezeliora (1994:46) asserts that "...divination works with the principle of probability, punctuated largely with some applications of psychological principles". It should be understood that divination is a thing of reality, which is appropriate in the handling of affairs that disturb daily life being vividly at play with the ancestors and the living. These questions will mean that there is an accepted factor of uncertainty in any divinatory project. Healers seem to bear surprises regarding such tick-off perceptions. For example, one had said, "we were surprised at how people often laughed over the position of those who still sustain the view of divination being a superstitious undertaking". They describe those who attribute divination to superstition as being ignorant of what the art is involved with. They also said that divination, by its very system of establishing the root causes of problems, providing the solution to problems, is unfairly being indicated as superstitious. Whatever stand people adopt, people come to question their problems because, in divination, truth is revealed, tensions are released and some harmony is renewed.

People consult diviners in particular when confronted with prolonged health crises, repetitive or acutely dangerous situations and death-threatening illness, misfortune and deaths. Divination is solicited at a point when all avenues known to help seekers have been exhausted. Divination provides people with a means of etiology and brings about explanation and communication of things that are hard to say in ordinary life. It is hoped that it will allow them to manage symptoms and new paradigms of recovery. Therefore, divination is cultural and symbolic; is an empowered diagnostic cultural device at the agency of cultural mobilization of extra-human forces to respond to situated forms of relational, corporeal, life crisis and health disturbances.

Symbols and Symbolism of Divination and Prophecy

There are various types of divination. The type of divine practice will determine the kinds of symbols that will be found in the bag (AkpaAfa) of the diviner or shrine. Some diviners inherit their practice from their family members or a trainer. Some of the items that are likely to be found in a diviner's custody are:

- i. Shrine – *OkwuAl?s?*
- ii. Sacred Staff – *? f?*
- iii. Bird's feather – *UgbeneNn?nn?*
- iv. Native Chalk – *Nzu*
- v. Animal Skin – *Akp?kp?An?*
- vi. Kolanut – *? j?*
- vii. Cowry Shell – *Ego Ay?l?*
- viii. Iron or wooden gong – *Ogene ma ? b?Ekwe*
- ix. Tortoise Shell – *OkpokoloMbe*
- x. A Deer's Horn – *MpiAt?*
- xi. Potency Charm – *Nwaifulu*
- xii. Small Pot – *ObeleUdu*
- xiii. Sacred objects found among a Pentecostal movement in Igbo land that is instrumental to their worship and practice are:

- i. The Synagogue
- ii. Musical Instrument
- iii. Iron or wooden rod
- iv. Candles
- v. Incense
- vi. Holy water
- vii. Holy Bible
- viii. Holy Communion
- ix. Hymn Book

Methods of Divination

There are so many methods of divination and prophecy in the Igbo land. They are as follows:

- i. Astrology – Movements of celestial bodies.
- ii. Augury – Bird flight.
- iii. Bibliomancy – Books frequently but not always religious texts.
- iv. Cheiromancy – Palms, Palmistry, lines and mounds on the hand.
- v. Chronomancy – About time, lucky/unlucky days.
- vi. Geomancy – Markings on the ground, or the way the earth or soil lays when thrown.
- vii. Haruspicy – livers of sacrificed animals.
- viii. Hydromancy – Water.
- ix. Lithomancy – Stones or gems.

— —

- x. Necromancy – The dead or spirits or soul of the dead.
- xi. Numerology – Numbers.
- xii. Oneiromancy – Dreams.
- xiii. Onomancy – Names.
- xiv. Pyromancy – Fire.
- xv. Runic divination – Rune casting or runes.
- xvi. Scrying – Reflective objects.
- xvii. Spirit board – Planchette or talking board divination.
- xviii. Tasseomancy – Tea leaves or coffee grounds.

Methods of Prophecy

The researcher looked at each of the methods and point out the differences and similarities between them. They are:

- i. The prophecy of a prophet.
- ii. The manifestation of the prophecy.
- iii. Personal revelation.
- iv. Revelation accompanying healing and working of miracles.
- v. Teaching and preaching by the spirit of God (referred to by some as prophecy).

1. The Prophecy of a Prophet

God has gone through a lot of trouble in His Word to make it clear what a prophet is and how the prophecy of a prophet works. Exodus 71-2; God defines the ministry of a prophet by assigning to Moses the role of God and Aaron the role of Moses, prophet. He then explained in Exodus 4:14-16; "And the anger of the Lord was kindled against Moses, and he said, not Aaron the Levite thy brother? I know that he can speak well. And also, behold, he cometh forth to meet thee: and when he seeth thee, he will be glad in his heart. And thou shall speak unto him, and put words in his mouth: and I will be with thy mouth, and with his mouth, and will teach you what ye shall do. And he will be thy spokesman unto the people: and he shall be to thee instead of a mouth, and thou shall be to him instead of God". When a prophet functions in the office of a prophet, then God speaks to him before he speaks to others and tells him what to say; He put words in his mouth. The prophet acts as God's spokesman to the people.

The Characteristics of the Prophecy of a Prophet

- i. The prophecy of a prophet can only be given by a prophet.
- ii. One with the ministry of a prophet speaks for God. He is God's "mouthpiece".
- iii. The prophet does not speak of his own will, but God's will
- iv. The prophet speaks only what he has been told to speak by God.
- v. The prophet speaks only to the person or persons he has been sent to by God.
- vi. The prophecy of a prophet is received by revelation from God. Because of this, it can include not only words but visions, signs etc.

2. Manifestation of a Prophecy

In the manifestation of prophecy, the individual is the speaker, not God. The speaker is not to premeditate, or to plan out what he is going to say; instead, the spirit of God shows him at the time he speaks what he is supposed to say. Even though God has given Him what to say, the words he speaks are not attributed to God but rather to the speaker. This can be seen in an example from scripture of this manifestation in action.

Luke 1:41-45 says:

And it came to pass, that when Elizabeth heard the salutation of Mary, the

baby leapt in her womb and Elizabeth was filled with the Holy Spirit. And she spoke out a loud voice, and said, Blessed are thou among women, and blessed is the fruit of thy womb. And who am I that the mother of my Lord should come to me? For, lo, as soon as the voice of thy salutation sounded in mine ears, the baby leapt in my womb for joy. And blessed is she that believed: for there shall be the performance of those things which were told her from the Lord.

Elizabeth was filled with the spirit of God and answered her message. Even though the message was from Elizabeth, and not the spirit, "Thus said the Lord", her words confirmed the words God has spoken privately to Mary, and her greeting comforted Mary and built up her faith.

The Characteristics of the Manifestation of Prophecy

- i. The manifestation of prophecy can be given by anyone who has the spirit of God.
- ii. The person who manifests prophecy is not speaking for God. The person is the speaker, even though the words spoken are given by the spirit of God within the person. Similarly, speaking in tongues is the individual speaking to God, not speaking a message from God, even though the words spoken are given by the spirit of God.
- iii. The manifestation of Prophecy can be manifested at will, but may also be given at God's will.
- iv. The words spoken in the manifestation of prophecy are not the word of God, even though they may contain or reflect the word of God. They are the word of the speaker, inspired by God.
- v. The person manifesting prophecy receives his message as he speaks. The person manifesting prophecy is not to premeditate what he says.
- vi. The person manifesting prophecy speaks a message given by God but from the individual speaking, the exact wording of the message is left to the individual.
- vii. The message in the manifestation of prophecy is for whomever the speaker is speaking to, or for the body of people present.
- viii. In the manifestation of prophecy, what the speaker is to say is given as the speaker speaks. Like speaking in tongues and interpreting tongues, it is limited to words.
- ix. The message in the manifestation of prophecy is a message on God's behalf from the spirit of Christ within the person speaking, to the person or persons to whom that person is speaking to.

3. Personal Revelation

Personal Revelation is God speaking directly to an individual who has the spirit of God. It is received in the same ways as the prophecy of the prophet, but its purpose is entirely different. Personal revelation is given by God for the benefit, instruction and guidance of the person receiving it.

An example of personal revelation is found in Acts of Apostles, 10:9–20;

The next day, while they were on their way and nearing the city, Peter went up to the roof terrace to pray at about noontime. He was hungry and wished to eat, and while they were making preparations, he fell into a trance. He saw heaven open and something resembling a large sheet coming down, lowered to the ground by its four corners. In it were all the earth's four-legged animals and reptiles and the birds of the sky. A voice said to him, "Get up Peter, slaughter and eat". But Peter said, "Certainly not, Sir; for never have I eaten anything profane and unclean". The voice spoke to him again, a second time,

"What God has made clean, you are not to call profane". This happened three times, and then the object was taken up into the sky. While Peter was in doubt about the meaning of the vision he had seen, Cornelius asked for Simon's house and arrived at the entrance. They called out inquiring whether Simon, who is called Peter, was staying there. As Peter was pondering the vision, the spirit said to him, "there are three men here looking for you. So get up, go downstairs, and accompany them without hesitation, because I have sent them". Then, Peter went down to the men.

This message was not given to Peter for him to give someone else; it was given to him for his benefit, give him God's guidance in a particular area, and to explain to him why God was leading him to do what seemed to contradict God's previous instructions in this matter. Peter told Cornelius and those with him part of the vision, and he told the vision to those in Jerusalem who questioned what he had done; but he did not tell them his vision as God's instructions to them, but rather as God's instruction to himself.

The Characteristics of Personal Revelation

- i. Personal revelation can be received by anyone who has the spirit of God.
 - ii. The person who receives personal revelation is not usually receiving the information to give to someone else. Unless God specifically told the receiver to tell someone something, the revelation is for information and use of the receiver.
 - iii. Personal revelation can be asked for at anytime.
 - iv. Personal revelation is received in full at the time the person receives it.
 - v. Because personal revelation is a revelation, it can include not only words but visions, signs, instructions, etc.
4. Revelation Accompanying Healing and Working of Miracles

When a person is ministering healing to another person or praying for another person, God may work with that person in one or more of several different ways. God may give one personal revelation about the situation; God may teach one what to say in that situation as the person stands ready to speak or if he is a prophet.

A good example of this is the miracles of Pastor Chris Oyakhilome and other men of God. According to Oyakhilome (2010:3):

He informed the excited assembly that God has called us into fellowship; into participation with Him and has made us partakers of His divine nature. The Christian needs to understand that he now has the God-life in him – that supernatural life that destroys sickness and disease! Pastor Chris then read from Luke 5:17, where the Bible says “the power of God was present to heal those who listened to Jesus”.

The Characteristics of Revelation Accompanying Healing and Working Miracles

- i. Anyone who has received the spirit of God can receive revelation to work miracles and/or heal people.
- ii. When one receives personal revelation while ministering healing or working miracles, it will be one hundred per cent accurate. This is one of the proofs that it is from God.

5. Teaching and Preaching by The Spirit of God

Teaching or Preaching by the spirit of God is a specific application of the manifestation of

prophecy. An excellent example of this is Stephen's message in Acts 7: 26 – 27:

The Lord appeared to them as they were fighting and tried to reconcile them peacefully, saying men, you are brothers, why are you harming one another. Then the one who was harming his neighbour pushed him aside, saying, "Who appointed you a ruler and judge over us?"

The Characteristics of Teaching and Preaching by the Spirit of God

- i. Teaching and preaching can be manifested by anyone who has the spirit of God.
- ii. The person involved in teaching and preaching receives his message as he speaks.
- iii. The message in teaching and preaching is a message on God's behalf from the spirit of God within the person speaking.

Prophecy is a broad term. In the Bible, it is often defined as preaching, teaching, exhorting etc. Prophecy in modern times has come to mean almost exclusively the prediction of future events. It is possible to get predictions right, a certain percentage of time-based on good information about the world around us and calculated guesses based on those facts. The more informed you are, the more education you have, and the stronger you are in applying deductive reasoning – the better your predictions will be.

One important thing to bear in mind when interpreting prophecy is that Eternal's time is not earthly time. But do not forget this one thing beloved, that with the Lord one day is like a thousand years, and a thousand years like one day" (2 Peter 3:8). A prophecy of the scripture may in the course of a single line, or even the space of a comma, jump from one event to another hundreds or even thousands of years apart.

In addition, there is a need to be aware of what Van Kampen (nd) refers to as a "near-far" prophecy. "In other words, prophecy often operates on two levels of fulfilment. On the first level, there is a divinely revealed "near" prediction relating to a soon-coming event. But on a second level, there is a corresponding "far" prediction that will be fulfilled in a later time ...". For example, some prophecies promise Abraham both a son and also speak the distant son that would be the messiah. Other prophecies were partially fulfilled by the final Antichrist. However, Van Kampen warns, and rightly so, that misuse of this principle of prophetic interpretation will cause every bit as much confusion as ignoring it. For a near/far interpretation to be valid, it must be allowed for by the context and by the specific word is of the text itself, as well as be consistent with the rest of scripture.

Relationship between Divination and Prophecy

- i. Divination and Prophecy believe in the existence of the Supreme Being and other divine others such as the Holy Spirit, the angels, saints, deities, spirits and ancestors.
- ii. Divination and Prophecy also believe that spiritual inquiry can be made to solve man's numerous problems. As Njoku (2002:10) explains; "... divination entails the use of spiritual foresight to reconnect the past, foretell the future and read the figure both on earth and in the spirit world".
- iii. A prophecy is a form of divination practised in a Christian way. Some oracular diviners make utterances just like prophets.
- iv. A dream is a common factor both in prophecy and divination, they believe and practice dreams.
- v. Prophecy and divination make use of unintelligible language, whether in speaking of tongues or in afa language.
- vi. There is also the use of rituals and sacramental among Pentecostals, an equivalent of sacred and symbolic objects and rites in divination.

- vii. Visioners, seers and dreamers and interpreters are abounding in both practices.
- viii. Divination recognizes evil, wicked, good and benevolent spirits. There are objects, rituals and actions to attract the favour of good spirits or to ward off the schemes of the wicked ones. Same practices can be found among the Pentecostals where sacrifices, exorcism, prayers, fasting and invocations are common features just as prescribed by divination.
- ix. One functional role of diviners and prophets is adjudication. Both adequately perform the functions either by settling land disputes, the accusation of theft, adultery, murder, etc.
- x. Reconciliation rites have been recommended by both systems to reconcile man to his objects of worship, man to his fellows or the other cosmic being around him.
- xi. The sacrifice of various kinds and thanksgiving are common features in both practices though in varied forms.

Differences between Divination and Prophecy

There are some differences between divination and prophecy. They are as follows:

- i. Objects of Worship – Divination has its root in the traditional religion of the Igbo people, while prophecy especially among Pentecostals follows the pattern of prophecy in Israel.
- ii. Prophets recognize one God manifested in the Father, Son and Holy Ghost. This is known as TRINITY. It does not give room for the worship of any other god. Unlike the traditional Igbo religion that is polytheistic, in the sense that the deities, spirits or ancestors are acknowledged as the "informers" to the diviners on the subject for inquiry in their capacity.
- iii. The language employed in the divination among the Igbo can be learnt and therefore articulated by the learner in this language unlike the speaking tongues as practised by prophets in pentecostal churches.

The researcher's visit to some of the pentecostal churches revealed that the utterances made by the various prophet, are not uniform. They are also not known language at all to any of the devotees around and as such cannot be learnt. The form of the prayers and invocations are addressed to different cosmic beings. Hence, the matter for sacrifices may have semblances but obviously, not the same.

Roles of Divination and Prophecy

Socialization takes place through symbols that are informed of words or objects that evoke a reaction, though not as intense as the original object. Communication between man and his fellow man and the spiritual beings takes place through words and symbolic objects. The words are regarded as the form of the ritual process when it is between man and the spiritual beings. It is also done through incantations, invocations, prayers and libations.

The object with which man relates with the ethereal beings is known as sacred objects. These objects include not just the matter or physical objects but also the place – shrine, temple and sanctuary where communication with the divine is done. The cosmology of the Igbo cannot be isolated while considering the objects involved during divination and prophecy as practised among the people.

Findings

- i. Divination and prophecy were found in every culture and society of the world but

- practised in different ways.
- ii. Dreamers, visioners and seers were common features of prophecy both in Israel and among Pentecostals in Igbo land.
 - iii. Sacramental were similar sacred symbolic objects that were used by traditional diviners.
 - iv. Music was an integral part of the practice of prophecy and divination in the Igbo land.
 - v. Prayers, invocations and incantations were an indispensable part of both practices.
 - vi. Both practices acknowledge the roles of angels, saints, spirits, ancestors, and deities beyond human beings as suppliers of their information.
 - vii. The use of unfamiliar languages was common (speaking in tongues and incantations).
 - viii. Traditional divination was still patronized by some Christians.
 - ix. Diviners and prophets foretold, forecasted and found out things in the past and future.
 - x. They performed wonders, magic and miracles. They were magico-religious healers.
 - xi. They also performed an adjudicatory role by resolving disputes.

Recommendations

After researching and analyzing the results obtained, the researcher has the following suggestions:

- i. Igbo people should adopt some traditional belief systems, which in the past has improved both their norms and values.
- ii. The pentecostal prophets should accommodate the traditional diviners where possible to maintain natural interaction between the two religions.
- iii. This research work should be made available to different libraries in Nigeria. This would help to enlighten the Igbo people about divination and prophecy.
- iv. Some spirits checkmate the activities of diviners and prophets, but the government should regulate the activities of the diviners and prophets by creating an agency to manage and checkmate the activities of the fraudulent ones.
- v. Government has to create divination/prophecy departments, and or courses in divination/prophecy in Nigeria Universities. This would bridge the gap between the literate one and the illiterate one among them.
- vi. The creation of courses in divination/prophecy would also make it easy for those who wish to learn the art of divination and prophecy to do so. When more people learn about the language and interpretation of the signs, it would be difficult for the fraudsters to defraud their clients or hijack by politicians.

Conclusion

Divination was considered a pagan practice in the early Christian church. Later, the church passed canon law, forbidding the practice of divination; then, the prophecy came up. Not all prophecies and divinations delivered the same way would mean the same for different individuals. Of course, many prophesies and divinations were simply given as utterances delivered in everything from straightforward prose, some were given as symbolic visions.

The researcher concluded that modern Igbo society has inadvertently abandoned divination because of western education and new religion (Christianity) and embraced prophecy. The incantation ceremonies seen in divination have disappeared; Christianity had changed a lot of traditions and disrupted the system that stabilized the Igbo people's society. The performance of divination had faded away. Though divination is forbidden in the bible, its use was restricted to people whom God appointed.

References

- Adeoye, A.A. (2009). Nietzsche's neurosis and dramaturgy of godlessness in the Nigerian theater. *UJAH: Unizik Journal of Arts and Humanities*, 10 (2), 1-26.
- Anaedo, O.A.A. (2007). Afa (divination): The mouthpiece of the unseen. PhD Dissertation, NnamdiAzikiwe University, Awka.
- Anaedo, O.A.A. (2009). The role of diviners in the political life of the Igbo: A sense of direction for electoral reform in Nigeria. In A.B.C. Chiegboka, C.E. Nwadiwe, E.C. Umezina (Eds.). *The Humanities and Nigeria's Democratic Experience*. Nimo: Rex Charles and Patrick.
- Arinze, F.A. (1970). *Sacrifices in Igbo Religion*. Ibadan: University Press.
- Benton, W. (Ed) (1964). *Encyclopedia Britannica*. 7. Chicago: Encyclopedia Britannica.
- Berger, P.L. (1999). *The desecularization of the world*. Michigan: Eerdmans.
- Binebai, B. & Christine O. (2009). Drama and Prophecy: The J.P. Clark Paradigm. *UJAH Unizik Journal of Arts and Humanities*, (10) 2. Awka: Valid Publishing Company.
- Chukwum, E.G. (2008). Divination in Igboland and prophecy among pentecostals in Igboland. A comparative analysis. Master Thesis. NnamdiAzikiwe University, Awka.
- Clark, J.P. (1991). *The wives revolt*. Ibadan: University Press.
- Ezeliora, B. (1994). *Traditional medicine in Amesi*. Enugu: CECTA Nigeria.
- Isichei, E. (1995). *A history of Christianity in Africa from antiquity to the present*. London: SPCL.
- Mbiti, J.S. (1975). *An introduction to African religion*. London: Heinemann.
- Njoku, F.O.C. (2002). *Essays in African philosophy, thought and theology*. Enugu: Snaaps Press.
- Oladele, A. (2008). *The source magazine*. November 10, 24(3). Summit Publications.
- Oxtoby, W.G. (2003). *Eastern traditions* (2nd ed). New York: University Press.
- Oyakhilome, C. & Oyakhilome, A. (2010). *Rhapsody of Realities*. Lagos: Loveworld Publishing.
- Parrinder, E.G. (1949). *West African traditional religion*. (3rd ed.). London: Sheldon Press.
- Roupa, Z. (2009). *Health Science Journal*, 3, (2), Greece: Galatsi, Athens.
- Soyinka, W. (1988). *The Trails of Brother Jero In Soyinka Six Plays*. Ibadan: Spectrum Books.
- Ukah, A. (2007). *African Christianities: Features, Promises and Problems*. Germany: asonzeh.ukah@uni-bayeuth.de.

CHAPTER TWENTY-SIX

MUSIC: A DIALOGICAL TOOL FOR ECUMENISM IN NIGERIA

Rev. Fr. Prof. B.A.C. Obiefuna & Chidimma Jessica Allison (PhD)

Abstract

The priority of the social dimension of ecumenism over the theological dimension has been spotted as the major barrier towards attaining the ecumenical goal by the Christian Association of Nigeria (CAN). The uneasiness and unwillingness exhibited among members towards the ecumenical discussion, believed to have been spurred by pre-CAN tensions and animosities among denominations are evidence of the misplaced priority. Recommendations such as a well-articulated ecumenical formation and information programs were seen as fundamental steps towards addressing the observed ecumenical challenges in CAN. Unfortunately, there seems to be little consideration on the possible and effective channels through which these proposals can be actualized. The study aims to explore the capacity of music serving as one of the tools in the entire scheme. The study is qualitative, employing a descriptive phenomenological design. Data for the study was collated through a review of related and relevant materials. The findings reveal that music remains a universal language and a means of communication; communicating emotion, thoughts and inspiration transcending race, religion and emotional wellbeing of our life. On this revelation, the study beckons on CAN among other strategies to adopt music as a dominant tool, which should not be restricted only to prayer meetings but constantly employ in the entire ecumenical process and dialogue.

Keywords: Music, ecumenism, ecumenical movement, ecumenical dialogue

Introduction

Ecumenism (Oikoumena) in modern usage has taken on a new meaning relative to the unity of separated Christianity. It refers to the movement of thought and action concerned with the reunion of Christians. It is in this sense that expressions such as "ecumenical spirit", "ecumenical movement" and "ecumenical dialogue" have come to refer to the impulse and efforts to bring about concord, agreement and unity among Christians. Therefore, any initiative, effort and activity geared towards realizing this vision are termed effort towards ecumenism. In Nigeria, though there have been traces of early ecumenical discussions and moves at the regional levels, the birth of the Christian Association of Nigeria (CAN) in the mid-70s was believed to have begun a new phase in the history of ecumenism in the country. With the birth of CAN, the agenda for unity was shifted from mere regional plans towards a national agenda; an agenda that would embrace the entire Christian churches in Nigeria. Having been entrusted with this task, article 2 of the 1988 constitution of CAN defines the association as "a fellowship of churches working together to promote the glory of God by encouraging the growth and unity of the churches, and by helping them to salvation and all its fruits". The first among the objectives of the association states "to serve as a basis of action for the unity of the church, especially as intended in our Lord's

pastoral prayer: 'That They All May Be One (Provisional Constitution of the Christian Association of Nigeria, 1988, Art.2 & 3).

The extent to which CAN has been able to meet up with the above vision and objective remains a serious topic of concern to scholars and stakeholders in the country today. Appraising the entire activities of CAN in Nigeria, some describe the association as a mere pressure group, liaison committee and non-governmental organization or social organization merely concerned with the protection of Christian interest at the detriment of its major objective. There is not much done to promote theological discussions, no serious attention to theological discussions (Hammawa, 2014). Much emphasis is believed to have been placed on social ecumenism than on theological ecumenism. Among the identified confrontations to ecumenism and ecumenical dialogue in CAN were the traces of pre-CAN tension and animosities. It was discovered that members feel uneasy whenever they come together, which is spurred by their different theological backgrounds and unsettled thorny issues bordering on political interest. The denominations that made up CAN, as observed, have their different ideologies about Christianity and Christian unity; some of which are biased. The present study aims to explore how music (melody, rhythm and harmony) could enhance ecumenism and ecumenical dialogue among denominations in CAN.

The Concept and Importance of Music

Though traced to the ancient world and languages, such as, Old French, Latin and Spanish, Old High German, Dutch and Danish, the term music was believed to originally derived from Ancient Greek Mousike (art) of the Muses (the goddesses who inspired literature, science and the art), believed to be the source of the knowledge embodied in the poetry, song-lyrics, and myths in the Greek culture (Henry & Robert, cited in Wikipedia, 2021). Ancient Greeks, observe Ivana (2018), considered music not only as a type of art but as one of the seven free arts (Artes Liberales). It is on this very premise that music is defined as the art of arranging sounds in time through the elements of melody, harmony, rhythm and timbre (Encyclopedia Britannica 2021). Elements or aspects of music as captured by both Australian and USA versions are; pitch, timbre, texture, dynamics, rhythm, expression, form, structure, harmony, style, meter, and articulation (ACARA, 2015, NAFME, 2015, cited in Wikipedia, 2021). Types of music include popular music, traditional music, art music, music written for religious ceremonies and work songs. However, different styles or types of music may emphasize, deemphasize or omit some of these elements, and music is performed with a vast range of instruments and vocal techniques ranging from singing to rapping (Wikipedia, 2021). The creation, performance, significance and the definition of music, as meant to understand, vary according to culture and social context.

The importance of music, that is, the worth or value and significance as previous studies observe, cuts across various aspects of human life and existence. Music was referred to as one of the universal cultural aspects of all human societies. In many cultures, music is an important part of people's way of life, as it plays a key role in religious virtues, the rite of passage ceremonies, social activities and cultural activities. It is, for Liam (2020) a universal language. According to him, despite our division, age, culture, religion, upbringing etc; everyone has a song they love; a song that gets turned up every time it comes on. Two people who know nothing about each other or their language could start sharing the music they like and have a wonderful time. Music Liam maintains:

Helps to communicate the inexpressible and free the mind from the boundaries of speech, especially, in times when it finds difficulty in expressing our thoughts and emotions in words. Music does this by transporting us to an alternative place of emotion, rhythm and imagery, thus

enabling us to come to accept and come to terms with our emotions and situations (pp.7-8).

The importance of music in education and training has been high overemphasized by Psychologists, Neuromusicologists and Philosophers. Musical education, observe, was considered to be important for the development of an individual's soul, and the ones who received a musical education were seen as nobles and in perfect harmony (Savage, 2012 & West Martin, 1994, cited in Wikipedia, 2021). Making references to the ancient world, music according to him, was an important part of education, since it makes kids smarter. The mental health benefits of music were so well-established that there is an entire field called music therapy. Music is a medium of processing emotions, trauma and grief, but it brings with it the possibility of great joy and calm. Active listening can be used to regulate anxiety and mood. Music activates the neocortex's impulsive thoughts. "Music is something that has put people in touch with their innermost feelings. Different kinds of music work upon different emotions of an individual and release the various incomplete emotions leading towards total healing of body and mind" (Bhakthin.d, cited in Ruth, 2009, p.7). Music as observing Ruth (2009) communicates emotion, thoughts and inspiration transcending race, religion, and emotional wellbeing of our lives. Hearing a certain piece of music in one's mind observes Steven (in Ruth) is often transported very vividly to a place or a memory that means something to you. Research shows that when you join up words and music, information is moved from the left side of the brain over the right where long time memories are stored (p.7).

Music as a wonderful tool in education can also be seen in the work of Psychologist Howard Gardner's "Frames of Minds", where he presented the theory of "Multiple Intelligence". He identified nine different kinds of intelligence, which are developing through all our life. "These are verbal-linguistic, logical-mathematical, music intelligence, bodily-kinesthetic, visual-spatial, interpersonal, intrapersonal and naturalistic intelligence. The good news, he continues, is that musical intelligence is so powerful that through playing some instrument, all other types of intelligence are developing" (Ivana, p. 182). The contributions of Plato and Aristotle on the importance of music and education in music cannot be ignored. In Book II of the Laws, Plato defines education as the virtue that first comes into being in children. Education is how:

Pleasure and liking, pain and hatred, become correctly arranged in the souls of those who are not yet able to reason, and then, when the souls do become capable of reasoning, these passions can in consonance with reason affirm that they have been correctly habituated in the appropriate habits(Plato, Laws trans. 1980, 653b.p.32, cited in Lelouda, 2002).

He believes that education in music is important because rhythm and harmony penetrate deeply into the soul and exercise a strong influence upon it. According to Plato, a man enjoys the music to which he has become accustomed. This is why he considers the teaching of appropriate songs crucial, to "prevent the child's soul from becoming habituated to feeling delighted and pain in a way opposed to the law and to those who are persuaded by the law, to make the child's soul follow and feel the same joys and pains as an old man" (659d. pp.6-10, cited in Lelouda, 2002). The ability to feel delighted and pain in the appropriate way, as Plato observed, can be developed by teaching children those melodies and rhythms that have been decided by the wise men in the city to be the appropriate ones for children's education. Thus, children will eventually develop a taste towards good and bad. He concluded by insisting that education is coextensive with chronic song; a combination of vocal rhythms and modes with rhythm in bodily movement. The aim of music training, however, is not musical expertise but the cultivation of the soul. As he says, "the vocal aspect reaching the soul we regarded as education in virtue and we named it music (Laws, 673a, pp.4-5, cited in Lelouda, 2002).

Aristotle, on the other hand, devoted a substantial part of his views on the educational and social aspects of music, as can be seen in his work "Politics" (Aristotle, trans. 1984, cited in Lelouda, 2002). Like Plato, Aristotle believes that a proper curriculum should include the usual subjects of general instruction in is contemporary Greece-music, gymnastics, letters and drawing. He suggested that gymnastics should be taught from the age of seven to that of fourteen because according to him, young children are not able to understand music sufficiently to derive pleasure or edification from listening to it when they become older (p.433). The major functions of music as identified by Aristotle are; music is one of the greatest pleasures and means of relaxation after the pain with which all work is attended, music is as the employment of leisure (what men use to make their free time), music as an agent of moral instruction and finally, music as a means for the purification of such excessive feelings as exalted excitement or strong feelings of pity or fear (Aristotle, 1984, pp.1341-1342, cited in Lelouda, 2002).

Aside from the social, cultural and psychological importance of music lies the religious or spiritual value. Music as Ruth (2009) observes, has strong connections with religion, which can be used to help pupils engage with religious themes. Through musical encounters, pupils can experience learning about religion and the way music is used in that tradition. They can also learn how to express themselves and apply what they have learnt to their own lives. Music as Ruth observes, is an important part of Christian worship, thanksgiving and celebration showing how worshippers feel towards God. "Music unites the congregation so that God is worshipped with one voice. A wide variety of music is used in Christian worship including hymns, psalms, choral music, gospel songs, contemporary music and instructional music played for meditation and reflections" (p.24). From the above, is very obvious that the importance of music indeed cuts across the entire aspects of man's life; the social, cultural, religious, psychological, mental health and philosophical aspects.

Ecumenism and the challenges in CAN

Ecumenism, especially in modern usage, is a concern with the communion of Christians, covering all impulses and efforts to bring about concord, agreement and unity among Christians (Omonokhua 2015, Ibebuike 2006). Any initiative, effort and activity geared towards the realization of this vision have termed an effort towards ecumenism. Ecumenism or ecumenical dialogue, be it intra or inter-religious has two major dimensions; the spiritual and social. Spiritual ecumenism is both the soul and heart of the ecumenical movement, which is concerned with interior conversion and emphasizes the use of spiritual methods such as inner conversion, a change of heart, the sanctification of personal life, love, self-denial, humility, patience, renewal and reform of the church and finally, prayer (Vatican Council II, 1964, Onwubiko, 1999, Okonkwo, 2015). Social ecumenism, on the other hand, focuses on the issue of social concern and common cooperation among Christians as a point of departure, with less emphasis on doctrinal differences and reforms (Vatican Council II). Social ecumenism can be rightly described as ecumenism of action. Principles of ecumenical dialogue include; a sincere and honest search to understand, know and learn from one another and reconciliation and unity in truth.

Ecumenical movement on the other hand, "covers all efforts, activities encouraged and organized according to the needs of the church to promote Christian unity" (Vatican Council II, UR.4); that is, practical manifestation of the ecumenical vision and aspirations. It can be seen as a process which Christian churches that had been separated by doctrinal, social, ethnic, political, and institutional factors move towards cooperation and unity, by mutually understanding and respecting one another through dialogue, common witness to whatever gifts and gospel value they already share and experiences, and by a common search for that unity which the Lord wills

for His only church (Stratisky, 1995). Christian Association of Nigeria (CAN) is an ecumenical movement that promotes ecumenism among Christian groups in Nigeria. It emerged as the fruits of the earliest ecumenical cooperation among Christians in Nigeria, with the motto “That They May All Be One”. Three major strategies greatly used by CAN across the nation are the media, the workshops or study groups; either in institutions of learning or in Christian homes and finally, the churches and church-related social groups. The first strategy- the media, relies primarily on church-owned media networks, where it features articles devoted to either the issue of religion and politics or the need for Christian unity. The second strategy – the study group is largely carried out in the guise of prayer meetings and often held in people's homes, while the third strategy involves the use of the church and church-related social groups to educate and disseminate information about the mission of CAN to the grass root.

Even with these strategies, the overall appraisal of ecumenism in CAN indicates a minimal ecumenical impact among Christians and Christian denominations in Nigeria. This, as previous studies observe, was attributed to many factors, such as theological, fundamentalism, proliferation and proselytism, the quest for power (internal politics) and the romance of church leaders with politicians. CAN as the findings reveal, had departed from the original concept of her founding fathers and as such, do not take as a priority the motto “That They May All Be One”. As observed by Hammawa (2014), there is not much done to promote theological discussions, no serious attention to theological discussions. CAN is more of a social organization or non-governmental organization that mobilizes Christians for one thing or the other. “CAN scores high on serving as a liaison committee for common statements and action to the detriment of her other objectives. Unfortunately, CAN have failed woefully ecumenically speaking...” (Salihu, 2015, pp.12-13). Concerning the pre-CAN tension and animosities, as Akagha (cited in Enwerem, 1995) observe, is the uneasiness of members when they come together. This, according to him, is because of their different theological backgrounds and unsettled thorny issues bordering on political interest, that is, a clash of ideology. The denominations that made up CAN, Akagha maintains, have their different ideologies about Christianity and Christian unity; some of which is biased. None of them, he concludes, is presenting a centralized Christianity. The same was observed by Salihu. According to him, the reason why the Christian bodies in Nigeria are unable to engage Koinonia (communion) is that they are in serious competition with each other, competition that cripples ecumenical endeavours. Christian leaders may pay lip service to the unity of Christians and the legitimacy of Christian bodies in public, but in private they uphold their denomination as the only true church, presenting the other denominations as false (p.4).

On the proliferation of churches and proselytism, ecumenism, as observed, faces serious challenges today not only because of the plurality of religious beliefs but also because of the never-ending proliferation of churches. Onaiyekan (cited in Enwerem, 2014) observes that “churches are found largely by drawing people out of existing churches, and where proselytism in its most negative sense is the order of the day, we might not make much progress in any genuinely ecumenical way until this is addressed” (p.12). The quest for power (internal politics) and romance of church leaders with politicians(external politics) have been identified by most studies as the two sides of political influence and threats to ecumenism and ecumenical dialogue in CAN. The quest for control manifesting in sectional politics, political rivalry and tussle are been played in CAN. The desperation of some Christian leaders to capture the leadership positions of CAN is unhealthy to the ecumenical prospect of the association. The result, as to observe Kukah (1993) has always been the unending animosities and grudges over one another, especially after elections. Inter-denominational rivalry, according to him, becomes staunch amidst such a political tussle. Undoubtedly, observe Kunuba (2015) “the seedling of genuine Christian ecumenism cannot grow to maturity amidst this quest for power “(p.7). The second

dimension of political quest and threat in CAN is external politics. The romance among the leaders of CAN had succeeded in dragging CAN into partisan politics thereby compromising its ability to play its true role as the conscience of the nation and the voice of the voiceless, especially as slated in the 1988 Constitution of the association. This objective, according to Rengshwat (2014) may at the moment remain largely in the realm of wishful thinking. According to him, CAN tends to be at "ease in Zion" with the political culture of Nigeria instead of criticizing it. CAN have not always spoken loud and clear enough against corruption and corrupt officeholders because of their romance with the political leaders.

The study so far reviewed, reveals quite some proposals towards actualizing the ecumenical goal and vision of CAN. These include a sincere and honest search for truth, openness to truth, trust in the cosmic confidence of the "other" qua "other", and honest search to understand, know, learn and share from one another, reconciliation and unity in truth. Added to these, is "an urgent need for a well-articulated ecumenical formation and information programs for both the ordained and lay faithful" (Allison, 2015, p.331).

Music as a tool in Ecumenical Dialogue

The major challenges of ecumenism and ecumenical dialogue in the Christian Association of Nigeria (CAN) as seen in the previous section, revolves around the departure of members from the theological (spiritual) background of her founding founders. This as the studies reviewed is a result of pre-CAN tension and animosities exhibited by the different groups that constitute the association. As such, CAN is described as dwelling more on the social and secondary dimension of ecumenism to the detriment of her primary and fundamental dimension- the theological. It is on this premises that Hammawa (2014) described CAN as a social organization or non-governmental organization that mobilizes Christians for one thing or the other. For CAN to attend its objective especially, as reflected in her motto "That They May All Be One", they believe that she must accord priority attention to promoting peace and unity among Christians. Suggestions such as the sincere and honest search for truth, openness to truth, trust in the other, honest search to understand and know, learn and share from one another and reconciliation and unity in truth were made by these studies. The question is how could music help to actualize this vision?

Music as explored above remains a universal language and means of communication. CAN comprises Christians from different cultural, religious and social backgrounds. It is made up of Christians from different denominational and theological backgrounds. This often constitutes a barrier in communicating and coordinating the activities of the association. Music, being a universal language can help to address the challenge of different ideologies among members of CAN. As Ruth (2009) observes, music helps to communicate the inexpressible and free the mind from the boundaries of speech, especially in times when it finds difficulty in expressing our thoughts and emotions in words. According to him, music communicates emotion, thoughts and inspiration transcending race, religion, and emotional well being of our lives. This can serve as a powerful tool for CAN in the pursuit and actualization of her vision.

Still in the list of the challenges of ecumenism in CAN has been the uneasiness among members whenever they come together, which is because of their different ideologies about Christian faith and unity. Using music can help to debunk biased ideologies, by promoting the right knowledge about the Christian faith and Christian unity. The value of music in education cannot be compromised. Music as revealed in our previous section serves as a medium of processing emotions, trauma and grief and then brings the possibility of great joy and calmness. As such, active listening to music can be used to regulate anxiety and mood. Like Plato (Laws trans. 1980, cited in Lelouda, 2002) observe, education is the virtue that first comes into being in children and

a means by which pleasure and liking, pain and hatred are correctly arranged. He considers the teaching of appropriate songs crucial, to prevent the child's soul from becoming habituated to feel delighted and pain in a way opposed to the law and to make the child's soul follow and feel the same joys and pains as an old man. The ability to feel delighted and pain in the appropriate way, he maintains, can be developed by teaching children those melodies and rhythms that have been decided by the wise men to be the appropriate ones for children's education. Music, he concluded is the cultivation of the soul.

By implication, to address the long-accumulated animosity and fundamentalist mindset among members in CAN, there is the need to start early to inculcate the right knowledge and understanding. It is undeniable that these exhibited animosities and biased mindsets are developed at much early stage of life, which is carried into the later stage (old age) of life. Using musical elements, such as melody, harmony and rhythm can help to propagate the right ecumenical principles and understanding, which will help to debunk the fundamentalist's mindset as experienced among members in CAN. Music can unite the congregation so that God is worshipped with one voice.

Conclusion

Ecumenical discussion and dialogue as revealed have not been accorded full attention in CAN. There has been much emphasis on the social dimension of ecumenism to the detriment of the theological dimension of ecumenism, which is believed to be both the soul and heart of ecumenism and the ecumenical movement. The reason for such negligence has been traced primarily to the uneasiness and unwillingness exhibited among members towards ecumenical discussions, which is caused by pre-CAN tension and animosities among denominations in CAN. Among the recommendations proposed is an urgent need for a well-articulated ecumenical formation and information programs for both the ordained and lay faithful. The means or tool through which these recommendations will be carried out has not been given due consideration. The present study recommends the use of music among other tools considering the inherent value of music. Music, as seen, serves as a powerful means through which information penetrates deeply into the most soul and exercises strong influence upon it. As meant to understand, music is the fastest means to reach the soul of man and it helps to communicate the inexpressible and free the mind from the boundaries of speech, especially in times when it finds difficulty in expressing our thoughts and emotions in words. To address this long animosities and hatred among denominations, which will directly enhance the willingness towards ecumenical discussions and dialogue, CAN should among other strategies and tools make music a dominant tool. The use of music should therefore not be restricted only in prayer meetings but should be used constantly. Ecumenical principles and vision should be translated and communicated through melody, harmony and rhythm at much early stage of life. Children should be exposed to such ecumenical principles earlier in life, which will enhance their ecumenical disposition and understanding at the later stage of life. This can be easily achieved through the use of music.

References

- Allison, C.J. (2015). "Ecumenism and the Anambra State Experience: Issues and Concern". Eds. Luke, E. Ijezie, Stephen Audu & Agnes, I. Acha, *The Church in Nigeria and Ecumenical Question* (CATHAN), ISBN: 0823569847885551.
- Enwerem, I.M. (1995). *A dangerous Awakening: The politicization of religion in Nigeria*. AFRA
- Hammawa, C.M. (2014). *Ecumenism in transition: The Nigerian experience*. A keynote address Presented at the CATHAN conference, DRACC, Abuja. 22nd-25th April, 2014.

-
- Ibebuike, C. (2006). *Understanding Ecumenism*. SNAAP.
- Ivana, H. (2018). Importance of music in Education System. Herzegovina University, <https://www.researchgate.net>, 1323167985.
- Kukah, M.H. (1993). Religion, politics and power in Northern Nigeria. Spectrum.
- Kunuba, A.C. (2015). "That They May Be One" UT UNUM SINT (John 17:21)". Eds. Luke, E. Ijezie, Stephen Audu & Agnes, I. Acha, *The Church in Nigeria and Ecumenical Question* (CATHAN), ISBN: 0823569847885551.
- Lelouda, S. (2002). "Plato and Aristotle on Music and Music Education: Lessons from Ancient Greece". *International Journal of Music Education*, 39.3-16, University of Macedonia.
- Liam, D. (2020). 7 Reasons why is music important. Nov. 19th, 2021, <https://www.musicindustryhowto.com>.
- Okonkwo, P.I. (2015). "Ecumenical Week of Prayer for Christian Unity as Instrument for Cultivation of Global Peace and Social Progress". Eds. Luke, E. Ijezie, Stephen Audu & Agnes, I. Acha, *The Church in Nigeria and Ecumenical Question*, (CATHAN), ISBN: 0823569847885551.
- Omonokhua, C.A. (2015). "Ecumenical Dialogue in Nigeria". Eds. Luke, E. Ijezie, Stephen Audu & Agnes, I. Acha, *The Church in Nigeria and Ecumenical Question* (CATHAN), ISBN: 0823569847885551.
- Onwubiko, A. (1999). Building unity together in the mission of the Church: A theology of Ecumenism. Falludu. Provisional Constitution of the Christian Association of Nigeria, 1988, Art.2 & 3
- Rengshwat, J.S. (2014). Christian Association of Nigeria: Politics and Ecumenism. <http://www.google.com>
- Ruth, P. (2009). The Importance of Music in Different Religions. Silverdale Community Primary School. Under-lyme.
- Salihu, J. (2015). "Koinonia: The Basis of The Church's Ecumenical Involvement". Eds. Luke, E. Ijezie, Stephen Audu & Agnes, I. Acha, *The Church in Nigeria and Ecumenical Question*, (CATHAN), ISBN: 0823569847885551.
- Stratisky, T.F. (1995). "Ecumenical Movement". Ed. McBrien, Harper Collins Encyclopedia of Catholicism. Harper Collins.
- Vatican Council II (1964). "Decree on Ecumenism, Unitatis Redintegratio". Ed. Flannery, A., 1980, *The Conciliar and Post Conciliar Documents*.
- "Music". Wikipedia the Free Encyclopedia, 20th Nov. 2021, <https://en.m.wikipedia.org/wiki/music>

CHAPTER TWENTY-SEVEN

POSITIVE IMPACTS OF MUSIC ON RELIGION: CHRISTIANITY AS CASE STUDY

Arinzechukwu Ikenna Ezike

Abstract

Christian activities and especially worships have been greatly impacted and influenced since the introduction of the kind of musical ideas we have now, especially with Western modernization and influence in Nigeria. This has brought a development that cannot be denied and is so visible within Christendom. This has encouraged many if not all religious activities among Christians to give the music its rightful place. Consequent to the above, a lot of resources are being spent to ensure that music in every Christian gathering and Church is what it is supposed to be, as this is what has kept many in Christianity today. The thrust of this article is to look at what Christian music is all about, and this is examined under the place of Christian music in their worship and the impacts that are seen. Such impacts include; the life that music adds to the worship, the expression of religious experience through music, how it acts as a uniting force among the people, how music contributes to mobilizing the youths and empowering them and finally how music acts as a recreative activity.

Keywords: Music, Christian, Religious, Impact.

Introduction

Music and songs continue to play an important role in the life of God's people today. Of course, even in the secular, music is all around us. Modern technology daily brings music closer to us. Our lives are surrounded by music, from the television, radios, CDs, music players and today on our phones. This music serves different purposes for different people at a given time and the Churches today have created room for greater access to what music can do even in Christendom. The various Churches do all manner of Christian music ranging from Choruses, hymns, psalms, canticles and many other forms it takes. Music, centuries ago was perhaps for the background but today music has taken a great front role in the society. The same way it affects society, it affects the Church community even more. This is why many Churches and Christian gatherings dedicate quality time in their services or gatherings for music, be it praises or otherwise. People through music express their deep feelings for God. Music gives deeper meanings to words when they are heartfelt. The impacts of Christian music in worship are both physical and spiritual and cannot be exaggerated. No Christian gathering or service today can do without the place of music. Music is all around us like the air we breathe.

An Attempt to Define Christian Music

One of the greatest questions people ask today is what makes a piece of music Christian or secular. Most people have argued that it is on the words of the music; that is to say, that once the words contain such religious terms as Jesus, God, and perhaps Spiritual passages or contents, then the music is Christian music. Others argue from the point of view that it is about the author or singer. They claim that what makes a song or music Christian is in who performs it. This is

confusing because we can find a person who is not a believer or Christian singing Christian songs beautifully. Another confusion is that one who is a Christian can be seen singing to songs that has no Christian content. Many therefore try to define Christian music either from the singer or the words being sung. Unfortunately, there is no universal definition of what specific qualities a song has to possess before it could be called Christian music; but in a few lines, we can say that Christian music is music that revolves around the beliefs, structures, cultures and narratives of Christianity. The main topics may include fasting, praise, worship, penitence, lament and repentance. This is different from religious music. Religious music on the other hand can be music for the use of various religions. What music means to religion may not be exactly what it means to another. Music in Islam for example may not be the same as music in Christianity. In a nutshell, Christian music is a category under religious music that concentrates only on Christianity; its belief and way of life.

The Place of Music in Christian Worship

Music serves some special purposes in our lives and especially within the Christian Circle and some of them are as follows:

Music informs us about the Gospel

One of the most beautiful things about many Christian songs is that they are coined out from the verses of the Scriptures. With this, we find that not only do we sing Christian music just for the listening pleasure; they also teach us about Christ and what our faith is all about. Before we hear a portion of the scripture read or preached in a service, we have already taken in page after page through our singing the teachings of the scripture. So hymns and other forms of music instruct us in the Good news, touching our hearts as well as our minds.

Christian Music is a Relationship with God

Music connects us to God in a unique way. There are situations that prayers, fasting and many others do not link us up to God the way praises or music in general does. It allows for a direct relationship with God in ways that sermons cannot. When we sing deeply in worship, we allow a part of our hearts to speak to God in a way that does not happen usually even during preaching. Something great happens when believers sing. This is not fully felt when one sings alone but when one sings in the community of God's people, something awakens not only in the heart of each person but also in the collective heart of the body of Christ, connecting us and to God in the deepest part of who we are. The bottom line is that God created us this way, to communicate with the very depths of our Spirit and have a close relationship with Him that way. That is what music can do.

Christian Music is Fulfillment of God's Command

There is no greater joy a Father has than finding that the Children are obedient. Throughout the scriptures, we are encouraged and commanded to sing praises to our God. The Psalms in the Holy book is an expression of this command because it is a book of worship to God. The psalm talks about singing praises to the Lord with the lyre and making the sound of melody. On the other hand, it speaks about serving the Lord with gladness and coming into His presence with singing. God calls us to sing praises to Him and to exalt His Holy name. In worship, music affords us the privilege to fulfil this command. Imagine worship of God without music. Such worship will be incomplete. Singing is an important part of who Christians are and who God created them to be and this is why they are filled with the Spirit whenever they do that.

Music in Christian Worship is an Expression of Love for God:

How can one say he/she loves God without singing His praises? The scriptures again demand us to love the Lord our God with all our heart, and with all our soul, and with all our strength. This

has to do with both the outer and inner man. Christian music is one way in which we express our love towards God with our whole being. We engage every part of our being in the worship of God. The interesting thing about this is that when we express our love for Him in praises we are changed and transformed, our hearts are drawn closer to God, we are strengthened even in the most difficult moments, we are built up, convicted of our shortcomings and restored, and something godly happens to us.

The Impact of Christian Music on the Religious Worship

Here is the major thrust of this article and we discuss some impacts music have made in Christendom. We may not be able to discuss all but we take a few of such tremendous impacts.

a) Unity in Diversity:

This is of course one of the most important benefits of Christian music in worship. When Christians gather to worship, they lift their voices and instruments in the worship of God, and this is done in one accord. There is no room here for barriers, whether from language, tribe, country, sex, class, age, among many others. The foregoing reason is why you may find people of a particular language lifting their voice to sing songs from another language in worship. For example, you can find the Igbo singing Yoruba songs, you can find the Yoruba singing Ghanaian songs among numerous examples. Music is therefore doing a lot in bringing people together in worship at this time, the nation is crying for national unity. Not only is this about languages or tribes, but we also find individuals of various classes, (rich and poor) of different ages coming together to worship the same God at the same place and at the same time, nothing would have done this easier if not for music. There are also such music and hymns that encourage and stand for unity and oneness, and this can be found in the wordings of such music. Take for example, in Hymns Ancient and Modern Revised: The Book of Common Prayer (1662), you find in Hymns Two hundred and ninety-four “Brothers joining hand to hand in one bond united, pressing onward to the land where all wrongs are righted: let your words and actions be worthy your vocation. Chosen of the Lord and free heirs of Christ's salvation” (P. 90). The words of such hymns and Choruses as this, minister grace to the people and remind them of the need to live in one accord. This has gone a long way in fostering unity and oneness of purpose among people of different tribes and Orientations.

b) Adds Life to Worship

Before now, religious worships were not as interesting as they are today. People were barely allowed to clap, dance, sing or do such praises that satisfies their spiritual thirst. This made the service so stereotyped and lacking in life. The coming of Christian music especially as regards choruses changed this narrative. Now people can sing, dance, make melody, play instruments and do a whole lot of things in the worship of God. In our African context, this change or influence of music was greatly done by the Western Culture. Alloy (2003) for example maintains that the traditional ways of worship has been greatly changed and modernized with the coming of Westernization. In some Orthodox Churches of Old, the clapping of hands was not even allowed during worship but as time went on, our worship changed by the influence of music. Our local drums which were tagged 'devilish' by some could now be used to worship God. The coming of the English Man's band has also dominated many areas, but the important thing is that the coming of their musical instruments and their usage in worship added to the beauty of the religious worship of Christians. Sibani (2018) aptly noted that “This traditional drum makes the music of the people very significant and meaningful” (P. 67). Music has indeed added life to worship and this is why many worshippers today look for such Churches where they would be free to express their love for God in music. This is also one of the reasons why Churches today spend a good amount of money trying to ensure that they meet up to standard and that the music life of the Church is alive as was rightly pointed out in the introduction.

c) An Expression of Religious Experience

For Uche and Agunwa (2011), the religious commitment of people is a form of religious expression following religious experience in life. They went further to explain that it could refer to the various ways adherents of religion are actively involved in worship. From the above, we can see that the religious experience of people is shown in their acts of worship, and of course, music is an important component of worship. The point here is that individuals do not have a better way to appreciate and express their experiences in their walk with God rather than in worship, which has to do with music. In many music lyrics, we see people telling of their walk with God and expressing their deep and sincere hearts of worship towards the same God. This expression could also be a type of prayer. People use music as prayers to God also, expressing laments, pleas and expectations in most cases.

One of the most interesting aspects of this is that music lines serve as strength and encouragement in the most challenging times for Christians. Many at their worst moments may not find succor in any verse of scripture but may find rest in musical lyrics which appeals to them. Most religious experiences are indeed found in the lines of music composed by people who passed through such experiences.

d) Provides for Recreation

Seeing this subheading, one will of course ask how and where the relationship lies between music and recreation. Obiefuna (2018) talking about the evangelical/Pentecostal group in his work on the proliferation of Churches observed that "many Christians respond to the appeals and attend these rallies because they find in them answers to their thirst for scripture reading, for singing and dancing, emotional satisfaction and their need for concrete and clear answers". (P. 80). With the above, we can say that many adherents of Christianity who attend worship in most cases do not only go for the word or to receive healings. Many of the worshippers also attend because of the music, this is so they can dance and feel relieved in their bodies. When such music as choruses are going on in Christian gatherings or worship, it affords the people the opportunity to dance unto their God and this is a great source of recreation activity. People who do not have the time or opportunity to do the usual exercise seize this as a great opportunity.

Apart from the dancing, Churches and groups or organizations in recent times organize music concerts and shows, where you find people from all works of life gathering to listen to good music and feel refreshed by the music ministrations. Recently in December 2019, the House on the Rock Church organized one of such programs which they tagged 'The Experience' and this program recorded millions of people coming together just for music. The people who also operate instruments like the drums, cymbals and many others do a lot of physical and mental exercise that they would not have been involved in or experienced if not for music in worship. The introduction of music in worship has therefore done a lot of good in providing an opportunity for people to recreate.

e) Mobilization and Empowerment for Youths

This is another impact that is felt well among the youth, and the youths are of course the future of the Church. Obiefuna (2018) carefully pointed out that the Church in Nigeria needs to look at how seriously she is taking her youths as part of the evangelical process of the Church. Music has done a lot of good to the various Churches in mobilizing their youths. This is because many of the youths may not find interest in sermons or the reading of scriptures but once the music is involved, you can find them in their numbers actively involved. Not only about music has being a mobilization tool for youth, but it also done more good in empowering these youths. Today because of music many youths have been able to learn how to operate one instrument or the other.

Without the place of music, this would not have been possible. These instruments that they learnt have turned out to be putting food on the tables of many youths; many have gone international doing this music and are earning good money. Music is a strong discipline in our universities and colleges and is being taught for learning. If not for music, many of these youths will not be much useful to the Church and maybe there would not have been a better avenue to mobilize them. Our Choirs and band today in most places of worship are occupied by 80 to 90 per cent of youths. If not for music, perhaps many of these youths will not be involved in religious activities and may hardly be gathered. Chine (2017), explained that music has endowed in the youths' great talents and these talents have announced them before kings and princes, not mere men. In her words, "David's talent announced him. Let us call a young lad who is gifted with songs and harps so that when the evil Spirit tormented our master, King Saul, he would play him the harps" (pp. 24-25). The point is that the recent flow of music has taken youths to places that ordinarily they will not be allowed to enter. This is a great plus and impact on Christendom at large.

Conclusion:

The sound and messages of good music release directly impact listeners in powerful ways. From the article, we find that this statement is true about Christianity as a religion. Music has impacted both the young and old in tremendous ways and has even contributed to cultural revivals, making people aware of how their rich cultures of dance, songs and instruments can be in the worship of God. One of the greatest impacts again is the emotional balance it brings. People often do not find better relief than that which music affords them. Music has the potential to change a mood, shift an atmosphere, and encourage different behaviour. In short, music has cultural, moral and emotional influence in society and upon religion. Can we imagine Christianity without music? This could be the case of what is called 'improper fraction'. Music is not however without its negative impacts as we find some musical lyrics with unhealthy words and some others, especially in music videos that encourage drug abuse, abusiveness and many other wholesome vices. Though we find such trends more in secular music, however, we may be bold to say that music has brought more positive impacts than the negative around and within us.

References

- Alloy, E. (2003). *An introduction to the sacred order in Nigeria*. Uyo: Hanah-Torex.
- Chine, A. (2017). *The talents within us*. Awka: Scoa Heritage. *Hymns Ancient and Modern Revised* (1962). London: Oxford University Press.
- Obiefuna, B.A.C. (2018). *Issues in Religion and Society*. Awka: Fides Communication.
- Sibani, C.M. (2018). Impact of western culture on traditional African society: problems and prospects. *International Journal of Religion & Human Relations*, 10, 1, 56-72.
- Uche, O.O.C. & Ajunwa, T. (2011). Nominality, spirituality and religious commitments among Christians in Nigeria: Problems and prospects. In P.E. Nmah & O.O.C. Uche (Eds.), *Standing Again on the Mouth: A reflection on Christian Spirituality in Africa*. (pp. 33-52). Onitsha: Gucks systems Int'l.

CHAPTER TWENTY-EIGHT

A CRITICAL EVALUATION OF ANGLICAN CHURCH MUSIC IN ANCIENT AND MODERN PERSPECTIVES

Christian C. Mozie

Abstract

Anglican Church music is that type of music that is written for Christian worship in Anglican order of services forming part of the liturgy. It traditionally consists of musical pieces composed to be sung by a church choir, with or without instrumental accompaniment. However, as a result of the emergency of contemporary patterns in modern Christian worship, the traditional structure of the Anglican order of worship, especially as it relates to its musical setting, is being altered and threatened. The younger generation seem to appear disenchanted and disillusioned whenever the traditional Anglican Church music is being rendered in liturgical services to meet their taste, there have been distortions and in some cases, outright disregard to the form and pattern of Anglican Church music to align with the contemporary Christian music style. In its attempt to accurately unearth the gap between the ancient and modern Anglican Church music, library research, participant-observer and interview methods of research were engaged. The research discovered that the Anglican Church originated with a spiritually – dynamic, via media approach that makes room for liturgical flexibility. It, therefore, recommends a comprehensive Church music chemistry that would deeply satisfy the spiritual and mental taste of ancient and modern faithful.

Keywords: Anglican Church, Music, Ancient and Modern, Perspective Evaluation.

Introduction

Anglican Church music is that part of the Anglican traditional worship and other Christian denominations which are identified as Anglican. It can also be used at the personal ordinaries of the Church. Adult singers in a cathedral choir are often referred to as lay clerks, while children may be referred to as choristers or trebles in certain places of worship; the more archaic term *quirister* is used. An Anglican choir typically uses SATB (Soprano, or treble, alto or counter-tenor, tenor and bass) though in many works some or all of these voices are divided into two for that or all of the pieces, in the case the halves of the choir (one on each side of the aisle) are traditionally named *decani* (or 1, for the higher voice) and *cantoris* (or 2, for the lower voice). There may also be soloists, usually only for part of the piece. There are also works for fewer voices such as those written solely for men's voices or boys' or women's voices.

The contemporary Anglican Church especially in Nigeria is modernising the music through the use of local instruments within the context of the people worship to aid in building their quest both for the old and the young, giving our traditional music as Anglican to suit the challenges of our age.

Clarification of Concepts

Leuenberger (2004) states that before the reformation, the Anglican Church had been existing as the Church of England. In the early 1530s, the break with Rome under King Henry VIII set in motion the separation of the Church of England from the Roman Catholic Church and the reformation in England. The Church of England's Latin liturgy was replaced with scripture and prayers in English. The Great Bible in English was authorized in 1539 and Thomas Cranmer introduced the Book of Common Prayer in 1549. These changes were reflected in Church music and works that had previously been sung in Latin began to be replaced with new music in English. This gave rise to an era of great creativity during the Tudor period, in which the composition of music for Anglican worship flourished.

Hoch (2015) states that during the reign of Queen Elizabeth I, musicians of the chapel royal such as Thomas Tallis, Robert Parsons and William Byrd were called upon to demonstrate that the new Protestantism were no less splendid than the old Catholic religion. Following the event of the English civil war and the execution of King Charles, Puritan influences took hold on the Church of England. Anglican Church music became simpler in style and services typically focused on morning and evening prayers. During the restoration period, musical practices of the Baroque era found their way into Anglican worship and string or brass instruments sometimes accompanied choirs.

Music

Music is a vocal or instrumental sound or both combined in such a way as to produce beauty of form, harmony and expression of emotions. It is the written or printed signs representing vocal or instrument sound. Music is a universal language of the soul. It has no language barrier. Both young and old understand, enjoy and appreciate good music. People play music sing songs written in a language other than their own. Music is a sacred art we use in holy places for worship in Churches, temples, mosques and shrines.

Ancient

Ancient can be defined as belonging to the very distant past and no longer in existence. It refers to from a long time ago, having lasted for a very long time. It means old, belonging to a time long ago in history. It is a period in history before the end of the Roman Empire.

Modern

Modernism is seen as relating to the present or recent times as opposed to the remote past. It can be a person who advocates in practices a departure from traditional styles or values. It could be referred to as characteristic of the present or the immediate past; contemporary in the modern American family, a characteristic of a period extending from a relevant remote past to the present time modern history.

Perspective

It is the art of representing three-dimensional surfaces to give the right impression of their height, width depth and position about each other. It is a particular attitude towards something or way of regarding something, a point of view or a particular way of considering something. It is to think about a situation or problem and also the way one looks at something or an art technique that changes the distance or depth.

Evaluation

Evaluation is a systematic determination of a subject's merit, worth and significance, using criteria governed by a set of standards it can assess an organization program, design, project or any other intervention or initiative to assess any aim, realizable concept or proposal, or any alternative, to help in decision making or ascertain the degree of achieving or value regarding the aim and objectives and the result of any such action that has been completed.

Anglican Music in Ancient and Modern Perspectives

Temperly (1983) stated that up until the early 19th century, most Anglican Church music in England was centred around the cathedrals, where trained choir would sing choral pieces in worship. Composers wrote music to make full use of the traditional cathedral layout of a segregated channel area and the arrangement of choir stalls into rows of Decani and Cantoris, writing antiphonal anthems. In parish churches, musical worship normally only consisted of congregational hymns while prayers and psalms were normally said rather than sung. The tradition of a robed choir of men and boys was virtually unknown in Anglican parish Churches until the early 19th century.

Unger, (2010) noted that. Around 1839, a choral revival took hold in England, particularly fuelled by the Oxford movement, which sought to revive the catholic liturgical practice in Anglican churches. Despite opposition from more puritan-minded Anglicans, ancient practices such as intoning the vesicles and responses and chanted psalms were introduced. Composers active around this time included Samuel Sebastian Wesley and Charles Villiers Stanford. Several grandiose settings of the Anglican morning and evening canticles for choir and organ were composed in the late 19th and early 20th century, including settings by Thomas Attwood and other works which remain part of the Anglican choral repertoire today. Eskew, McElvath, (1980) noted that "The singing of hymns was not an integral part of Anglican orders of service until the early nineteenth century, and hymns, as opposed to metrical psalms, were not officially sanctioned. From above 1800 parish churches started to use different hymnal collections in the formal service like the book of hymns 1769 by Martin Madan, the Olney hymns, 1779 by John Newton and William Cowper and a collection of hymns for use of the people called Methodists 1779 Wesley and Charles Wesley.

Anglican hymnody was revitalized by the Oxford movement and led to the publication of hymnals such as hymns ancient and modern (1861). The English Hymnal, edited by Percy Dearmer and Ralph Vaughan Williams was published in 1906 and became one of the most influential hymn books ever published. It was supplanted in 1986 by the new English hymnal. The popular appeal of Christmas carols owes much to Anglican musicians, published collections such as oxford book of carols (1928) and carols for choirs, and the annual broadcast of nine lesson and carols from king's college, Cambridge have done much to popularize church music following the early music revival of the mid- 20th century, the publications of collections such as the oxford book of Tudor Anthems encouraged renewed interest in 17th-century composers such as Byrd and Tallis.

Moffatt, (1927) noted that "in all but the smallest churches the congregation was until recently confined to the singing of hymns. Over the past half-century or so, efforts have been made to increase the role of the congregation and also to introduce more popular musical styles in the evangelical and charismatic learning congregations. Not all churches can boast of a full SATB choir and a repertoire of one, two and three-part music is more suitable for many parish church choirs, a fact which is recognized in the current work of the royal school of church music and practice.

Malloy, (2007) opined that “Anglican churches also frequently draw upon the musical traditions of other Christian denominations, works by catholic composers such as Mozart, Lutherans such as Bach, Calvinists like Mendelessoln and composers from other branches of Christianity.

The local music of the area with their local instrument is often featured. This is particularly the case in music for the mass in Anglo-catholic churches, much of which is taken from the works of Roman Catholic composers.

Today, within the Anglican Church music, especially in Nigeria, music is modernized to make our worship an interesting gathering. The old hymns and canticles are now accompanied by local musical instruments, western music is also introduced to make the old people in the church enjoy the worship and make the music relevant for the young to participate and worship God in the beauty of his holiness.

Today, in the present Anglican Church, the youth are no longer interested in our traditional singing of hymnal, they seem not to attend choir practices or show anything that motivates them from our songs. In rural areas, the attendance to choir practices is very poor, they can only come only when they are paid or given cash or kind materials. Even when they attend, sometimes they abuse the choirmaster or music director, thereby creating conflict among the people. We observe that the level of education affects their learning capacity and ability to self notation and staff reading.

The choirmaster or music director also request a high cost of payment from the church as his salary even when the church cannot afford to pay such, it also affects the interest of people who are willing to participate in the church choir. During the music festival, the diocesan measure or standard is high that the rural church who could not afford such standard is left out of the celebration. The motivated youths who have learnt the music to attend the celebration, are discouraged and they lost interest in music.

Conclusion

Onyemelukwe, (2000) said, "what we preach, is what we pray, what we pray, is what we sing". The Anglican music is very good and interesting but the church should encourage the old and young through the provision of financial assistance to help motivate all the people to learn and participate in the church music.

References

- Hoch, M. (2015). *Welcome to church music and the hymnal 1982*. Church Publishing, Inc.
- Leunberger, S. (2004). Archbishop Cranmer's immortal bequest: *The book of common prayer of the Church of England: An evangelistic liturgy*. Wipf and Stock Publishers.
- Malloy, P. (2007). *Celebrating the Eucharist: A practical ceremonial guide for clergy and other liturgical minister*. Church Publishing, Inc.
- Moffatt, K. (1927). *Handbook to the church hymnary*. Oxford University Press.
- Onyemelukwe J.A. (2000). *Episcopal voice on the Niger*. Niger Press.
- Procter, F. & Frere, W.H. (1905). *A new history of the book of common prayer*. Macmillan Press.
- Temperly, N. (1983). *The music of the English parish church*. Cambridge University Press.

CHAPTER TWENTY-NINE

MUSIC IN THE CATHOLIC LITURGICAL WORSHIP, AN AID TO ACTIVE PARTICIPATION

Daniel E. Eduzor

Abstract

Liturgical worship in its nature is a public function that demands corporate prayer and active participation. Accordingly, it follows that all forms and parts of the liturgy should be reverently celebrated in such a manner that the faithful will actively participate in it. Hence, prayer, scriptural readings, music, thanksgiving and others should be done in such a way that active participation is encouraged. Whatever good that may promote active participation of the faithful in liturgical worship is highly encouraged without deliberations. Our attitudes therefore to prayer, scriptural readings, music and thanksgiving should be such that will ordinarily encourage active participation of members. Liturgical worship takes place within the context of the song, story and choreographed gesture and movement. For successful liturgical worship, therefore, all of such gestures and movements need to be communally inspiring. Music for example should be composed, taught and sung in such a manner that the entire assembly plays a major role in the singing. At present, one would ordinarily find out that songs used during liturgical ceremonies these days in many of the Catholic Churches in Nigeria do not meet up with the demands of what liturgical music portray. The paper proposes the need to re-orientate and awaken the consciousness of the people to what liturgical music stands for considering its aims and objectives so that our liturgy will be improved if the principles are upheld.

Keywords: Liturgy, Sacred Music, Liturgical Music, Liturgical worship

Introduction

In Catholic liturgical worship, music plays an important role which cannot be neglected in any form. The solemn nature of the Catholic liturgical hymns brings out the uniqueness that makes them what they are. One reason for this is that liturgical texts that are transformed into music for worship, in their theological nature, condition the nature of musical composition or compositions.

Liturgical music in the Catholic Church is meant to be solemn and lively. With the interest of the worshipping community at heart, liturgical hymns should ordinarily encourage the active participation of the people. Hence, songs that do not bear these qualities do not qualify to be termed liturgical music.

Efforts have been made to revitalize liturgical music to maintain the standard but still more things need to be done. This is as a result of the fact that the Catholic Church in Nigeria is witnessing a kind of unhealthy and unwarranted revolution today in the area of music meant for the liturgy. With the influence of modernity, composers forget to pay attention to, or even completely ignore

the solemn spirit inherent in the texts for liturgical compositions. The problem arises when composers ignore the known principles for liturgical music and end up creating songs that reflect their emotional desires to the detriment of what liturgical music is or should be.

The Meaning of Liturgy

Liturgy is the official public worship. As public worship, Komonchak, Collins and Lane (2006) stated that "liturgy is the activity of an assembly of believers visibly gathered and as worship, it is prayer" (p.592). It is therefore worthy to note that the word liturgy is derived from the Greek 'leitourgia' which is a combination of other two Greek words; 'Laos' (people) and 'ergon' (work). In its ordinary pre-Christian use, Komonochak et al (2006) maintained that "it referred to whatever public works were judged necessary to promote the public well-being". Eventually, Christians narrowed this term down to designate the 'public worship of the church.

The second Vatican council's constitution on the sacred liturgy, *sacrosanctum Concilium* asserts that liturgy is an outstanding means where the faithful may express in their lives and manifest to others the mystery of Christ and the real nature of the true church (no. 2) In line with this, Komonchak et al in 2006 infers that "the liturgy is a Trinitarian, paschal, ecclesial, sacramental, ethically oriented, and eschatological way of Christian prayer" (p. 594). In other words, liturgy is the ritual prayer of the Church that expresses the Church's understanding of her relationship with Christ the Saviour. In all things, Liturgy is the customary public worship done by a specific religious group according to its particular tradition. In that sense, it can as well be regarded as a set of forms for public religious worship that is officially prescribed. That is why Leaver and Zimmerman rightly noted in 1998 that liturgy refers to those forms of public corporate worship which follow a set structure or series of rites. The same is the specific form or formularies used in public worship.

Music and Liturgy

Liturgy is an act of public worship. To facilitate such public worship by way of active participation, therefore, liturgical worship in the Catholic Church upholds singing as one of its major parts. St. Augustine of Hippo rightly stated that singing well amounts to praying twice (*Qui benecantat bis orat*). This is another way of saying with Leaver and Zimmerman (1998) that "if liturgy is to praise God, then surely music amplifies that praise and, indeed, connects us with the whole heavenly choir constantly offering hymns of praise to God" (p.vii). Hence, in the constitution on the sacred liturgy of the Second Vatican Council, the fathers of the Church rightly pointed out that liturgical worship is perfected by being given a more noble form when it is celebrated in song and as such requires that the meaning and proper nature of each part and each song be carefully observed (*Sacrosanctum Concilium* no. 113). Thus, they instructed that the musical tradition of the universal church being a treasure of inestimable value and a combination of sacred music and words should form a necessary and integral part of the solemn liturgy. As such, sacred music of all forms is by no means excluded from liturgical celebrations so long as they accord with the spirit of the liturgical action. In other words, they must aim at promoting active participation in a way that the faithful are encouraged to take part using acclamations, responses, psalms, antiphons, hymns, as well as by actions, gestures and bodily attitudes (*Sacrosanctum Concilium* nos. 30 & 116).

Sacred Music and Liturgical Music

Sacred music is not necessarily at all times liturgical music. Some sacred music might due to the nature of its composition not be suitable for liturgical worship since liturgical songs must be acclamation of the entire assembly. Leaver in 1998 said that sacred music is usually restricted to mean either liturgical music per se or music that in some way explores sacred themes in the

general Judeo-Christian tradition. The ideal is that there should be a proper understanding of the fact that particular music might be good to be called sacred music but may not be accepted into the circles of hymns regarded as liturgical music. Hence, liturgical music as Leaver (1998), would have it covers the whole range of the worship music of Judeo-Christian music. This boils down to the fact that a song can be formally regarded as sacred music based on the nature of its derivation but may not be good enough to be regarded as liturgical music due to the nature and form of its composition. Therefore, all sacred songs are not liturgical but all liturgical songs are sacred.

A critical study of the songs used for the liturgy in Nigeria Catholic Churches today reveals a lot. It seems we are gradually running out of the track in so far as liturgical music is concerned. Some of the present-day composers miss out on spotting the difference between liturgical and sacred music. Even the community of worshipers in most cases, tend to align more to music that appeals to the senses as they want it rather than going for liturgical music. With this, the Catholic Church in Nigeria, in some places seems to be gradually drifting away from the standard which is geared towards the enhancement and encouragement of public worship aimed at promoting active participation of the faithful. The advent and influence of secular music have seriously affected us. Hence, the need to revitalize the Catholic liturgy in the area of music, seeking the proper realization of the mood of the text in liturgical compositions for the Nigeria Church, all aimed at encouraging active participation of the Catholic faithful in the liturgy.

Liturgical music is an organized sound pleasing to the ear which is specifically adapted for use in a liturgical setting. Achikeh (2001) in Uba (2014) highlighted that from the beginning, liturgy and music have been quite closely related. The liturgy has everywhere called upon the help of music and the voices of creation in the sounds of the instruments. With this, it became clear that men's interaction with God goes beyond the boundaries of human speech.

As an integral part of the liturgy, Deiss (1992) in Uba (2014) opined that music as a single act of worship is an element of solemnization which clothes the celebration of the Eucharist with beauty, expressing the unity of the celebrating community. Liturgical music taking up these qualities is seen therefore like that which is created for the liturgical celebration which helps to unfold the mystery of the liturgy by corresponding with the spirit of the liturgy and through which the celebrating community can understand the ritual action of the liturgy better.

Leaver (1998) noted that "liturgical music is the music of worship in the Judeo-Christian tradition, the functional music of the gathered congregation at worship" (p. 211). It is that music that is acceptable in the liturgy. Being acceptable music in the liturgy, Ukutegbe (2012), rightly pointed out that it harmonizes with the spirit of the liturgy and animates the ritual action of the church. Such music accompanies liturgical action and it is admitted by the church both as to law and practice to the liturgy. Hence, it is woven into and constitutes a vital part of the very matrix of the liturgical action.

The Role of Music in Liturgical Worship

The primary aim and objective of music in the liturgy are to glorify God. It is therefore carefully noted by the Church that the true purpose of worship is the glory of God and the sanctification of the faithful (*Sacrosanctum Concilium* no. 112). Sacred liturgical music qualifies as one to the extent that it leads the liturgical assembly to the glory of God and the sanctification of the faithful. Therefore, any music that does not meet up with the above-mentioned principle fails to be primarily included in the repertoire of sacred liturgical music. Pius X (1903), had already affirmed such earlier when he stated that sacred music is understood to be music created for the

celebration of divine worship and which is endowed with a certain holy sincerity of form (Tra Le Sollecitudini no. 2).

Liturgical songs therefore should carry a kind of aura that disposes the worshipping assembly to the absolute reverence of the divine. With liturgical songs, therefore, prayer is expressed more attractively and the mystery of the liturgy becomes clearer to the worshipping community. Such cannot be experienced when music draws the people's attention away from the divine. The Sacred Congregation of Rites (1967) forthwith declared that with good liturgical songs, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things and the whole celebration more clearly prefigures the heavenly liturgy, (Instruction on Music In the Sacred Liturgy, no. 5).

Liturgical music at times is meant to support the prayer of the worshipping community. At such times, especially when a ritual action requires a longer period or when the action is to be repeated several times, United States Bishop's conference (1982), stated that liturgical music does not depend but supports the prayer of the assembly. By this very fact, they continued, saying that at such times, liturgical music becomes a constituent element of the rite since it is on its own, taken as prayer. This goes a long way to affirm the famous saying ascribed to St Augustine which has it that 'singing well, amounts to praying twice'. Hence, when songs turn out to become an object of distraction from the solemn mood of prayer, it turns out to fall short of what liturgical songs aim at and as such, cannot be regarded as one. The real idea is that liturgical music does not serve as a mere accompaniment but as an integral mode by which the mystery is proclaimed and presented for the edification of the liturgical assembly. In all things, the spiritual enlightenment of the faithful is favourably considered in seeking for aims and objectives of liturgical music. Hence, it should be noted that liturgical music serves to gather and unite the assembly and set the tone for the celebration as well as assist the faithful in the realization and achievement of joy and fulfillment in the liturgy. For Pius X (1903), the principal office of music is to clothe the liturgical text proposed for the understanding of the faithful with a suitable melody. It, therefore, aims at adding greater efficacy to the text so that through it the faithful may be more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the holiest mysteries.

Having taken into consideration the facts mentioned above, it becomes clear that sacred liturgical music holds a prime position in the solemn liturgy whose purpose is the sanctification and edification of members. As such, it aims at interpreting the sacred text to its fullest, possessing the qualities proper to the liturgy, especially sanctity and universality excluding profanity. In her words, Anumba (2019) summarized the aims and functions of sacred music as follows:

1. To beautify and embellish the voices of the priests and faithful praising God in the Eucharistic celebration.
2. To lift to God, the minds of the people taking part and increase the fruits of the faithful harvest of the liturgy.
3. To make the liturgical prayer more active and increase the honour given to God.

Proper Interpretation of Texts Set for the Composition of Liturgical Hymns

In the composition of liturgical music, texts set for such, demand proper and solemn interpretation. When this is properly done, it brings out the real meaning of the text, if not the reverse becomes the case. In no doubt, the major problem the faithful encounter in the liturgy is that of being taken away from the solemn nature of the liturgy due to the distraction that goes with the melody emanating from a wrong interpretation of liturgical texts. As this is turning out to be the order of the day, a call for proper interpretation of text set for liturgical music by composers

becomes pertinent. Part of the explanations given to the meaning of scripture as Flynn (1998) noted, is that "it is a communication about God that has been and continues to be especially efficacious" (p. 257). By this very fact, any form of human communication that is efficacious in the sense that God is made present through it can be admitted into worship. Music is the food of the soul. When music is potentially efficacious, making God present through it, it plays the same role as the scripture does. With this, one can confidently say that singing is an exalted form of prayer when it is properly done. Good music, therefore, is potentially efficacious to the extent it makes God present through it. For music to be therefore admitted into the liturgical worship, its efficacy has to be tested and can only be properly done by making sure that the tune of the music surely represents the spirit of the text for the liturgical composition. To this, the need for proper interpretation of the text is emphatically stressed. For instance, the kind or form of a melody that should be assigned to the 'Kyrie' (Lord have mercy), used during the penitential rite in the mass needs to be calm, solemn and appealing to the senses since it is a supplication for mercy. When such tunes become flamboyant and theatrical, it loses the sense of what it portrays. In no doubt, a child who pleads for the forgiveness of the father does not dance around or play with his or her words. If he or she does so, there is no other sign to show that seriousness is lacking in the process and as such, not being forgiven becomes the most likely thing that will happen. Therefore, being reverent and respectful with calmness becomes a sure tool to making a way forward in such an issue. While referring to this Flynn (1998) rightly pointed out that "human words and human music play a role in expressing and representing the word of God made known and offered to us through Christ" (p. 256). Hence, music must function as some kind of mediation of Christ to the extent that it can represent the word. Proper care should therefore be taken to avoid the tendency of such musical ornamentation hindering one's understanding and appropriation of a word's meaning.

Leaver and Zimmerman (1998), quoted St Augustine to have analyzed the mutual compatibility of music and words noting that, to the extent that the music supported the words, it was judged effective and to the extent, it drew attention to itself or even to the extent that some might sin by paying more attention to it than the words, it could be detrimental. In giving a hymn tune to a hymn text, it must necessarily centre on the need to help the congregation proclaim the word effectively. By way of insisting on this, the Sacred Congregation of rites (1967), maintained that "proper arrangement of a liturgical celebration requires that the meaning and proper nature of each part and each song be carefully observed and the parts to be sung should be sung using the kind and form of music which is proper to their character" (Instruction on the music of the sacred liturgy, no. 6, p.7). In that case, the laws of sacred music must be carefully considered by musicians in preparation for the new melodies, especially for the vernacular. They should be carefully scrutinized before they are approved to be used in the liturgical assembly. If in any way at all it is discovered to be unbecoming to the holiness of the place, the dignity of the liturgy and the devotion of the faithful, as the Sacred Congregation of Rites (1967) instructed, it should be avoided (Instruction on the music of the sacred liturgy, no. 60).

When giving melodies to theological texts, care should be taken to reflect the true meaning embedded in the words. Akpunonu (2015) had to advise and encourage composers to draw inspiration from the Gospels but should consult with the scripture specialist to give the correct interpretation so that the composer with his work may worship God in spirit and truth. As a result, the real meaning of the mystery being celebrated should be practically deduced from the rendition of the musical texts. To do this well, one needs to properly study the text, reflect on them and digest them to bring out its real meaning in music. When this is not done, giving a proper interpretation to liturgical texts becomes apparently possible but practically impossible. Nnam (2015) noted that composers and sometimes responsorial psalm cantors do not care where

a tune is taken from. As long as it is sweet, beautiful and appealing to them, they use it. Sad enough, these days responsorial psalmists make use of secular melodies of known secular songs in taking the psalm at the liturgical gathering. The tendency is that the good number of faithful gathered for the liturgical worship and who are familiar with such secular songs may fall into the dilemma of reflecting on the idea of the secular song or songs in question than the scriptural text or texts. When it happens this way, the aim is defeated.

Active Participation, the Goal of the Liturgy

The primary goal of liturgy is active participation and the Church seriously encourages such. The Church, therefore, solidly desires that the faithful whenever they gather for a liturgical ceremony, should participate actively. Hence, whatever that will positively help the people of God gathered for Eucharistic celebration to participate actively is encouraged. Flannery (2001), while stressing the importance of active participation in the liturgy, maintained that such is the first to be considered in the restoration and promotion of the sacred liturgy. All the faithful should therefore be led to that full, conscious and active participation in the liturgical celebration which is demanded by the very nature of the liturgy itself and to which Christian people have a right and obligation because of their baptism (Sacrosanctum Concilium no. 14). When this is properly done, the liturgy will be able to produce its full effects in the faithful.

In a liturgical assembly, therefore, the faithful gathered for the celebration should in no way at all be there as strangers or mere spectators. Not being strangers or mere spectators entail that instead of remaining passive like the audience at the theatre or cinema, they should have a good understanding of the rites, prayers and hymns of the liturgy and be able to fully take part in them. Thus, songs in so far as they are not able to encourage active participation of the faithful are not qualified to be regarded as liturgical music. To this, Flannery (2001) noted; "to promote active participation, the people should be encouraged to take part through acclamation, responses, psalms, antiphons, hymns as well as by actions, gestures and bodily attitudes and at a proper time, a reverent silence should be observed" (p. 30). The liturgy, especially the mass is in no way at all a gathering where the choir entertains the rest of the faithful gathered for the Eucharistic assembly with their songs. Such can be allowed in the concert hall, not in the mass. When such is done, the faithful gathered for the Eucharistic celebration are denied of their right which is active participation. The full, conscious and active response of the participants in worship is by right required. The real function of the choir is to help the faithful participate actively in singing, not to entertain or distract them. When the time for entertainment comes, opera, oratorios and others of the line can perfectly feature. Psalmists and other leaders in responsorial singing as the Sacred Congregation of rites (1967) instructed, should also make their responses easy and comprehensible (Instruction on music in the sacred liturgy no. 26).

Liturgical compositions should ordinarily encourage active participation. Umezina (2012) noted that Ezenduka did not write for the theatre, he rather wrote for the liturgy, the worshipping community and as such his works bear the marks of simplicity and solemnity, bearing in mind that the faithful will find it easy to internalize them and thus participate actively in the liturgy. Aiming therefore at the active participation of the faithful, the Sacred Congregation of rites (1967) rightly pointed out that in extreme cases, the sensitive and difficult parts of the liturgy which should ordinarily be sung can be skipped but not skipped for the convenience of the minister (Instruction on music in the sacred liturgy no. 8). This is a way of stressing that every piece of music must correspond to the spirit of the liturgical celebration and as such, must not hinder the active participation of the people.

Finally, it must be noted in the words of Anyanwu (2015) that liturgical music is not meant to entertain or keep the congregation lively but to enhance their participation and express in words, the rite being celebrated. Good liturgical music leads the congregation towards even greater participation in the singing.

In an interview with a sacred music scholar; Anumba B., she reiterated the fact that the spirituality of Gregorian chant, its exclusive nature of being very liturgical cannot be overemphasized. Hence, the church emphasizes and holds the Gregorian chant in high esteem and she recognized in it the highest model of what the church wants which are holiness, artful beauty and universality. With the efforts made by Gregory VIII in reviewing the glory of the chant, it worked till the recent Vatican II council legislation on music came up and still recognized it as the most suitable and appropriate for the Catholic Church. The adequacy of the chant is not just because of its “songfulness” but because of its prayerful nature.

The summary of all that the Catholic Church desires to get in a sacred song that qualifies such as liturgical music can be deduced from the instruction on sacred music given by Pope Pius X as arranged by Hayburn (1979). There, the mind of the church was spelt out. Hence, the Church recognizing and encouraging good music gave room for modern music to be allowed in Churches since it has produced compositions good, serious and dignified enough to be worthy of liturgical use. In admitting modern music for liturgical use, care should be taken so that nothing profane, vulgar or theatrical is allowed. If this is not carefully done, we may run the risk of turning the liturgical environment into a dancing hall or theatre.

The choice of instruments and the way we handle them during liturgical ceremonies, especially the mass go a long way to determining the texture of the music to be produced. Experience has proved that on several occasions, the choice of instruments used by the choir and the instrumentation itself ends up disfiguring good liturgical music. When such happens, it is a clear sign that the choir director involved has failed in his or her duty. The Fathers of the Second Vatican Council, therefore, instructed as Flannery (1967) recorded that the pipe organ is to be held in high esteem in the Latin Church, for it is the traditional musical instrument, the sound of which can add a wonderful splendour to the church's ceremonies and powerfully lift men's minds to God and higher things (Sacrosanctum Concilium no. 120). They however stated that other instruments may be admitted for use since they are suitable or can be made suitable for sacred use. Hence, any musical instrument allowed to be used in the Catholic liturgy should be reverently and solemnly used in such a way that it meets with the needs of the liturgical celebration, which is the glory of God and sanctification of the faithful.

Summary and Conclusion

It can be said at this point that a little time has been spent trying to study music as an aid to active participation in the liturgy. Studies have shown that the music of the liturgy is primarily meant to promote active participation of the faithful in the liturgy so that the goal of the liturgy which is the glory of God and sanctification of the faithful will be achieved. Hence, the objective reason why the liturgy, which is an act of public action is celebrated, is to lead the worshipers to glorify God and in turn, be sanctified. This is exactly what liturgy should do.

Now the problem arises when it is noticed that Catholic Christians are gradually shifting away from the standard due to the kind of music employed in the worship of God, especially in the mass. Thus, instead of being led to the glory of God through good liturgical music, the faithful in some cases end up being spectators in liturgical gatherings and in the worst cases go through a series of entertainments when the liturgy is meant to be solemn. Sadly, the possibility of many Catholics not knowing the real nature of good liturgical music or even enjoying those that get

them entertained is on the increase. One thing clear is that the real liturgical decorum of the church should always be maintained for in her wisdom the legislation of the church has made it so. In the Nigeria church, the standard is to be maintained. However, with enculturation, there is always a better way of bringing liveliness in the Eucharistic celebration without destroying the mood of the liturgy. In no doubt, if the liturgical texts laid down for liturgical compositions are properly interpreted, the best will be achieved. Therefore, composers of liturgical music have a great task to accomplish. The music and liturgy commissions have a great role to play so that the best will be achieved.

References

- Akpunonu, P.D. (2015, April). *Using the scripture as source for liturgical music text*. Paper presented at Archbishop Obiefuna retreat and pastoral centre Awka, in a conference on Catholic liturgical music, in Nigeria, Anambra.
- Anumba, B. (2019). *Gregorian chant*. Unpublished lecture note, Mater Christi Academy of Music, Amawbia.
- Anyanwu, D. (2015, April). *A response to the paper: Music in service of the sacred rites for the deepening of the mysteries*. Paper presented at Archbishop Obiefuna retreat and pastoral centre, Awka, during a conference on Catholic liturgical music in Anambra.
- Benedict XVI. (2007). *Apostolic exhortation: Sacramentum caritatis*. Nairobi: Pauline publications.
- Flannery, A. (Ed.) (2001). *Vatican II council: The conciliar and post conciliar documents*. Mumbai: Rekha printers.
- Hayburn, R. (Ed.) (1979). *Papal legislation on sacred music*. Collegeville: Liturgical press.
- Kominchak, J.A., Collins, M. & Lane D. A. (Ed.) (2006). *The new dictionary of theology*. Bangalore: Theological press.
- Leaver, R.A. & Zimmerman, J.A. (Ed.) (1998). *Liturgy and music: lifetime learning*. Collegeville: Liturgical press.
- Nnam, J. (2015, April). *Critique of indigenous contemporary music composition for the sacred liturgy and their performance*. Paper presented at Archbishop Obiefuna retreat and pastoral centre, Awka, during a conference on Catholic liturgical music in Anambra.
- Pius, X. (1903, November). *Motuproprio; Tra le sollecitudini. Acta apostolicae sedis* (AAS 36, no. 2).
- The sacred congregation of rites. (1967). *Instruction on music of the sacred liturgy*. London: Catholic truth society.
- The sacred congregation of rites. (1858). *Instruction on sacred music and sacred liturgy*. Acta apostolicae sedis (AAS 50, p. 652).
- Uba, C. (2014). *Conducting Catholic liturgical music: Challenges and prospects*. Unpublished research project, Nnamdi Azikiwe University, Awka.
- Ukutegebe, B. E. (2012). *Liturgical music and inculturation in the light of new evangelization*. A paper presented at the second diocesan music seminar organized by the music commission of Warri diocese.
- Umezina, E. (2012). *Lee nnukwuukochukwu, Ezenduka musical experiments and tradition*. Nimo: Rex Charles and Patrick.
- United States catholic conference of bishops. (1982). *Liturgical music today; Guidelines for the Catholic liturgical musicians*. Washington: USCCB.

CHAPTER THIRTY

SACRED MUSIC IN THE CATHOLIC CHURCH: A MEANS OF UPLIFTING THE SPIRIT OF THE FAITHFUL

Rev. Sr. Prof. Cordis-Mariae Achikeh & Rev Sr. Mary Beth Anumba

Abstract

Liturgy in the Catholic Church is an outstanding means through which the faithful express their beliefs and manifest the mystery of Christ in the real nature of the true church openly. Sacred music plays a very important role in Catholic liturgical worship. Catholic Church upholds sacred music as a means of facilitating active participation at liturgy. It is the solemn nature of the Catholic liturgy that makes it unique so, demands that the type of music that must be used during liturgy must maintain that standard. Efforts have been made by Catholic Liturgical Commission to maintain the uniqueness of liturgical music but the contemporary choristers and music directors are seemingly shifting away from the established standard through their choice of songs and instrumentation resulting in many Catholics not knowing the real nature of sacred music. This paper uses analytically research method, approached from survey, and descriptive angles, to ascertain the position of the catholic liturgical commission as regards sacred music and active participation of the faithful during liturgical assembly. It concludes by recommending that music directors and composers of Catholic liturgical music should sit up and compose songs that meet with the needs of the liturgical celebration for the sanctification of the faithful and to the glory of God.

Keywords: Sacred music, Liturgical worship, Catholic Church and Spiritual uplifting of the faithful.

Introduction

Sacred music holds a prime position in the liturgical life, rite and ceremonies of the Church. It is an integral part of the solemn liturgy, whose true purpose is the Glorification of God and Sanctification and Edification of the Faithful (cf Vat. Council II, constitutions on the Liturgy Art. 112). Pope St. Pius X presented the importance of sacred music as a means of lifting the spirit to God and as a precious aid for the faithful in their “active participation in the most holy mysteries and in the public and solemn prayer of the Church”. (*Musicae Sacrae Ministerium* p.125). It contributes to the decorum and the splendour of the ecclesiastical ceremonies. Sacred music interprets and expresses the deep meaning of the sacred text to which it is intimately linked. Hence its proper aim is “to add greater efficacy to the text, in other that through it, the faithful may be the more easily moved to devotion and be better disposed of for the reception of the fruits of grace belonging to the celebration of the Most Holy mysteries”. (The “Motu Proprio” of Pius X Nov. 22, 1903).

Sacred music should possess in the highest degree, the qualities proper to the liturgy and in particular, sanctity and goodness of form, which will spontaneously produce the final quality of universality. It must be Holy and must, therefore, exclude all profanity not only in itself but in the

manner in which it is presented by those who execute it. It must be through art, for otherwise, it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

Sacred music as an integral part of the liturgy should exhibit threefold function: high qualities of holiness, artful beauty and universality to enable it to fulfil the purpose for which the church admitted into her solemn liturgy and mysteries. Sacred music must at the same time be universal. Even though every nation is "permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still, these forms must be subordinated in such a manner to the general characteristics of sacred music" so as to be acceptable to all (the "Motu Proprio" of Pius X)

Different Kinds of Sacred Music

Gregorian chant which holds the important position is the first and the best; sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred popular music, be it liturgical or simply religious (Flannery, 1967).

The Presence of the Holy Spirit in Sacred Music

The Holy Spirit is present in the sacred music, and as such, plays a very vital role in all aspects of it. It is the Holy Spirit who enlightens, inspires, gives the gifts, talent and directs all the acts of the sacred music and human persons whom he uses to fulfil such very important tasks. All these, enable the dignity and lofty purpose for which the holy church admitted this holy and important art into her solemn liturgy and mysteries possible as well as flourish. Just as a Father of the Eastern Church, Jacques Chailley exclaimed that "Music was born in heaven; if a man is Musical; he is so by the workings of the Holy Spirit. (Jacques CHAILLEY, *Histoire musicale du Moyen Age*, Paris 1950, pg. 37 ff) St John Chrysostom, Hildegard of Bingen answer for the Latin Church: as Christ's body took flesh in the bodily integrity of the Virgin Mary by the workings of the Holy Spirit, so has the songs of praise rooted itself in the Church through workings of the same spirit, according to heaven's harmony. (Saint Hildegard, *Espist. XL*; P. L. 197, 221). Such affirmations are rich in consequences and compel from us a high opinion of liturgy in general and of vocal praise in particular (*Musicae Sacrae Ministerium*, 1997:57). Sacred music as an integral part of the liturgy should exhibit threefold function: high qualities of holiness, artful beauty and universality, in other to enable it to fulfil the purpose for which the Church admitted it in to her solemn liturgy and mysteries. Sacred music, like the Catholic Church, must be one, holy and universal to be efficacious and effective in the sacred acts and holy mysteries of the Church it accompanies and serves. This gives an authentic explanation of the zeal of the various Popes to promote, encourage and foster sacred music through diverse means in the church. As Pope John Paul II rightly puts it in his chirographic on the centenary of the Motu Proprio "Tra le sollecitudini" on sacred music "the attention my predecessors thus paid to this delicate sector was constant".

In Cardinal Ratzinger's (the present Pope) talk on "Liturgy and Church music" during the international sacred music congress held in Rome in 1986, he pointed out that "mere words do not suffice when man praises God". Hence, let us raise up our voice and praise the Lord with lute, harp, tambourines and all sounding instruments, (cf Ps. 150:3-6, Ps .33:2-3; Canticle of Judith 16:2-3a, 13-15.) because he who sings prays twice. Also to sing is to pray. It is therefore our intention here to briefly present such various documents starting from the reform of sacred music of the "Motu Proprio" of Pius X, November 22, 1903 to the second Vatican council.

Papal Documents on Music

(A) Terms used in Classifying Papal Documents:

- Papal constitutions are pontifical acts that deal with matters of greater importance like the welfare of the church or a great part of it.
- “Motu Proprio” are documents given by the Pope of his own accord, in the form of simple decrees.
- Apostolic Letters “Litterae Apostolicae” are the acts of Roman Pontiffs issued in the form of solemn letters through bulls or briefs, which treat affairs of the executive or administrative order.
- Epistolae or Litterae Pontificiae are letters in which the sovereign pontiff explains catholic doctrine, gives instructions, as well as exhorts, admonishes, condemns and expresses congratulations, benevolence and so forth as a father, teacher and doctor.
- Encyclical Letters “Litterae Encyclicae” treats those acts of the Roman Pontiffs which are directed to all Bishops and ordinaries, in communion with the Apostolic see.
- Autograph Letter “Chirographa” are personally written documents with informal statements by the Holy Father to cardinals and important heads of states, putting across his view on certain important matters or subjects.
- Decrees of Acts of the Sacred Congregation of Rites deal on laws and matters of public worship, which includes the music of the church, the use of organ and voice.
- Instructions “instructions” are doctrinal explanations, rules, directive norms and admonitions on any aspect of the life and constitution of the church.

The greater number of documents concerning sacred music is found in the form of “Papal constitutions”, “Motu Proprio”, encyclical letters and of course in the form of decrees of the congregation of sacred rites which take precedence over the first three. Cf. HARBURN, R. F., papal legislation 95A. D. to 1977 A. D., Minnesota (The Liturgical Press) 1979, P. 510

(B) The Four Major Documents Issued on Sacred Music

The four major documents issued on sacred music, namely:

- i. The “Moto Proprio” of Pius X (November 22, 1903)
- ii. “The Divini Cultus Sanctitatem” of Pius XI (December 20, 1928)
- iii. The “Musicae Sacrae Disciplina” of Pius XII (December 25, 1955)
- iv. The “Sacrosanctum Concilium” of Paul VI (December 4, 1963)
- v. The “Sacrosanctum Concilium” of Paul

i. “Moto Proprio” Tra le sollicitudine of Pope Pius X

Barely three and half months after his enthronement, Pius X on November 22nd 1903, promulgated this “motuproprio” -a document of paramount importance in the church's organization, liturgy and worship.

Parts three of the “motuproprio” treats the “instructions on sacred music”, and are subdivided into the general principles, the different kinds of sacred music, the liturgical text, the external form of the sacred compositions, the singers, organ and instruments, the length of the liturgical chant, principal means and the conclusion.

Pope Pius X's faithfulness to his motto: “To restore all things in Christ”, really achieved in his “motuproprio” the changes that affected “every aspect of the life of present-day Catholics”, with special emphasis on the field of sacred music. Even in the introductory part, His Holiness pointed out the different abuses in sacred music and singing, while ready to welcome orderly reforms in sacred music, he warned against all forms of deviation from laid-down principles.

ii. The “*DiviniCultusSanctitatem*” of Pius XI (December 20, 1928)

Though he wrote several important letters, aimed at carrying further the reform policies of his predecessors (Pius X and Benedict XV), Pius XI's most important document regarding church music, was surely the “*DiviniCultusSanctitatem*” of December 20, 1928, in which among other things he laid stress on the fuller and more active participation of the faithful in the church's liturgy and worship. He highlighted too, the appropriate rules of teaching sacred music in seminaries; as well as in all houses of formation for the religious.

In the introductory part of this Apostolic constitution, Pius XI, sought most especially to enforce, for a more conscientious practice and fulfilment, the laws and directives of Pius X (see above, pg). The proper singing of divine office among the clergy and the faithful were encouraged as a means of fostering popular piety. Frowning at those who either neglected or became lax with regards to the directives of Pius X, and committed to once and for all correcting the anomaly, the Pope issued in the main body of his document, his “recommendations” in eleven articles.

iii. “*Musicae Sacrae Disciplina*” of Pius XII

In this great Encyclical letter (of December 25, 1955), Pius XII presenting as it were decree on sacred music showed a keen interest to build upon the church's long-standing heritage in music, - right from the early fathers to the twentieth century. And reaching much beyond Pius X and Pius XI he allowed more liberal use of orchestral instruments and the performance of some kinds of religious compositions at non-liturgical service. The Pope acknowledged the great part that music played in the religious life of God's people, both in the old and new testaments, as also in the post-apostolic church. (cf. Exodus 15: 1 20, 2 Sam. 6:5)(In the New Testament; Eph. 5:18ff, Col. 3: 16, 1 cor. 15. 26 etc). He not only advanced the course of the achievements of his predecessors, (especially St. Gregory the great on the “Gregorian” chant) but indeed created new forms of the sacred chants as well as new types of songs.

The study of sacred music was already on a course of great progress from the simple and natural Gregorian modes to great and magnificent works of art. Not just human voices alone but also the organ and other musical instruments played their parts in embellishing and adorning sacred music with a prodigious richness. The desire to render divine worship ever more splendid and worthy of its name still constrained the church to keep a watchful eye against anything profane finding a place in sacred music.

Just as any artist aiming at producing works for the church must have a deep faith and religious insight for his point of departure, so also (and even in a stricter and holier way) should those working on sacred music reflect most clearly the inner nature of divine worship. Sacred music after all is much more intimately connected with divine worship than any of the purely liberal arts.

The dignity and lofty purpose of the function of sacred music are threefold: to beautify and embellish the voices of the Priest and the people praising God in the Eucharistic celebration; to lift up to God the minds of the faithful taking part and increase the fruits which the faithful, moved by the sacred harmonies derive from the holy liturgy, lastly, to make the liturgical prayers of the Christian community more alive, fervent and increase the honour given to God. Hence, the dignity and force of sacred music are greater the closer sacred music itself approaches to the supreme act of Christian worship, the Eucharistic sacrifice of the altar. One of the examples which clearly resemble the other highest function of sacred music is that of accompanying and beautifying other liturgical ceremonies, particularly, the recitation of Divine office in Choir.

Religious music is another art of its own that is not primarily a part of the sacred liturgy, but by its power and purpose greatly aids religion. This type of music which has always been from the beginning and developed under the church's auspices has been used inside the church during non-liturgical service and ceremonies and outside the church at various solemnities and celebrations. With its easy tunes, which is also sung in the language of the people, this music is easy to memories, serves as a sort of catechism and conveys the truths of the faith. Being of great help to Christian apostolate, this kind of music must be carefully cultivated and promoted. The Pope spared no words in praising and encouraging all composers, teachers and performers in sacred music for they are exercising a true genuine apostolate which will surely be rewarded at God's hand.

Specific Guidelines to be followed:

Cathedrals and major churches should have their own good schools of singers (scholacantorum), where there are enough choir boys, a group of men or women or girls can be used as a substitute, with their places located outside the sanctuary and set apart from the exclusive use of the group. In the seminaries and religious houses, there should be proper instruction in the doctrine and the use of sacred music and Gregorian Chant according to the mind of the church, by the experts in the field. Promising students with musical talents should be sent to the pontifical Institute of Sacred Music in Rome or some other institution for more adequate training in the field.

Each diocese should have an expert in religious music and chant to be in charge of the sacred music programme in the diocese, working hand in hand with the ordinary of the place. The Pope concluding re-emphasized his desire and hoped that all the recommendations and directives, herein advanced, would be conscientiously taken up by all so that the Church's divine worship and liturgy will attain the dignity and beauty required of it.

iv. Constitution on the Sacred Liturgy of the Second Vatican Council

In this document of Vatican council II, promulgated by Paul VI on December 4, 1963, Chapter six is devoted to the theme of Sacred Music with unqualified emphasis on the need to improve congregational singing and so achieve the fullest participation of the faithful in liturgical singing. To this end, the document directs that music be composed for the parts of the ordinary of the mass at sung masses, and even vernacular hymns at the low mass and other services. While encouraging continuous use of Gregorian Chant, polyphony and modern music, the documents equally counsel the incorporation of the musical traditions of mission lands in their liturgy and worship.

Article 112: of this document highlights the church's concern to always improve the role of music in divine worship, - hence the resolve to accept into the church's liturgy and worship all forms of true art. Sacred music should always have its aim God's glory and the sanctification of the faithful.

Article 113: the celebration of the divine office in solemn songs with the sacred ministers and the active participation of the faithful make liturgical worship noble.

Article 114: again on the careful cultivation of the sacred music all through the church, the document encourages the development of choirs in all local churches.

Article 115: Directs that experts should personally conduct the teaching and practice of sacred music in seminaries, religious houses of formation and catholic institutions.

Article 116: putting the Gregorian chant in a privileged position, the council Fathers still welcomes other kinds of sacred music like polyphony. The constant emphasis conforms with the spirit of the liturgical action (cf. art. 30).

Article 117: The typical edition of the books of Gregorian chant is to be completed; also an edition containing simpler melodies for small churches' use should be prepared.

Article 118: Congregational Religious singing is to be encouraged and fostered intelligently, so that the voices of the people may be heard in devotions, sacred exercise and liturgical services.

Article 119: The musical tradition in certain countries, especially in mission lands that have their musical tradition, which play a great part in their religious and social life should be encouraged, held in proper esteem and given a suitable place because it helps in forming their religious sense as well as for adapting worship to their native genius (cf. arts. 39 and 40).

Article 120: Again uploads the use of the pipe organ, while leaving to the approval of the competent territorial authorities, the use of other instruments.

Article 121: Animated Christian composers are encouraged in their vocation to cultivate sacred music in conformity with Catholic doctrine, drawn chiefly from the sacred scriptures and liturgical sources. They should also endeavour to increase its store of treasure, with qualities of compositions proper to genuine sacred music which should invite the active participation of larger and smaller choirs as well as the congregation.

Recommendations on some Aspects of Sacred Music that Concerns Us Today

The main aspects or elements of Sacred Music to concern ourselves with are as follows;

1. The Gregorian chant
2. Composition
3. Selection of appropriate hymns for the liturgy
4. Singing/choristers/choirmasters
5. Organ and other musical instruments
6. The foundation of music schools and teaching of music
7. Music commission and associations
8. The celebration of the Divine Office

1. The Gregorian Chant

Among the musical expressions that correspond best with qualities or purpose demanded by the notion of sacred music, especially liturgical music, the Gregorian chant ranks first as well as the best and has a special place. Pius X considers it, "the supreme model of sacred music". The second Vatican council recognized that "being specially suited to the Roman Liturgy, "it should be given, pride of place, other things being equal". John Paul II reaffirms that "Gregorian chant continues today to be an element of unity in the Roman Liturgy". (cf. *Musicae Sacrae Ministerium*, 2002/2003, chirograph of the supreme Pontiff, John Paul II for the centenary of "Motu Proprio", pg. 128 129).

Thus the Gregorian chant must be actively fostered and encouraged everywhere, especially since its Latin language portrayed the essential universal character of the church. It continues also today to be an element of unity in Roman liturgy; therefore, it should be highly treasured and sung during the liturgical celebrations in our churches. Here in Nigeria, masses are supposed to be celebrated at least once a month in the Gregorian chant in our churches. Let us sing at least the unchanging parts of the mass, namely the Kyrie, Gloria, Sanctus, Agnus Dei, Credo, so that numerous foreigners can join and feel at home in the liturgy. Some parishes like Cathedral parish and others can have Latin Mass on Sundays. The proper and some important aspects could also be sung in solemnities like Christmas, Easter, All Saints, Assumption of our Lady. This chant gives a feeling of the oneness of the Roman Catholic Church all over the world. We have a great need to hand over these chants to our younger ones in the faith. This teaching should start early enough in primary schools. This can also be achieved through organizing singing competitions on the chant, at least on the common of the mass, for the different parishes/Diocesan

organizations or statutory bodies e.g. C.M.O., C.W.O., C.B.O., C.G.O., charismatic groups, bible society etc.

2. Composition

The church has always recognized and fostered progress in the musical arts, hence, compositions of polyphony, modern music and religious songs are encouraged as long as it respects both the liturgical spirit and true values of this art form. These compositions must be in full conformity with Catholic doctrine. They must be simple “and express in melody the truth of the mystery that is celebrated in the liturgy.” (cf. second Vatican council, constitution on the sacred liturgy....n.

112). The composer should be deeply imbued with the sense of mystery, faith, prays for the inspiration of the Holy Spirit, in other to compose melodies that suit the text as well as lift the heart. New compositions on liturgical music should be submitted to the music commission for proper vetting and approval.

3. Selection of Appropriate Hymns for the Liturgy

Appropriate hymns that suit the different parts of the liturgy should be selected. Hymns are not selected based on the fact that you like them; they must suit the purpose or aim and must be heart-lifting and inspiring too. Hymns for different parts of Holy mass which relate to the word of God in most proper. The first communion hymn should be an invitational hymn, while other hymns could express thanksgiving, faith, love, hope, which moves one to reflect and be thankful for the food of life, the body of Christ received. Entrance hymn and dismissal are to be vibrant, joyful, inviting, disposing and should move the desire to participate in the liturgy. The dismissal hymn also should be joyful and express readiness to go out and proclaim Christ to all peoples, to spread the good news. The Director of the choir (choirmaster) should take care that people always associate themselves actively with the singing at the liturgical celebrations, by performing at least, the easier sections of the hymn, while the choir leads the harder sections. The faithful should not be “idle observers and dumb spectators” at the liturgy.

4. Singing, Chorister, Choir-Master

There is a great need to give sound training to our choristers, organize seminars for their continual formation. Choristers should know that they are performing a sacred duty, hence they must live up to expectations morally, spiritually, be respectable, to suit the sacred role they undertake. As they are generous with their gifts and talent and make a lot of sacrifices for the good of others and the church; their reward will be great in heaven. The responsorial psalm which should be declamatory and clear should be sung by a good singer who will uplift and lead the congregation to deeper devotion and reflection. The response and verse of the responsorial psalm should be sung by a good audible voice. The response should at least be sung with the verses recited. Good singing enhances very much the liturgical celebration. The practical preparation for each liturgical celebration is very important. Teaching and “singing by the faithful is to be intelligently fostered so that in devotions and sacred exercises as well as in liturgical services, the voices of the faithful may be heard...” they are not to be spectators or the mute listeners. (no. 118 vat. II). The choirmaster should conduct the choir modestly and with comportsment and should not cause unnecessary distractions by conducting as one in the musical theatre. The body movement should be controlled. The art of conducting/breeding a choir should be taught through seminars and workshops.

5. Organ and Other Musical Instruments

Musical instruments can be very useful in sacred celebrations, whether they are played as solo instruments. “The pipe organ is to be held in high esteem in the Latin Church since it is its traditional instrument, the sound of which can add a wonderful splendour to the church's

ceremonies and powerfully lift up people's minds to God and higher things". (Second Vatican Council, constitutions on the Sac Sacred liturgy Sacrosanctum Concilium n. 120). Today, we use different types of electronic organs and keyboards (Harmonium) etc. The use of other instruments, the local instrument may also be admitted in Divine worship, provided that the instruments are suitable for sacred use, or can be adapted to it, that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful. The use of musical instruments to accompany the singing can act as a support to the voices, render participation easier, and achieve a deeper union in the assembly. Note, the instrument accompanies the voice, hence it should not be played very loud as to overshadow the voices. Instruments, which by opinion and use, are suitable for secular music only, are altogether prohibited from every liturgical celebration and popular devotion. E.g. piano forte, some local cultural instrument e.g. Ufie etc. Instruments can be played solo at the beginning before the priest riches the altar, at the offertory, at the communion and the end of the mass or dismissal. The playing of the instrument as Solos is forbidden in Advent, lent, during the sacred Tridum and in the offices and Masses of the Dead. The organist and the instrumentalist should possess the skill to play properly to enrich the sacred celebration and encourage the participation of the faithful.(cf Second Vatican Council, Concilium, Constitutions on the Sacred Liturgy, Sacrosanctum Concilium, sacred instrumental music n. 62-67).

6. The Foundation of Music Schools and Teaching of Music

It is of paramount importance to have schools of music open and teach music in all our schools and houses of formation. Music is life and plays a vital role in human persons. It is a formative subject and an integral part of our liturgical life. No wonder, different Popes in their different sacred music documents stressed very much the need to teach music in the Seminaries, houses of religious formation, religious houses, institutions and to the faithful at large, by experts in the field. Promising students with musical talents they said, should be sent to the pontifical Institute of Sacred Music in Rome, (which was opened in 1910) or to some other institution for a more adequate training in the field, to help train others. Each diocese according to the second Vatican council should have an expert in religious music and chant, to be in charge of the music programme and to work hand in hand with the bishop of the diocese and the sacred music commission. There is a great need to have music schools and to start as early as possible in the primary schools to form our children in good music and church music. Gifted persons can be trained in the schools and those already in the field could be upgraded. We need to advance in our knowledge and share sound knowledge.

7. Music Commission and Association

The Diocesan Commissions for Sacred music are of most valuable assistance in promoting sacred music together with pastoral liturgical action in the diocese. Both of them should work hand in hand. The commission in conformity with the bishop may form Catholic Choir Association (C.C.A.) which is an easier way to reach the parish choirs. The C.C.A. takes full instructions from the commission and works hand in hand with them.

All the new compositions of the sacred music pass through the commission who controls the doctrine and sacred aspects and forms satisfy them or amend them. The Diocesan commission is fully responsible for the sacred music, hence must be experts in the field.

8. The Celebration Of The Divine Office

The Divine office is one of the liturgical prayers of the Church. Its celebration in solemn songs with the clerics, religious and the entire faithful, at least on Sundays and feast days is highly recommended. The melodies used in singing should bear the characteristics of sacred music to suit the holy act. The divine office could be sung both in English, Latin and Vernacular.

Conclusion

Finally, we thank God for having gifted us with the privileged position and endowed us with musical talent, which enables us to participate in the church's Evangelization through music. We pledge our love to the Blessed Virgin Mary, the Queen of the choirs of angels and saints in heaven. We pray and are hopeful that we will be rewarded with eternal life in heaven, where we will join the eternal choir in praising the Lord in songs, with sweet-sounding voices, resounding instruments and sweet melodies forever. Amen.

References

- Flannery, A. (1967). Vatican Council II, Instruction on music in the sacred liturgy, Sacred Congregation for Rites, Musicam
- Flannery, A. (1984). Vatican Council II. Dublin: Dominican Publication.
- Harburn, R.F. (1979). Papal legislation on sacred music 95 AD. Minnesota: The Liturgical Press.
- Hakim N, (n.d.). Music in the Catholic liturgy in France at the end of the 20th century <https://www.najihakim.com/writings-%C3%A9crits/music-in-the-catholic-liturgy-in-france-at-the-end-of-the-20th-century/>
- Hennig, J. (1969). Choir and active participation of the congregation. *Sacred Music*, 96, 7-10.
- Jones, A. (1996). *The Jerusalem Bible*. London: Darton, Longman and Todd.
- Overath, J. (1980). Sacred music since the council. *Sacred Music*, 107, 3-5.
- Pius VII (1955). *Musicae Sacrae Ministerium*. Libreria Editrice Vaticana https://www.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae.html
- Pope Pius X. (1903). *The "Motu Proprio"*. Tre le "Sollicitudine". <https://www.classicistranieri.com/pope-pius-x.html>
- Schuler, R. (ED.). (1991). *Sacred Music*, 118(1), Minnesota: Society of St. Gregory. The "Divini Cultus Sanctitatem" of Pius XII (December 20th, 1928)
- The "Musicae Sacrae Disciplina" of Pius XII (December 25th, 1955)
- The *Sancrosanctum Concilium* of Pius VI (December 4th, 1963)

CHAPTER THIRTY-ONE

THE IMPACT OF IGBO CHORAL ART MUSIC ON THE ANGLICAN COMMUNION, PROVINCE OF THE NIGER, NIGERIA

Ifeanyi Onyedika Okafor
& Emmanuel Chukwuemenam Umezina (PhD)

Abstract

Art music in Igbo land has its origin traced to the experimental works of the early composers of choral music in the then Anglican Diocese on the Niger, around the 1930s. The Igbo choral art music genre has undergone a series of developmental changes to what is now known as Contemporary Art Music. However, this genre of music has gained wide acceptance in the Anglican Communion, Province of the Niger, Nigeria, since its birth. This paper, therefore, examines the various aspects of choral art music that has made an impact on the Province of Niger. Data were collected through personal communications, observation, active participation as well as a review of relevant literature. The paper concludes that choral Art music has positively impacted the Anglican Communion, Province of the Niger, Nigeria.

Keywords: Igbo choral music, Art music, Anglican communion, Province of the Niger

Background

Choral Art music in Igbo land was borne out of the burning desire of the early Christian converts to create music that would be expressive of their indigenous musical taste. The intrusion of various European Christian missionary groups in Igbo land from the second half of the nineteenth century brought about a lot of practices that are foreign to Igbo culture. The Church Missionary Society (CMS) which established the Anglican Church in 1857 introduced hymn singing and chanting of Psalms that were accompanied with the reed organ/harmonium. The missionaries established mission schools where the converts received a Western education. The few catechists and school teachers that were trained by the missionaries had the opportunity to learn how to read tonic-solfa and play simple hymn tunes from staff notation on the harmonium (Okonkwo, 2006). Ekwueme (2004) informs that the opportunity the early composers had, to experiment with materials from Igbo musical idiom, to produce music that would appeal more to the Igbo people came through the monthly evangelization carried out by the church in lieu of Evensong. Special seasons of the year in the church's calendar also provided excuses to break free from the strict order of the missionaries, which abhorred indigenous music and musical instruments of the Igbo and branded them as being fetish. He states:

The annual thanksgiving service was one such occasion. Villagers in rural Igbo country, almost all of whom were farmers, brought their crops as offering to God...A traditional Igbo touch was brought to this effect. Baskets of yams, cocoyam, corn, palm produce, and assorted fruits balanced on their heads, the parishioners, especially the women danced up the aisles to the altar where they deposited their offerings. The words of the songs were adaptations taken from the scriptures, but the rhythm and other properties of the songs

were traditionally Igbo in form and content...Here, however, began the gradual synthesis of foreign and folk materials, instead of the initial total exclusion of the traditional Igbo music from Christian worship. (pp. 215 & 216).

"The need, therefore, to indigenize religious music in Igbo Christian worship gave rise to the creation of a new music genre christened 'Native Air' by a few talented Igbo Christians in 1940's" (Agu, 2012, p. 30). However, choral art music in the Province of the Niger, over the years has developed into a near-perfect work of art. It has improved the quality of worship in the Anglican Church. The focus of this paper is on the impact of this genre of music in the Province of the Niger, Anglican Communion.

Moments of Choral Art Music in the Province of the Niger

Art music is a term that refers to a musical tradition implying advanced structural and theoretical considerations and a written musical tradition. African/Nigerian art music is "a genre of music created and developed by African musicians who had training in techniques of western art music" (Adegbite, 2001, p. 77). African/Nigerian art music involves the combination of Western and African musical materials such as harmonic styles, rhythm, melody, language and Western conventional music notational system. Art music could be vocal, instrumental as well as a combination of both. It could also be sacred or secular. Conversely, contemporary Igbo choral art music, according to Agu (2002, 2012), which came under experimentation from the 1930s, gained prominence in the Anglican Communion of the Niger Diocese in the 1940s. It kept developing until the late twentieth century when it got to a level of near perfection. The music competitions, special lectures and seminars organized by William Wilberforce Echezona were very instrumental to the development of literary choral music in the old Diocese on the Niger. Echezona was made the music director of the Old Niger Diocese after his return from Great Britain in 1950, where he earned his first degree in Music. Also, the establishment of the Department of Music in the University of Nigeria, Nsukka, in 1961, quickened the rate of choral art music development and brought it to a high level of sophistication. This, as a result, led to the emergence of Contemporary Choral Art Music, which took care of the flaws found in the early compositions. Acceptably, Igbo choral art music has lived in the Anglican Communion, Province of the Niger, since its emergence. A careful study of its development reveals two important moments: The early period and the Contemporary period.

The Early Period (1930-1960)

The early works of this period could not be regarded as original because they were already existing folk tunes that had sacred texts fitted to them. The protagonists of Art Music in the Province of the Niger were products of the mission schools. They were educated but not in music, mainly school teachers, church teachers and clerks in colonial government offices. The musical knowledge they had was gotten from mission schools, Teacher Training Colleges and church choirs. Okafor (1976) informs that with the access they had to privately-owned radio sets in the 1930s, and the subsequent arrival of commercial gramophone records, they began experimentation in indigenous church music. Their first compositions were not original; since they extracted the tunes of some of the G.V. Rhumba records, then in vogue as well as popular Igbo folk tunes and fitted Igbo texts (gotten from the translated hymns, canticles and the bible) to them. They also created new texts to fit Western hymn tunes and later wrote original melodies with new texts.

Although the works of the early composers' of choral music had some features characteristic of Igbo traditional music such as rhythm, repetition of short melodic phrases and ambits, cyclic

nature and so forth, the melodies of these songs in most cases did not adhere to the tonal inflexions of the Igbo texts. The length of the songs was also short. The composers of the early period include Dan Ojukwu, Nelson Okoli, Ishmael Nwangene, Julius Ekwueme and William Wilberforce Echezona.

Contemporary Period (1960-the Present)

This period was borne as a result of a professional study of music by Igbo Indigenes. The establishment of the Department of music of the University of Nigeria, Nsukka in 1961 provided a great opportunity for musically talented Igbo people to pursue a career in music. The contemporary composers of Igbo art music in the Anglican Communion, Province of the Niger, developed the music genre to a very high level of sophistication and near perfection.

The development in the style of music composition in Africa as a whole was brought about by the exposure of the Africans to Western musical concepts, and the systematic study of the music of the Africans. According to Adedeji (2014):

African musicology, broadly defined, encompasses the scientific study of musical expressions in Africa and its diaspora in all its complex manifestation (<http://musicology.ucla.edu>)... Musicology as a field of study in Africa started with the pioneering works of European anthropologists in the nineteenth century... The foundation of what is known as African musicology is laid by Western ethnomusicologists.... It entailed the propounding of initial universal theories and methods. On the other hand and at the same time, African musicologists such as T. K. E. Philips (1920s), FelaSowande (1940s-1970s), Ephraim Amu (1920s-1940s), Nketia (1950s-1970s), Francis Bebey (1960s-1970s), etc. evolved theories that are more culturally relevant to Africa. (pp. 85 & 86)

The story of the Igbo experience in this development saga in art music could not be comprehensive without making mention of William Wilberforce Echezona, a renowned ethnomusicologist, who was the first Igbo man to study music abroad and the first Nigerian to earn a Doctorate degree in Music. Echezona's effort in encouraging composers, organizing seminars, music competitions and his contribution in founding the Department of Music, University of Nigeria, Nsukka, aroused the interest of the then young talented composers to study music professionally at the university level. Two, out of the four pioneer graduates of the Music Department of the University of Nigeria, Nsukka, were among the leading figures of contemporary art music composition in the Anglican Church, Province of the Niger, Nigeria. They are Sir Sam Ojukwu and Late Felix Nwuba.

With their exposure to Western and African music concepts in the university/tertiary institutions, the composers of this period consciously blend the idioms of the two music cultures in their compositions. They avoid the flaws identified with the works of the early period, write expanded pieces of longer lengths (works that could last for about three to ten minutes) by making use of some of the developmental devices in African music such as internal variation technique, sequence and imitation, antiphony and Western musical forms and techniques like binary, ternary, rondo, fugue, and so on.

Contemporary choral art songs are based on Western classical harmonic techniques. The rhythmic features of these songs are purely African: syncopation, cross-rhythm, mixed rhythm and poly rhythm. They are accompanied by indigenous was mu and some musical instruments,

Western musical instruments like the organ/electronic keyboard or a combination of Western and indigenous instruments, depending on the choice of the performers. These works are often used for music festivals/competitions organized by various dioceses in the Province of the Niger, either as set pieces or choice pieces. The contemporary composers include David Okongwu, Sam Ojukwu, Felix Nwuba, Dan Agu, Humphrey Nwafor, Ugo Onwuka, Chuma Chukwuka, Alvan-Ikoku Nwamara, Chudi Ezeokoli, Chidi Obijiaku, Ifeanyi Okafor.

Province of the Niger

The Province of the Niger is one of the Provinces that make up the Church of Nigeria, Anglican Communion. It comprises nine Dioceses within Anambra State, namely: Diocese on the Niger, Diocese of Awka, Diocese of Nnewi, Diocese of Aguata, Diocese of Ogbaru, Diocese of Ihiala, Diocese of Niger West, Diocese of Mbamili and Diocese of Amichi.

The Province of the Niger, Anglican Communion, was created in 2002. It was within Province Two of the Church of Nigeria, which was created in 1997 when the Church of Nigeria was divided into three Provinces. Province Two covered the whole South-eastern region of the country before it was split. It is pertinent to note that the various Dioceses that made up Province two and Niger-Delta Province were a spin-off of the old Niger Diocese. The old Niger Diocese was created in 1920 from the Eastern part of the Diocese of Equatorial West Africa.

Acceptability of Choral Art Songs in the Province of the Niger

The acceptance or rejection of a piece of music depends on the response of the audience to the performance of that piece. Performance in the African context involves the audience's participation. The people that constitute the audience may smile, applaud or nod their heads to the rhythm of the music to express their feeling of excitement if they accept the musical performance; they may as well hiss or frown as the performance goes on to express their dissatisfaction/rejection of the music being performed. Blacking in Agu (2002) observes that "music stands or falls by the virtue of what is heard and how people respond to what they hear" (p. 86). From the observation of the researcher, art song is fully accepted in the Anglican Communion, Province of the Niger, Nigeria. The kind of ovation given to the choir by the church leaders and congregation after art songs are rendered in worship, usually after the sermon, attests to their acceptance of contemporary art songs. It is also observed that some of the members of the congregation, at times, take part in the performance of contemporary art songs, especially where there is an ostinato section in the music being performed.

Furthermore, the evidence of the acceptance of this genre of music is found in the demand for its composition by churches or individuals for special occasions such as Synod Service, Inauguration of a new Diocese, Archdeaconry and Parish; dedication of new church building, parsonage or individual's building; harvest and special thanksgiving services, birthday or even funeral services. Composers are commissioned to set to music the history of a church, biography of a deceased or living individual, compose special songs based on the theme of some occasions like Diocesan synod, Diocesan Women Conference and so on. Sometimes special choirs are invited to give special renditions so as to grace the occasion.

The reason for the acceptance of Igbo art music in the Anglican Church could be found in the forms and structural features of the music genre which are really expressive of the Igbo musical taste and seem more socio-culturally relevant to the Igbo audience. Agu (2002) asserts thus:

The Igbo literary choral music, which possessed the Igbo traditional music qualities, naturally appealed to the contemporary Igbo audience right from the onset. This is because of what the new genre meant to the audience in

terms of its socio-cultural qualities which touches each individual's feeling...gives credence to the full acceptance of the literary choral music by the Igbo audience. (p. 86)

The composers of art music carefully blend Western and Igbo music idioms but use heavier doses of Igbo musical idioms. They also employ antiphonal form in their compositions, use rhythmic polyphony, ensure adherence of their melodies to the tonal inflexion of the Igbo texts (which ensures intelligibility of the words), use short melodic motifs or phrases (which are either repeated or imitated at different pitches), use traditional musical instruments and (or) Western instruments for accompaniment and Western harmonic technique.

Impact of Choral Art Music in the Province of the Niger

As an active participant in the practice of Igbo Choral art music in the Anglican Communion, Province of the Niger, both in performance and composition, the author has through careful observation as well as a structured and unstructured interview with some composers, priests, choristers and music enthusiasts noted the strong influence of art songs on the Niger Province. The impacts of art songs are considered on the following: quality of worship, parents, youths and composers.

Impact on Quality of Worship

The impact of art music in the Anglican Churches in Igboland and precisely the Province of the Niger cannot be over-emphasized. It has contributed immensely in promoting the quality of Anglican worship, as well as in raising the standard of the musical performance of church choirs. This improvement in the style of composition and quality of singing has attracted many, both old and young, to join church choirs. Some experienced choir members who showed greater interest, talent and leadership qualities were trained as choirmasters, organists and the more talented ones became composers.

The messages of the art songs are effectively communicated to the congregation because many of the art composers do not just write to entertain but to interpret the mood of the texts they have chosen for their compositions. This they achieve through the use of sounds, materials from Igbo traditional musical idioms, which the Igbo audience understand and, then, ensuring the adherence of melody lines to the tonal inflexions of the Igbo texts. The priests, choir and the congregation feel much more at home with music written in the Igbo language than in the Western classical idiom.

Consequently, the rapid developments in the style of composition and the raised standard of choir performances in Anglican churches, where good choirs are seated, have aroused the interest of priests to have good choirs in the churches where they preside. The churches that do not have good choirs engage a visiting choirmaster to build their church choirs, to have good music in their worship. Good music has been instrumental to church expansion because it has attracted non-Anglicans, those that do not go to church at all and even backslidden members back to the Anglican Church. An informant narrated that one man, who used to be a member of the Anglican Church but later joined another movement, attended an Ordination Service on invitation by a friend of his, who was to be ordained at the All Saints Cathedral, Onitsha. After the service, the man confessed that he regretted quitting the Anglican Church; that during the choir's rendition, he had goosebumps, and that was how he came back to his previous denomination.

Impact on Parents

The level at which art music compositions and performances have gone in the Province of the

Niger has made many parents join the choir, some take their children along with them, and some others send their children to join church choirs. Some music enthusiasts even take the responsibility of patronizing composers to write for their church choir.

Parents and guardians have now, as well, begun to see music as a course worth studying in the university, unlike the previous times when they thought that spending money to train a musician in the university is a mere waste of resources. They would want their children to study courses like medicine, pharmacy, law, engineering, architecture, or even other art courses but not music. Their preference for other disciplines to music could be a result of their wrong notion about the study of music. The limited music to the playing of musical instruments and becoming a church choirmaster or school teacher. Faseun's (2001) findings on the study of public perception of music as a school subject in the contemporary Nigerian schools agree with the above statement, thus:

Respondents will rather want their wards to be medical doctors, lawyers, pharmacists, historians, fine artists, and engineers. It is their expressed view that money invested in music education is a waste of resources that could have been expended on some other disciplines. They believe that the prestige attached to science and even other art subjects is higher than that of music in schools. To them, music appears to be a subject for those who cannot get into other disciplines in Nigerian schools. (p. 60)

Having realized that music is not for dull persons and that it can be studied professionally by bright people, many parents now encourage their children, who are musically talented, to study music in the university. More so, some parents employ music teachers to come and give musical training to their children.

Impact on Youths

The impact of contemporary art music is also evident among Anglican youths. It could be observed these days that the interest of youths in art music is on the increase. In many of the church choirs, especially in the urban areas, youths form a greater part. Some of these youths were not initially members of their various church choirs but developed an interest after they were invited to play various indigenous musical instruments to accompany the art songs during music festival/competition preparations. Many of them have developed to be virtuoso singers, organists/pianists, instrumentalists, standard choirmasters and potential composers. Prof. Alvan-IkokuNwamara, prolific composer of contemporary Arts songs in Niger Province, is one such person. Some of these youths trained themselves in the university with the money they make from music performances. Some also earned scholarships to study any course of their choice up to doctorate level because of their outstanding music performance delivery.

Also, there is increased interest among youths to study music. The population size of the various Departments of Music in South-eastern Nigeria has continued to grow because of the increased interest of youths to study music. Some of the musically talented youths who studied other courses are now regretting they did, and have resorted to enrolling for Postgraduate Diploma programme in Music in order to enhance their musical knowledge and ability.

Impact on Composers

The compositions of the pioneer contemporary composers of choral art music and those that came after them have aroused the interest of many to delve into music composition. The works of great masters of the literary music genre like David Okongwu, Sam Ojukwu, Dan Agu, ChumaChukwuka, Alvan-IkokuNwamara and so forth have been sources of inspiration and

model to the younger generation of art music composers, some talented church choirmasters and the young music graduates who have interest in contemporary choral music composition. In his documentation of David Okongwu's biography, Okafor (2015) informs that some of the notable Igbo composers like Felix Nwuba, Sam Ojukwu and NwokolobiaAgu passed through Okongwu's guidance during their formative years as composers.

A careful study of some of the works of some younger generations reveals the influence of compositional styles of the pioneers and the ones that came after them. While interviewing some of the younger generations, the researcher found that they understudied the great masters, either as students in secondary and tertiary institutions or had exposure to their works in various church choirs which they attended as choristers or taught as choirmasters; thereby consciously or unconsciously adopting their masters' concepts to their compositions. The other group of composers who are not academically trained, mainly church choirmasters were also influenced by compositions of the pioneers of contemporary art music and succeeding academically-trained composers whose choral works they perform in their various church choirs or by directly understudying them. Most of these non-music graduates cannot properly notate music, except a few who studied the works of the academically-trained composers meticulously.

Conclusion

Choral art music in Igbo land, whose experimentation began in the Anglican Diocese on the Niger around the 1930s has over the years, developed to become of world standard. The establishment of the department of music in the University of Nigeria, Nsukka, in 1961 also quickened the rate of its development, as musically talented Anglicans in the Province of the Niger had the opportunity to study music professionally. Conclusively, Igbo choral art music, which is characterized by a blend of both African and Western musical idioms have been fully accepted in the Anglican Communion, Province of the Niger, Nigeria and its positive impact felt both on the quality of worship, parents, youths and composers.

References

- Adegbite, A. (2001). The present state of development of African Art Music in Nigeria. In M. Omibiyi-Obidike (Ed.), *African Art Music in Nigeria* (pp. 77-82). Ibadan: Stirling-Horden Publishers (Nig.) Ltd.
- Agu, D. C. C. (2002). Igbo literary choral music in contemporary Nigeria: The journey so far. In E. Idolor (Ed.), *Music in Africa: Facts and Illusions* (pp. 82-98). Ibadan: Stirling-Horden Publishers.
- Agu, D. C. C. (2012). Acceptability of contemporary choral music in Christian worship: The Igbo experience. *Nsukka Journal of Musical Arts Research*, 1, 29-36.
- Ekwueme, L. E. N. (2004b). *Essays on African and African-American music and culture*. Lagos: Lenaus publishing Ltd.
- Faseun, F. (2001). Public perception of music as a school subject in contemporary Nigerian schools. In M. Omibiyi-Obidike (Ed.), *African Art Music in Nigeria* (pp. 83-92). Ibadan: Stirling-Horden Publishers.
- Okafor, R. C. (1976). The impact of Christianity on Igbo religious music. Unpublished B.A. Project, University of Nigeria, Nsukka.
- Okafor, R.C. (2015). Hundred years of Church Music in Nigeria: 1914-2014. A Keynote Address presented at the 11th Centenary Church Music Conference held at the Department of Music, University of Port-Harcourt, 20-23 April.
- Okonkwo, V. N. (2006). Christian religious music in contemporary Nigeria and its relevance to social reconstruction. *Journal of Association of Nigerian Musicologists*, 2, 156-175.

CHAPTER THIRTY-TWO

MUSIC AS A MEANS OF EVANGELIZING THE YOUTHS IN THE CATHOLIC ARCHDIOCESE OF OWERRI

Jacinta Chinemerem Nwadinobi

Abstract

The youth are the future of any organization they find themselves in. Therefore every organisation that has the youths in it must not take their presence for granted but must do everything possible to make sure they remain in that organisation. The Catholic Archdiocese of Owerri is an organisation and must strive to keep its youth for the sake of the future. Since the Catholic Church is known for its calm music and the youth of this generation are attracted to hot music, in order for the Catholic Church to make sure they value what they have as well, music is one of the ways to keep the youths and make them value what they have. This is because music is not only about an organized sound but can be used for communication. Evangelism on the other side is not only done when preached but can use other social means. The researcher used some books by other authors to support her work and findings. Music is food for the soul which lifts up the spirit into doing great things. When the youths are evangelized with this food of the spirit, called music, it would help the youth understand the lyrics of the music, appreciate every music whether hot or calm, thereby being close to God, understand the doctrines of the Catholic Church and being useful to themselves and the society. When music is used right to evangelize the youth, all these written above will be achieved, everyone would be happy.

Keywords: Music, Evangelism, Youths and Catholic Archdiocese of Owerri.

Introduction

The issues concerning the youths can never be overemphasised. Every society, as well as every organisation or institution, needs the youth, especially when it comes to their active participation and being the future of any institution they find themselves in. In religious institutions, the youths are highly needed and there is every need for the youths to continue to remain in this institution for the sustenance and validity of the institution. Music has been proven to be one of the means by which the youths can be retained in any religious institution. Music (religious music) can be used to teach them a lot about God with ease, making the things of God more interesting to them.

Sadly, the Catholic Church is mostly perceived to be boring because of its organised way of praise and worship. The researcher being a Catholic has also noticed that some youths of the Catholic Church only come to church when they hear the gospel band playing. They do not want any dulling moment. Some will not go to church on time but will wait to go when it's time for playing the gospel band, singing and dancing. They forget that it is good to participate in all sections of the Holy Mass. This attitude is commonly seen during crusades. Even the people that stopped going to church for a long time attend crusades because they want to see miracles performed as well as enjoy the whole atmosphere and the praise and worship section.

Therefore, there is every need to make these youths understand that music has so many varieties and must not always be hot. They should rather focus on the lyrics of the music to get the message of Christ which is the reason for going to church and not having the notion that if music is not hot then it is not worth listening to. Calm music is very interesting and plays a significant role in uplifting one's spirit. The youth of the Catholic Archdiocese of Owerri are used case studies in this study because the parishes in Owerri Archdiocese are in the town where there are more flashy and vibrant Pentecostal churches. This makes it easy for the youths to be more attracted to hot music thereby neglecting the calm and organised music in the Catholic Church, as well as neglecting the messages that come from them. In order to help the youths understand the message of God through music and appreciate every religious music whether calm or hot, this study looks at the concept of music, types of music, the functions of music in every individual life, especially the youth, the concept of evangelism, the concept of the youth, means of using music to evangelize the youths of the Catholic Archdiocese of Owerri which is used as a case study and the benefits of having the youths evangelized with music to the church and the society.

Concept of Music

Music has a lot of definitions and concepts from authors. Those definitions and concepts would be looked into; this will enable the readers to understand what music is all about. Music is seen as an organised sound, this is confirmed when Blacking (1973) also saw music as a "humanly organized sound". This simply means that music is ubiquitous and it centres around human activities. A lot of definitions of music hold that music is a communicative activity that conveys to the listener moods, emotions, thoughts, impressions, or philosophical, sexual, or political concepts. According to Tambling (2004), musical language may be used to mean style or genre, while music may be treated as a language without being called such. More so some people see music as a relation between the person listening to it and the behaviour they exhibit. Clifton (1983) music is "a certain reciprocal relation established between a person, his behaviour, and a sounding object". There are many other definitions of music but from the three definitions stated, one can see that music is not only about organised sound but is used as a communicative means as well as a relationship that brings about an experience.

Concept of the Youth

The second concept from the topic of the study to be discussed is the Youth. Many definitions and explanations have been given to this concept. Konopka (1973) says that around the world, these English terms; youth, adolescent, teenager, kid, and young person are interchanged, often meaning the same thing, but they are differentiated. Youth can be referred to as the time of life when one is young. This involves childhood, and the time of life which is neither childhood nor adulthood, but rather somewhere in between.

Youth can also be said to be an influential period in the sense that they are young and are always looking or searching for the best, therefore in the quest to look for the best, they can be influenced. Therefore, defining youth based on the social environment is more accurate because it comprises the qualities of the youth. It is on the position of this discovery through searching that Obiefuna (2004) confirms that "youths are more mature and active than infants and more energetic and creative than the older generation; at the same time, the youth are still at the level of searching for self-discovery, growth, development and meaning in life" (p.59). Still,, on the basis of social influence, Tyyskä (2005) confirmed that when defining youth, age-based definitions have not been consistent across cultures or times and that thus it is more accurate to focus on social processes in the transition to adult independence. Obiefuna is equally in support that youth definition should not be entirely based on age nor be determined by biological and physiological changes in the body, but should be basically determined by sociological factors. Here it means

that sociological factors hold the utmost position when defining the youth. However, other authors think differently. Apart from a sociological point of view on the youth, the youth has been defined from the anthropological point of view. According to Obiefuna (2004), for cultural anthropologists, youth is the time during which the human heritage is handed on. This means that the youth is a period of principal socialization, a process by which the principal norms and values are inculcated in humans. Looking at the youth from an anthropological perspective, a youth is identified as undergoing socialization and learning. Because it is assumed that only young people still need socialization, no age is stated here as to when the socialization should stop.

However, every youth definition given by any author is peculiar to the work of the author because the author only gives a definition that suits the study, for easy understanding. Therefore in this work, the youth is said to be those young individuals who are unmarried and physically vibrant people who seek a better lifestyle and are expected to be the future of the society, especially when they get married or take up their different vocations in life.

Concept of Evangelism

Evangelism is another concept that should be discussed. The first known instance of the word “evangelizes” occurred in 420 B.C., when it meant the idea of carrying good news, as when someone brought news of a victory in a battle or an approaching wedding or some other celebratory event. Later the word *euangelion* (in the Greek), or good news, was used when Octavian was made the Roman emperor Augustus in 9 B.C. The noun *euangelion* appears seventy-six times in the New Testament, the verb *euangelizesthai*, to evangelize, fifty-six times, and the noun *euangelistes*, evangelist, three times, (Heck, 2006).

By way of definition, Heck (2006) sees the word evangelism as the activity of speaking the Good News, that is, the Good News of the story of Jesus, His suffering, death, and resurrection with the accompanying message of forgiveness and eternal life through faith in Jesus. For instance, according to Heck, evangelism began at Pentecost day, when Peter preached to those Jews who were gathered in Jerusalem. When people heard this Good News, they could not contain themselves. Evangelism is not only when one preaches, it can also be done by the use of other social means. In support of this, Roswith G., Afe A., Klaus H., (2011), affirm that Evangelism can include preaching or distributing bibles, tracts, newspapers and/or magazines, by the media, street evangelists, etc. Having looked at some definitions of evangelism, one can see that evangelism has to do with distributing the gospel of Jesus Christ to others in ways that will help them understand it.

Types of Music

There are literally thousands of different genres of music. Music in the modern age is incredibly diverse and every genre borrows something from another and then evolves. However, in music, there are Art (classical) music, Avant-garde and experimental music, Popular music, Regional music, Religious music, Traditional folk music and others. Coming down to religious music, every religion has its own type of music which is used to worship its God. Christians also have their own music which can be grouped into two types; include the hymns and modern era music.

Hymns

Christian music has diversified over time, reflecting both its centuries-old roots as well as more contemporary musical styles. Thousands of traditionally-styled songs of praise or worship, called "hymns" (from the Greek word *hymnos* meaning, "song of praise"), were written over hundreds of years. Eventually, these songs were compiled into books called "hymnals", from which pastors and congregants would read during Christian services a practice that continues in

many churches today. Before the eighteenth century, Christian hymnals were published as standalone texts without accompanying musical scores. The first American hymnal with both text and song was published in 1831. In Europe, the Church of England did not officially allow hymns to be sung until 1820. Originally, hymns were sung by "lining out" the lyrics, meaning, the pastor would sing a line, and then the congregation would repeat it. This was done because, at that time, books were expensive, so it was economical to provide the pastor of a church with one copy from which everyone could sing (Townshend, 1991).

Christian Music in the Modern Era

Modern methods of publication have made hymnals much more accessible to the public today than previously. The practice of "lining out" the lyrics of hymns has therefore largely fallen away, although it continues to be practised in some traditional churches. In the twentieth century, Christian music has developed to reflect the emergence of a diverse array of musical genres including rock, metal, pop, jazz, contemporary, rap, spiritual, country, blues, and gospel. The use of specific genres and styles of music in church services today varies across denominations and according to the personal preference of pastors and church members. As of the late twentieth century, there has been a widespread preference in less traditional churches towards using contemporary music (particularly, "praise and worship" songs, which attempt to preserve the religious intent of hymns but use contemporary lyrics and a more modern musical sound instead) as well as gospel and spiritual music.

Functions of Music in every Individual Life

This study will adopt the work of kc68186, (2017) to state some functions of music. Music is very functional in the life of everyone in the society, these functions include:

1. Entertainment: Entertainment is a huge part of music in society. It is all around us. Gigs in Pubs, music festivals, busking, TV shows like X factor. The entertainment within music in society is one of the parts of the industry that people who are not overly interested in listening to music will still get engaged in, because of the visuals, that is TV screen and live performance. Being involved with these will also have a social benefit to the members of the public; (kc68186, 2017).
2. Communication: There are lots of examples of communication within music in society. There are many encouraging songs which is motivational to people who are listening to them. For example The song from 'The Scripts' called "Hall of Fame" is so motivational, because it narrates a story, how a man who is good for nothing, becomes a champion and a girl who is deaf, becomes a great dancer, as the background of the song, and also it has good lyrics as well; (kc68186, 2017).
3. Religious: Music and religion are closely linked in relationships as complex, diverse, and difficult to define as either term in itself. Religious believers have heard music as the voices of gods and the cacophony of devils, praised it as the purest form of spirituality, and condemned it as the ultimate in sensual depravity; with equal enthusiasm,, they have promoted its use in worship and sought to eradicate it from both religious and secular life. Seldom a neutral phenomenon, music has a high positive or negative value that reflects its near-universal importance in the religious sphere. This importance perhaps is difficult to appreciate for post-industrial-revolution Westerners accustomed to reducing music to the secondary realms of "art," "entertainment," and occasional "religious" music isolated behind sanctuary walls has nonetheless been pervasive. Religious "texts" have been sung, not written, throughout most of human history; and religious behaviour has found musical articulation in almost every religious tradition; (kc68186, 2017).
4. Cult of Celebrity: In Music Society today, the majority of artists rank popularity, fashion and

money above the importance of their music. Every day, more and more artists are getting discovered and welcomed into the music business. Millions of people around the world only dream of a lifestyle similar to stars like Miley Cyrus, Justin Bieber and One Direction; which includes doing the thing they love every single day and getting paid extreme amounts for it. To get their music out there, undiscovered artists will promote themselves via the internet, through friends and family, through street busking and some will even apply to go on televised shows like the X-Factor to get their musical name out there; (kc68186, 2017).

5. Music and politics: The connection between music and politics, particularly political expression in song, has been seen in many cultures. Although music influences political movements and rituals, it is not clear how or to what extent general audiences relate to the music on a political level. Music can express anti-establishment or protest themes, including anti-war songs, but pro-establishment ideas are also represented, for example, in national anthems, patriotic songs, and political campaigns. Many of these types of songs could be described as topical songs. Songs can be used to portray a specific political message. However, there may be barriers to the transmission of such messages; even overtly political songs are often shaped by and referenced by their contemporary political context, making an understanding of the history and events that inspired the music necessary in order to fully comprehend the message. The nature of that message can also be ambiguous because the label "political music" can be applied either to songs that merely observe political subjects, songs that offer a partisan opinion, or songs that go further and advocate for specific political action. Thus a distinction has been made, for example, between the use of music as a tool for raising awareness, and music as advocacy. Furthermore, some forms of music may be deemed political by cultural association, irrespective of political content, as evidenced by the way Western pop/rock bands such as The Beatles were censored by the State in the Eastern Bloc in the 1960s and 1970s while being embraced by younger people as symbolic of social change. This points to the possibilities for the discrepancy between the political intentions of musicians (if any), and reception of their music by wider society. Conversely, there is the possibility of the meaning of deliberate political content being missed by its intended audience, reasons for which could include obscurity or delivery of the message, or audience indifference or antipathy; (kc68186, 2017).

6. Music in Performing arts: Music is an art form that combines pitch, rhythm, and dynamics in order to create sound. It can be performed using a variety of instruments and styles and is divided into genres such as folk, jazz, hip hop, pop, rock, etc. As an art form, music can occur in live or recorded formats and can be planned or improvised. As music is a protean art, it easily co-ordinates with words for songs as physical movements do in dance. Moreover, it has the capability of shaping human behaviours as it impacts our emotions; (kc68186, 2017).

7. Ceremonies: Music takes an important role in most of the ceremonies. people used to convey their feelings through the music played in the ceremonies. The music played during the different parts of the wedding ceremony had always great importance in assuring a nice, joyful and elegant background for the wedding. The music played during a funeral also has great importance in assuring sad, sorrow and the low spirits of the relatives and the people around them; (kc68186, 2017).

8. Dance Music: Dance music is music composed specifically to facilitate or accompany dancing. It can be either a whole musical piece or part of a larger musical arrangement. In terms of performance, the major categories are live dance music and recorded dance music. Modern popular dance music initially emerged from the late 19th century Western ballroom and social dance music. During the early 20th century, ballroom dancing gained popularity among the working class who attended public dance halls. During the 1920s and 1930s dance music became

more popular called the Swing era, and it became more popular in America. After that in the middle of the 1950s – 60s, rock and roll became more popular in dance music. The late 1960s saw the rise of soul and R&B music. The rise of disco in the early 1970s led to dance music becoming popular with the public. By the late 1970s, electronic dance music was developing. This music, made using electronics, is a style of popular music commonly played in dance music nightclubs, radio stations, shows and raves; (kc68186, 2017).

9. Music and Psychology: music is like food to the mind. It calms the mind down, thereby reducing stress and trauma from the mind and body. This happens especially when one pays attention to the lyrics of the music, more importantly, these kinds of music are normally the cool and soft ones, with encouraging and consoling lyrics. One can as well fall asleep while listening to these kinds of music, reducing lots of stress filled problems.

Means of Using Music to Evangelize the Youth of the Catholic Archdiocese of Owerri

Having looked at the meaning of music, its types, its functions, as well as evangelism and means of evangelizing to people, the researcher has carved out how music can be used to make the youths of the Catholic Archdiocese of Owerri understand the gospel of Christ, in order for them to enjoy and appreciate going to church and putting into practice the things they have learnt. This will also help them not to only follow the sound of the music but to pay attention to the lyrics thereby loving and appreciating every religious song they come across.

These include:

- 1) Encouraging the Youth to Join the Choir: The youth should be encouraged to join the choir. As those songs are thought and rehearsed, the lyrics of each song is learnt, not only that, they would be committed to the group, thereby appreciating the good news that comes from it. Though some youths may shy away from the choir saying they do not have good choir voices. They should be encouraged to join still because there are always provisions made for training people's voices in the choir.
- 2) Organising Praise and Prayer Seminars for the Youth: The church can organise praise and prayer seminars for the youth where the advantages of singing praises and meditating on them would be thought to the youths. When this happens, the youth would be closer to God, even in their daily activities.
- 3) Organizing Singing Competition/Carols among the Youth from different Archdioceses/Dioceses: This programme should include the choristers from different Catholic Archdiocese / Dioceses as well as members of the clergy. The event, would be characterized by melodious hymns and performances, praising and glorifying God, to afford members of the union the opportunity to fraternize, learn and share more about the Catholic doctrine as well as consolidate the gains made to contribute to the evangelization of the gospel through songs.
- 4) Inviting Top Christian Musicians to Church Activities: This is a great way to bring the youths closer to God. When these top Christian musicians (like Jude Nnam, Mercy Chinwo, Judikayetc.) are invited to some youth praise and worship programmes, they will perform beautifully and may recognise some of the youths with outstanding voices, thereby including them in their music teams and videos. These would not only give the youths the encouragement to love the things of God, but it would help them work on their voices, thereby learning all the songs in the church, in order to be recognised and selected when next those top Christian musicians are invited.

Benefits of Evangelizing the Youth with Music

The benefits of evangelising the youth with music are really much but the researcher would only

give some which are:

- 1) Being Close to God: Listening to religious music and participating in music activities, lifts up the spirit, thereby making them not only religious but spiritual. It helps them to understand the message of Christ and what every Christian is expected to do.
- 2) Identifying their Talents in Music: When these music competitions and carols are carried out, some of the youths would find out that they are actually talented in music and may use this talent to better their lives.
- 3) Becoming Stars / Creating Job Opportunities: When those Christian music celebrities come in contact with the youth, have some of them selected to be featured in their videos, those youths will automatically become stars and they would feed on this opportunity too.
- 4) Reduction of Crimes in the Society: When the mind is occupied with something meaningful the person will not fall into crimes and society will be safe for everyone.
- 5) Grounding them in the Catholic Doctrines: By evangelizing the youth with music in the Catholic Church, they would not only be close to God but will understand the teachings of the Catholic Church where they belong. This will as well help them to be retained in the Catholic Church since they are seen as the future of the Church.

Conclusion

Music is food for the soul. Being creative with music in evangelizing the youth of the Catholic Archdiocese of Owerri would make the youth remain part of the church, appreciate both hot and calm music because the lyrics would be understood and most importantly they would be drawn closer to God. The church and the society would be happy when the benefits come.

References

- Blacking, J. (1973). *How music is man*. London: Seattle University of Washington Press.
- Clifton, T. (1983). *Music as heard: A study in applied phenomenology*. New Haven and London: Yale University Press.
- Heck, J. D. (2006). *Evangelism*. Chicago: Blackwell.
- Kc68186, (2017). *Function of Music in Society*.
<https://kc68186.wordpress.com/author/kc68186/>
- Konopka, G. (1973). Requirements for healthy development of adolescent youth. *Adolescence*. 8(31), 291-316.
- Obiefuna, B.A.C. (2004). *The youth on fire*. Nimo: Rex Charles & Patrick.
- Roswith G., Afe A. & Klaus H. (2011). *Christianity in Africa and the African diaspora: The appropriation of a scattered heritage*. UK: A&C Black.
- Tambling, J. & Ashby, A. (Eds.) (2004). The pleasure of modernist music: Listening, meaning, intention, ideology. *Eastman Studies in Music*, 29, Rochester: University of Rochester Press.
- Townsend, J. (1991). The golden age of hymns: Did You Know?. *Christianity Today*. https://en.m.wikipedia.org/wiki/Religious_music
- Tyysk , V. (2005). conceptualizing and theorizing youth: Global perspectives. *Contemporary Youth Research: Local Expressions and Global Connections*. London: Ashgate.

CHAPTER THIRTY-THREE

IMPERATIVENESS OF MUSIC FOR CHILD'S UPBRINGING IN SUNDAY SCHOOLS AMONG THE NIGERIAN ANGLICAN CHURCHES

Kayode Olusola (PhD)

Abstract

Scholars have documented literature on the roles of early Christian missionaries as well as African Indigenous Churches (AIC) on formal Education in Nigeria. This paper examines the musical activities among the Sunday school children in Nigerian Churches, to highlight the text content and its functionality in the socio-religious upbringing of children in the society. This research was conducted through oral interviews, a field recording of music and bibliographic methods which is limited to a few selected Anglican churches in Ogijo-Remo Community of Ogun State in which the Yoruba language form the major language of communication in their Sunday school. Research findings revealed that children are better assimilated with the teachings of their teacher through the various songs taught at the church. Also, Sunday school teachers receive better participation and attention from the children during the singing session than in any other activity. The music was observed to play important functions in imparting religious education in the children, moral training, documentation and preservation of Biblical stories as well as recreational and entertainment functions. It was concluded in this research study that the imperativeness of music is evident in the functional roles it plays in Sunday school. Apart from Bible study and sermon, music serves as one of the major devices of imparting religious and moral knowledge to the children because it is more relevant and most effective in yielding positive and desirable results in these children.

Keywords: Musical activities, Nigerian Anglican churches, Sunday school and Child's upbringing.

Introduction

Music is an integral and functional part of African cultures and religions. In the traditional, Islamic and Christian religions, the vocal and musical instruments music play vital roles in all forms of worship because through music, people can evoke both human and supernatural spirit to achieve some divine purposes. In religious worship, music also can create solemn moods and bring forth feelings that words many times fail to evoke. From the primitive period in Africa and Nigeria in particular, music has always been an integral part of all religious worship and as a cultured indicator.

According to Asaolu (2018:2), the African musical culture extends to the Christian churches and, of course, the Anglican Church by way of cultural adaptation. Music, which is one of the arts most characteristic of African life is used in most of the institutions, operating at various levels of intensity spanning from signalling (for example, when a particular drum rhythm pattern announces the start of a ritual) to that highly emotive level which surpasses language itself in its ability to link man with the world of his spirits and ultimately, his Supreme Being. It is a common practice among the Nigerian people to indoctrinate their children into their belief

systems and religious practices. The Moslems make sure that their children learn how to take part in all the daily Muslim prayers and (or) learn Arabic to read Quran; while the Christians also make sure their children go with them to the church for Sunday worship. Church worship on Sundays is usually divided into two sections. That is, the adult church and the Sunday school or children's church. This is usually done because of the relevance in terms of the mode of worship and the content which is suitable for each age category.

Music forms part of the most common devices used by the children pastors and the Sunday school teachers to entertain and draw the attention of the children as well as keep them involved in the worship process throughout Sunday services. Apart from the difference in the mode of worship and content of religious teaching for each category of the church, the use of music, function and theme of song texts for each category differs.

This study is an enquiry into the lyric content of the Yoruba songs for the children in the Sunday school in selected Churches in the Ogiyo-Remo community to carefully observe the relevance and functions of the songs as well as its implication on the moral and spiritual upbringing of Christian children in the society. This methodology includes oral interviews, participatory observation and recording of songs involving 10 selected Anglican Churches in the Ogiyo-Remo community of Ogun State. Also, the relevant bibliography is reviewed.

Theoretical Framework

Sociological theory as popularized by Herbert Spencer in Adejumo Arinpe (2005) contends that 'norms and institutions are regarded as 'organs' that work towards the proper functioning of the entire 'body' of society. Therefore, music is human behaviour in that is, it is the product of people living within the society and the primary function of music is to aid in the integration of society. The functionality theory, on the other hand, stressed the role of music in promulgating positive change in society. Among the Yoruba, the aesthetics of any music genre is predominantly rooted in the relevance and functionality of such music within the society and it had been advanced that no music is or should be without a purpose. Therefore on this note, music is indispensable to the proper promulgation of the activities that constitute a society. It is a universal human behaviour and without it, it is questionable that man could truly be called man, with all it implies (Merriam. 1964).

This, therefore, implies that without human beings there would be no music because it is the man that determines what music is and what good or bad music is. Music for any religious worship in any society must function as the agents of propagating religious education and helping in promoting good morals in the society.

Nketia (1987:175) remarks that Christianity regards music as an integral rather than a marginal aspect of worship. For Christians, the Holy Scripture (Bible) is most important among books, because it is God's reliable and unchanging word, a record of God's acts in human history, and "rule of faith and practice." It is believed that if God wanted to say something to the Church about worship and its music, it will be found in the Bible.

AfolabiAlaja-Browne (1981)observed that Nigerian church musicians began to compose their church hymns using indigenous languages around 1902. Also, Euba notes that the melodies of the new hymns align with the inherent tonal patterns of the texts. These new hymns employ a rhythmic style that is closer to that of traditional music. Further links with traditional culture are evident in some of Nigeria's indigenous church music which is usually accompanied by

traditional instruments and dance. This kind of music may be observed in the Cherubim and Seraphim churches. Omojola(1998: 9) while examining the influence of the European culture and language on the musical idioms of church music in Nigeria remark thus:

European influenced musical idioms have been emerging in Nigeria since the beginning of this century. These idioms can be classified into four distinct categories: indigenous Church music, urban syncretic popular forms, modern folk opera and Nigerian modern Art Music. The emergence of these forms is a result of a historical process that began in the middle of the nineteenth century (Omojola 1995: 9).

Adedeji (2004: 6) while discussing the Nigerian Gospel music styles described the indigenous style as that music that derived its musical elements mainly from indigenous musical sources. They include 'native' traditional 'classical' and 'spiritual styles. 'This category differs from others on the basis that they originated here in Nigeria and hence sound more African because of their closeness to the root-traditional African music.

Ekwueme (1972: 8) Native airs in Christian worship transports the soul of the worshipers to the presence of their maker. The congregants sing together in one voice and the expression that comes with it is always priceless. Ekwueme further observed that of all the diverse kinds of music made by Africans, adults and children alike, the human voice plays by far the greatest part. It was also shown that group activity more than individual music-making is the preferred and more common mode. The primacy of choral music has therefore been established in traditional African culture'.

Owing to the indigenous musical activities which took place here and there within the Anglican Church, and which as a whole gave significant and positive results to the birth of Native Airs and other forms of indigenized music, the leadership of the Church applauded them and it was more pronounced in the Lagos and Ibadan Provinces, which were the first of its kind; in encouraging this within the Anglican fold. There were episcopal instructions as regards its usage in divine services. The instruction further made it clear that there was no longer merely a wish for adaptation of secular African tunes, but a desire for new music similar to the indigenous music. In other words, Africans should be encouraged to compose new music containing an African idiom, and this certainly leaves room for a cultural process.

The introduction of mission schools helped to create an atmosphere conducive to the teaching and practice of European music in Nigeria (Omojola 1994: 534). According to Robert Kwami (1994: 334), the development of Western education in Nigeria commenced in 1842. At the Yoruba mission of the Christian Missionary Society, the curriculum was comprised mainly of reading, writing, arithmetic and singing. 'Later, formal music education started with some teacher training colleges and secondary schools which expanded their curricula to add lessons in theory of music, singing and concert shows'. (Asaolu, 2018: 71).

Methodology

This research was conducted through oral interviews, a field recording of music and bibliographic methods which is limited to seven (7) selected Anglican churches in Ogiyo-Remo Community of Ogun State. The Yoruba language forms the major language of communication in their Sunday school. Below is the demographic distribution of the respondents for the study.

S/N	NAME	GENDER	AGE	CHURCH ADDRESS	DATE OF INTERVIEW
1.	Jacob Oladeji	Male	40	St Barnabas Anglican Church, Eyita Street, Ogijo-Remo.	20/01/19
2.	Funmilayo Adeoye	Female	35	St Andrews Anglican Church Likosi-Remo	30/1/19
3.	John Adeogo	Male	43	St Silas Anglican Church Idomogun, Street, Ogijo-Remo	27/01/19
4.	Sola Olukoya	Male	39	St Mathias Anglican Church, Eyita Street, Ogijo-Remo.	20/01/19
5.	M.O Onagbesan	Female	33	All Saints Anglican Church, Idomogun Street, Ogijo-Remo	27/01/19
6.	O. Odumosu	Female	40	St John Anglican Church, Last B/Stop, Ogijo- Remo	03/02/19
7.	Christiana Olusola	Female	47	Anglican Church of Advent, Eyita, Ogijo-Remo	27/01/19

Historical Background of Sunday School

According to documentation by McGill Library, Robert Raikes and Thomas Stock first established a Sunday school for the poor and orphaned in Gloucester in 1780. Although there were earlier Sunday schools, Raikes and Stock have become the recognized originators.

Their efforts led clergy and laypeople to establish similar schools throughout England, thus setting in motion the Sunday School Movement. By 1800, 200 000 children were enrolled in English Sunday schools, and by 1850, this number had risen to 2 million.



(<https://www.christianitytoday.com/history>)

Timothy Larsen (2008: 131) also recorded that the Sunday school movement began in Britain in the 1780s. Sunday schools were originally established to teach reading, writing, arithmetic and catechism to the 'deserving' poor and enrollment was decided upon by visits with parents, nominations from subscribers, and individual student applications'. He explained further that 'the English Anglican evangelical Robert Raikes (1725-1811) was the key promoter of the movement. This soon spread to America as well. Denominations and non-denominational organizations caught the vision and energetically began to create Sunday schools. Within decades, the movement became extremely popular and by the mid-19th century, Sunday school attendance was a nearly universal aspect of childhood. Even parents who did not regularly attend church themselves generally encouraged their children to attend Sunday school.

Sunday School in Anglican Church in Nigeria

In Nigeria, Rev. Henry Townsend and Rev. Samuel Ajayi Crowther (a Yoruba ex-slave) returned to Abeokuta after their ordination in England in 1842. Nigerians began to believe in Jesus as the Lord and Saviour of the entire world with the untiring efforts of these evangelists. On December 25, 1842, in Abeokuta, Nigerians were able to celebrate for the very first time, the glorious annunciation that the Saviour, who is Christ the Lord, was born. There and then the concept of Anglicanism was birthed. In 1846, Rev. Samuel Ajayi Crowther, Rev. Henry Townsend, Rev. Golmer and Mr Phillips worked together to consolidate the Yoruba Mission of the CMS. In 1857, Rev. Samuel Ajayi Crowther led the CMS Niger Mission to Onitsha and environs to find a formidable native pastorate. Samuel Ajayi Crowther was elected Bishop in 1864 and posted to oversee the Niger.

According to Robert Kwami (1994: Pg.124), the development of Western education in Nigeria commenced in 1842. At the Yoruba mission of the Christian Missionary Society, the curriculum comprised mainly of reading, writing, arithmetic and singing. Later, formal music education started with some teacher training colleges and secondary schools which expanded their curricula to add lessons in the theory of music, singing and concert shows. The introduction of mission schools helped to create an atmosphere conducive to the teaching and practice of European music in Nigeria (Omojola 1994: 534). Owoaje (2012: 66), quoting Ajayi (2001), states that:

The origin of church music among the Yorùbá can be traced to the activities of European missionaries in Lagos and its environs which began towards the mid-nineteenth century. The immediate result of the endeavour was the establishment of churches and mission schools in the southwestern part of Nigeria, particularly, Ab?ìòkúta, Badagry, and Lagos. In Nigeria, the Anglican Children Ministry aims at the following:

- To train teachers that will train and teach the Children;
- To bring up children and teenage people in the fear of the Lord;
- Helping children and teenagers in becoming better Christian and disciplined citizens;
- Instructing children and teenager people in the Anglican faith;
- Guiding them to study the Bible and pray daily; and
- Helping children to be faithful ambassadors of Christ on earth and at last, make heaven. (<https://www.anglican-nig.org/researchers>)

As observed in this study, Churches have a separate venue purposely provided for the teaching of Bible lessons, worship with music and preaching religious messages relevant to the children between the ages of 3 and 16 who attends the children section different from the main church meant for the adults only. Sunday schools in Anglican Church are open to both the children of the members and other children whose parents are not members. Musical instruments like trap drums, other local drums and tambourine are usually provided for the musical performances in the Sunday school.

Functions of Music in Sunday School

For this study, a total of 40 songs was collected from different Sunday schools to translate them and examine their themes and the contents of the song texts. Critical; study of the lyric content of the Yoruba songs performed in the Sunday schools in this community has revealed that music and theme of the song play numerous functions as an integral part of the school activities and also serves as the co-moral and spiritual upbringing of the young children in the society. Based on the lyric content and context of performances, these functions are as follows:

Religious Function

It was observed that lyrics of music in the Sunday schools contain themes that teach religious knowledge which include belief and faith in God, Obedience to God's commandments and love for God and other people. Lyrics of songs also play the religious role of teaching the children about being dutiful to God through our activities on earth and the belief in Heavenly rewards for every good or bad deed on earth. The following song '*Kini Ise Re S'oluwa*' is an example of a song that plays religious functions in Sunday school:

Kini Ise Re S'oluwa

Kini se - re s'O-lu-wa ki ni se - re s'O-lu-wa ani o da-wo o lo o da

7
A-ni o korin o lo o ko, a pe o s'i-pa-de o lo o lo O-jo i-da-jo la o be-re pe

13
ki - ni se - re s'O - lu - wa

Yoruba:

*Kini ise re s'Oluwa
Kini ise re s'Oluwa
A ni o da'wo o looda
Ani o korin o looko
Ojo idajo lao bere pe
Kini ise re s'Oluwa*

Translation:

What is your obligation to God?
What is your obligation to God?
You are asked to give an offering, you refused
You are asked to sing His praises, but you
refused You will be asked on the judgment day
that What is your obligation to God?

The song above plays the religious function of teaching the children to believe in the existence of Heaven and judgment day as well as to be responsible to God by serving Him through our roles in the church of God. Other songs in this category include '*B'oyo ba nro*, '*Emi o tele Jesu*' and '*Owo Jesu, ema fi ra epa je*'.

Moral values and training

The songs by the children in Sunday schools also contain lyrics that functions as one of the major tools in imparting moral values in the children as well as training them to become good citizens in society. Children are taught these songs in Sunday school for them to always remember the parental and societal expectations concerning them. Funmilayo Adeoye (oral interview) explained that the songs teach them to be obedient to their teachers and parents, and also to be of good behaviour at all times. The song '*Omo Olorun to Nparo*' below, is an example of a song that plays moral functions in Sunday school:

Omo Olorun To Nparo

The image shows a musical score for the song 'Omo Olorun To Nparo'. It consists of four staves of music in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff starts with a treble clef and a common time signature (C), which then changes to 3/4. The lyrics are: Om-o O - lo - run ton pa-ro ta lo fi jo -. The second staff starts with a 5 and the lyrics: Om-o O - lo - run ton pa - ro to lo fi jo -. The third staff starts with a 9 and the lyrics: O - moO - lo - run ton pa-ro ta lo fi jo ton pa - ro. The fourth staff starts with a 13 and the lyrics: ta lo fi jo ton pa - ro ta lo fi jo. The score ends with a double bar line.

The song above plays the moral function of condemning the act of untruthfulness and also instructing the children that a child of God is not expected to tell lies. Other songs in this category include '*Je Omo Rere*', '*Semi L'omo Rere Bi Samueli*' and '*Omo Esu Lo Npariwo*'

Entertainment and Recreational Functions

Some of the songs in the Sunday schools serve the entertainment and ceremonial functions. Jacob Oladeji (An informant) revealed that some of the Sunday school children are too young to

— —

concentrate on the Bible teaching and preaching for a long period. Therefore, the songs and other musical activities in the Sunday school serves as entertainment for the children and thereby prevent them from sleeping during the service period. The music in this category also functions as a tool for exercising the body through movements. The following song 'Jesu Kore Da Sile' in spoken verse form is an example of a song that teaches morals in Sunday school:

Song title: 'Jesu Kore Da Sile' (In spoken verse)

Yoruba

Solo: *Jesu Kore da sile,*
 Chorus: *Mo he e*
 Solo: *Jesu kore da sile,*
 Chorus: *Mo he e*
 Solo: *Mo he, mo he, mo he*
 Chorus: *Mo he e*

Translation:

Jesus pour down blessings
 I picked them
 Jesus pour down blessings
 I picked them
 I picked them, picked them, picked them
 I picked them

During the performance of this song, the Sunday school children bend down while singing to demonstrate how they picked up the blessings poured down by Jesus. This invariably serves as body exercise and recreation to the children because many of them see it as fun. Another song in this category includes 'Awa Omo Jesu Da' during which the children raises their hands to signify in response that they are children of God.

Documentation of Biblical stories

Other functions of music for children in the Sunday school in Anglican churches include documentation and preservation of Biblical stories. Some of these songs contain lyrics that document and teaches Biblical stories which the children learn to remind them of various Biblical stories or passages they have learnt in their conventional school or Sunday school. Songs in this category include "Judasi Oro Ti O Da"



Yoruba:

Judasi oro ti o da
Awa dupe o
Jesu jinde

Translation:

Judas, despite your evil deed
 We are indeed thankful
 That Jesus resurrected

The song above recount the Biblical story of how Judas betrayed Jesus Christ which led to his crucifixion and how he was resurrected on the third day. Songs in this category enable the children to be able to easily memorize and recollect the Bible stories/ Other songs in this category

— —

include ' *Jesu Feran Awon Omode*' which narrated the story of how Jesus Christ showed love to children in the Bible.

Research Finding

During this research, it was observed that the majority of the Sunday school teachers are in the teaching profession. It was also discovered that the Sunday school children are familiar with their teachers because many of the children attend public schools in the same community where these teachers are living and working. This made it easier for the Sunday school teachers to monitor these children at home, school and in the church.

It was also discovered that the Sunday school children are better assimilated with the teachings of their teacher through various songs taught at the church. It was also observed that many of the children were not able to ordinarily remember the content of the theme of the message taught by the teachers during sermon and Bible study, except through the songs they learnt. Furthermore, Sunday school teachers receive better participation and attention from the children during the singing session than any other activity. Music as well plays important functions in imparting religious education in the children, moral training, documentation and preservation of Biblical stories for recreational and entertainment purposes.

Conclusion and Recommendation

Since it is the major obsession of Children Sections in Anglican churches in Nigeria is to bring up children and teenagers in the fear of the Lord, helping children and teenager people to become better Christian and disciplined citizens, the Children section of the church or Sunday school section of the main church were set up and administered by male and female adults who have volunteered to teach and cater for the spiritual and moral upbringing of the children during the worship session on Sundays irrespective of their background and status.

It is therefore important to note that this study has highlighted that the imperativeness of music is evident in the functional roles it plays in Sunday schools. Apart from Bible study and sermon, music serves as one of the major devices of imparting religious and moral knowledge to the children because it is more relevant and most effective in yielding positive and desirable results in these children.

The researcher, therefore, recommends that government, individuals in the church, voluntary philanthropic Organizations and Non-governmental organizations (NGOs) should develop an interest in the Sunday schools by encouraging and assisting the teachers of Sunday school financially to procure musical instruments and all other materials like video projectors, cameras, screens, microphones and sound equipment needed in the Sunday schools. This is necessary because of their positive roles in child upbringing.

References

- Adedeji , F. (2004). Classification of Nigerian gospel music styles. *Nigerian Music Review*, (5), 62-80.
- Adedeji, F. (2007). Christian music in contemporary Africa: A re-examination of its essentials. *KOERS: Bulletin for Christian Scholarship*, 72 (1), 85-100.
- Afolabi A. B. (1981). Ayo Bankole: His Life and Works. M.A. Thesis, University of Pittsburgh,
- Asaolu. O. (2018). *Indigenization of choral and organ music in the church of Nigeria Anglican communion in southwest Nigeria*. PhD Thesis Submitted to the Department of Music, Obafemi Awolowo University, Ile-Ife.

-
- Ekwueme, L. E.N. (1972). Ibo choral music – its theory and practice. Unpublished PhD dissertation, USA: Yale University, New Haven, Connecticut.
- Eliade, M. & Adams, C. J. (1987). *The encyclopedia of Religion*: New York: Macmillan.
- Kwami, R. (1994). Music education in Ghana and Nigeria: A brief survey, *Africa*, 64 (4): 544-560.
- Nketia, J.H.K. (1974). *Music of Africa*. New York: W.W. Norton & Co
- Omojola, O. (1998). *Nigerian Art Music*. Ibadan: IFRA.
- Owoaje, T. (2012). *The Yoruba native air tradition of choral music in Christian liturgy 1920-1980*. An Unpublished PhD Dissertation, Ibadan: University of Ibadan.
- Timothy, L. (2016). *When did Sunday schools start?* <https://www.christianitytoday.com/>
- Ubahakwe, J. (1998). *The church and education in Nigeria mission and music: The Anglican church experience in Nigeria*. in E.J. Ibeagha (Ed.). Ibadan: Stirling Horden.
- Vidal O.A. (2002). The institutionalization of Western culture in Nigeria and the search for national identity. *Inaugural lecture Series* No. 161. Obafemi Awolowo University Press Ile-Ife

Websites

<http://digital.library.mcgill.ca/sunday/hist1.htm>'Historical Background: The Sunday School Movement'

CHAPTER THIRTY-FOUR

MUSIC AND ITS WHOLISTIC EXISTENTIAL RELEVANCE TO HUMANITY

Rev. Fr. Nich Chukwuemeka Anudu (PhD)

Abstract

The phenomenon, music, remains one of humanity's most visible existential activities that cut across cultures, tribes, religions and nations, to the vest end of the universe. Thus, music-making has been known to be part of human life, and it finds representations and inclusion in his socio-cultural cum religious experiences or activities. If music-making has not been of any great use to man, its use and service would have been jettisoned from the scheme of man's existential affairs. By existential relevance of music to human life, is meant, the observable concrete ways in which the phenomenon, music, is in the service of utility, or is useful to human life. In other words are there some ways, music as performance art, in its various forms, either in listening to its recorded form, or engaging in its making can influence, affect, control or sedate or soothe, human beings for their wellbeing. From the investigations, researches, and confessions of many attracted to the musical phenomenon, the answers, have often been in the affirmative.

Keywords: Music, Existential Relevance, Humanity

Introduction

Music and its practice and use touch almost the whole labyrinth of human lives and endeavours, to the extent that many have casually, irresistibly, yet meaningfully affirmed that music is life, implying that humanity has unavoidably benefited from its nature, practice and use. Little wonder great figures in the ancient world like Plato, had affirmed that music is the food of the soul, while Shakespeare projected it the food of Love and demanded excesses of it. Thus, despite the form or level it is operated, either in simple folk songs, gospel pops, highlife pop, reggae, or classical art music, or religious songs, all assume or form one rich musical base, and banquet through which humanity is nourished, sustained, and entertained by talented artists, and musicians, and their recorded forms.

This presentation seeks to highlight and underscore the various aspects of music-making or singing, via its various forms, inescapably nourishes, sedates, and benefits humanity, while gallantly projecting, and affirming it as a wonderful endowment, and culture humanity especially enjoys. It also conclusively enjoins all and sundry to benefit from its riches and 'magic' for their well-being and wholistic stability.

Music, definition:

The Wikipedia dictionary defines Music as an art of sounds in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony and colour. In other words, Music is the art of arranging sounds in time through the element of melody, harmony, rhythm, and timbre. Thus, it is one of the universal cultural aspects of all human societies. For Cyril Scott (1998), the role of music in the evolution of humanity reveals how a hierarchy of initiates' evolved spiritual intelligence, as delves actively influenced the musical

compositions of geniuses. These Devas-Scriptures of the Hindu religion were often rendered with musical accompaniment, and they in return, the initiates or the participant into more musical compositions and harvesting of spiritual wisdom. The spiritual energies and influence of music in the "Occult" diaries progress along cultural lines. As a result, we can make bold to see more, the influences of music, in the spiritual, social-psychological, educational, recreational and even commercial lives of human beings.

Spiritually, following platonic assent to the fact music can determine human character, based on the form of music, one often cherishes, sings or listens, St Augustine (354-430) a Neo-Platonist, saw more of musical influences on the soul, as a lure a catalyst to the spiritual exercise of prayer. Little wonder why he is credited to have said in the 4th century, " Qui bene cantat, bis orat"- "he who sings well, prays twice" This beautiful singing, especially for him, meant, the devotion of the soul, man's inner spiritual being (self), to the glorification of God, via songs of praises, adoration and worship. Here the psycho-spiritual action or exercise, of worship is compared to the spiritual exercise of prayer. Thus, there is an inseparable relationship or connection between the spiritual act of worship, and praying, because adoring God becomes the common object of 60th activities hence, good sacred music inspires worshipping and praising God and praying or communicating more with Him. And what is Worship, if not being inactive communion with God, in praises, contrition, thanksgiving and petitions, thus, at religious houses and churches music appears like the form or mode for worshipping God, and prayers. However, this does not imply that every prayer must be sung.

Furthermore, in line with the spiritual influence/ power of music, mike Talbot had confessed, that "Music can convert a soul. A single musical phrase from a powerful sacred song that flies into the psyche and heart of a listener who has been staying away from God, and Godly affairs, could tame him, or her, bringing him/ her back to God, to start living a life of reflection on the mystery of God, life and the future life. William Shakespeare (1564) had held that music, (Of Course, good music) is the food of the soul; the food here implies, nourishment, which means music spiritually nourishes the soul. In fact, good music that is weaved with consoling, and inspiring words, with scintillating tunes, provide or give man's inner, spiritual self, called the soul, the refreshment, nourishment, and comfort it needs, which is felt by the person both in the mind, the brain, and in his whole being.

Socially, when human beings gather together for celebrations music is used to provide entrainment to them at any socio-cultural events or gathering, and as such, strengthen their social ties and flexibility with one another, in precious moments of relaxation and joy. At times, hearing the sound of music reverberating at a particular location has away been a wake-up call to an event in view. Thus, when they come together to celebrate under the powerful influence, and sustenance with such music, they enjoy a wonderful peaceful mood, that can open them up to good thoughts of fellow-feeling, and zeal for mutual human, and community development.

Psychologically, music in its powerful influence, can touch, control, change or moderate human behavioural tendencies, and mood. Hearing or listing to particular music, that has wonderful melodies that elicit joy, in the listener, can magically and soddenly change someone presently in a sad mood, into a normal, relaxed and composed mood. This is because musical sounds are known to influence the human mind or the psyche starting from the response of sensory neurons to a certain type of music heard. And of course, it's the mind that directs or controls the various states or moods of a person. if the mind has accepted the direction of sadness or pain, as transmitted to it, by the sensory neurons, the whole person is likely to wear a sad, or pale disposition or moos to the

extent that it shows, and can easily be noticed and vice versa. According to research conducted by some bio-neurologist: in Canada "Music with a rapid tempo and written in a major key correlated precisely with the induction of happiness. A slow tempo, and a minor key induced sadness, and a rapid tempo combined with dissonance induced fear. Hence, they concluded that the effects of music are determined and accessed in the outer layers of the brain- the temporal and even the visual cortex, the places the signal to the sounds heard are being dissected and processed. This place is in the brain's emotional core-the limbic system.

Through their various experiments on different people, they discovered variegated reactions of peoples when different types of music were played, and the parts of the brains that were involved in eliciting such reaction on the persons thus, according to Robert Zatorre, and Ann Blood, of McGill University, in Montreal, Canada, who also used the positron- emission scanning (PET_ to pursue the emotional effects of music into the middle of the brain; featuring new melodies involving consonant and dissonant patterns of notes, and playing them to a series of volunteers, who agreed to be.

When individuals hear dissonant melodies, areas of their limbic system are known to be responsible for the unpleasant emotional core. Thus, the music bears much psychological influence on man or woman since its sound can control human mood, by changing it from sorrow to joy, from anxiety to calmness or peace of mind. Music, according to an anonymous German T.V journalist, also inspires actions, meditations, or reflection, and actions from a dull mood, to activity. According to Fredrick Nietzsche in Marcel (1963) "Music liberates the spirit; gives wings to thoughts that one becomes more of a philosopher, the more one becomes a musician". If music inherently expresses ideas, it is nevertheless only since Beethoven, that one discerns explicit verbal messages in musical compositions" As the Sound of sweet music spiritually nourishes the Soul, so also such sweet music, refreshes and balances human emotional life. Good music offers stable and pro-active emotional life to any lover of any sweet music, in that it can be the music in question. The interested listener could be inspired to step up to the emotional frequency the music elicits.

Therapeutically, music fosters the healing process of patients in the hospitals through its mélange of good sound and words of consolation, prayers cum positive encouragements. This often happens within the patients, and don't need much mediation of the third party to occur. The job of the third party, the nurse or the doctor, or even a helper, would be to have the music on display and often remind the patients to be believers or welcome, internalize or move along, with the psycho-spiritual energies elicited in such great therapeutic music.

In education, Plato, the great philosopher, from time immemorial, had recommended full doses of music in teaching children. This is because the sweetness of the sound of music easily appeals to the mind of children. Therefore, since such children whose minds are developing tend to capture such music first, it means that associating learning to music, or teaching children through music, or teaching children through music, tends to foster a faster, and unforgettable learning process, because the music becomes a gate-way or catalyst to internalizing, and memorizing what is taught and learnt. Hence, Plato maintains, advises that educational curriculum for children in kindergarten and primary school should be musical-charged and wired.

Music, instrumental or vocal has been found to provide workers in the factory, industries, or in some organizations, a necessary mental-emotional recreation and as such delivers them from boredom, or weakness resulting from the long duration of work in a factory where there is a division of labour, and each worker, Sticks to his or her area of job, there inbound to be a

diminishment of strength. But then, the steady playing of music for them in the background can always keep them mentally alert, to keep working. This is realistic, especially with the music one loves also; this applies to drivers of both commercial and private cars, who must cover a long distance on the road. Accompanying them with music, can keep them active and in the best of mood to drive well, and better without feeling tired.

Moreover, during football matches, the relevance of fans' clubs, who support their club side with some music; cannot be denied. The music they provide in solidarity simply can give their player extra-ordinary strength and support to perform beyond expectations. The recreational value and need music gives cannot be over-emphasized. Farmers too can enjoy such by either simultaneously singing and working, or listening to music from their radio sets while working.

Lastly, as a result of the fact that society needs music, to keep her social life active, composers have often sold their music to music companies, or marketers to make a living, or better their economic condition or life. If a composer's music wins the acceptance of the majority of the people, he or she is likely to earn more money to help his family and career. Since the time of the music masters of Baroque and Classical periods, like George Frederic Handel, Johann Sebastian Bach, Mozart, Beethoven, etc, music compositions on demand and even, not on-demand, has often received visible commercial patronage and economic upliftment of their composers. Think also of the band group who plays music on occasion. Think also of the band group who plays music on occasions, a financial charge is made before you can receive their musical services. Even a simple D.J (as commonly called) would not offer his services for anything through he didn't compose the music or songs he has in his gadgets Bringing his musical gadgets and operating them to keep an event musically active means a lot financially. In this way, music-making and provision, has become a career for some talented young adults, and elderly adults, because, it is a supernatural endowment to humanity. They are naturally engineered through practices and learning. They can also naturally be developed through interest; constant practices, learning and devotion, for practices keep one on the road to perfection.

Conclusion:

Music is a unique existential cum divine endowment to humanity. Its usefulness to man touches almost all aspects of his life; cultural, religious-spiritual, psychological, social, commercial, etc. It behaves then on individuals to use this endowment for the betterment of one's spiritual and emotional life and health. Negative music that emasculates the human mind and makes them slaves of passion, which Plato had warned against must be avoided for the good of our souls “If music is the food of love, give me more of it” (William Shakespeare).

References:

- Scott, C. (1998). *Sonatalirica & other works*. [http://en.m. Wikipedia. org](http://en.m.wikipedia.org). [http://twitter. com> Talbot, M. w.w.w dictionary. com](http://twitter.com>Talbot, M. w.w.w dictionary. com)
- Marcel, G. (1963). *The existential background of human Dignity*. U.S.A.: Harvard.

CHAPTER THIRTY-FIVE

INTEGRITY OF INDIGENOUS MUSIC TO HUMAN LIFE AND NATIONAL DEVELOPMENT

Ifeoma P. Okechukwu

Abstract

Indigenous music is an integral part of human life and its integrity is portrayed in their culture and general way of life of its people. As such, the musical events of a particular ethnic group like indigenous music have a serious impact on human life and national development. Moreover, the indigenous music of society carries the people's general code of conduct of the owners and users of the music. But it is quite unfortunate to see that the indigenous music of the present society is not recognized and given its proper place in the community to affect human life and propel national development. Therefore, the study sets out to look into the integrity and place of indigenous music to human life, community and national development. This will help the good generational transfer of our indigenous music from one generation to another to enhance sustainable national development. The integrity of indigenous music carries the national gazette, customs, traditions, values, idioms and general way of life of a community. As such, it should be given the proper attention through the formal and informal method of inculcating such music in the lives of the society especially the children, youths and up-coming generation. Indigenous music contains the set standard of the people's way of life to be followed duly to improve the human life of the people to affect national development. Thus, national development involves human power and good governance. The study, therefore, uses library and internet onsets as methods of data collection. Based on the findings, the author recommends that indigenous music should be set into the study in both curriculum and extra-curriculum activities.

Keywords: Integrity, Indigenous music, Human life, National development

Introduction

The indigenous music of society carries the culture and general way of life of its people. As such the integrity of such indigenous music has a lot of values and ideals of life to offer in the people's national development. In any nation, there are virtues placed in the educational (informal and formal) system of its people to inculcate the right attitude and behaviours in the people for positive adoption, adaptation and unity of the entire society. Music/indigenous music is such a medium that can be used to mould and direct the behaviour of its people as complete human beings. Thus, making an individual useful to himself and the entire society. Agu (2017) states that:

The established musical tradition across the ethnic societies provide adequate knowledge, promote the acquisition of musical skills and competence as well as educate the group on those values, behaviours, attitudes, speech, actions and tradition that are character-moulding, considered necessary for the

— —

constitution of a complete human being (p.8).

Indigenous music has the power and integrity to train and develop an individual for self-actualization towards attaining purposeful and unstoppable national development. This is achieved through the practical transmission of skills, historical background, instrumental displays, vocal musical performances and dance acrobatics. Ikemerike (2015) postulates that; The Igbo (s) have a rich cultural heritage in which music plays an indispensable role. In their lives, music serves for entertainment, and as a means of recording, transmitting and perpetuating values, norms, ethics, skills and attitudes. It is a common practice among the Igbos to encapsulate events, socially desirable skills, attitudes, values, habits and norms in the music of varying forms for consumption in accordance to the age, socio-economic cum religious and political status of the consumers (p. 81).

In human life, music in general and indigenous music, in particular, adds spices and icing to the individual, community and national development of a nation through socio-cultural activities of its people. Odogbor (2008) affirms that "music occupies a vital place in the life of every Nigerian; its importance informs its integration into the day-to-day activities of a traditional community" (p. 67). Likewise, Nwokenna and Anike (2012) infer that: Music is a vital force in societal development, which constitutes an expressive medium that helps society to disseminate critical issues at any given time. Many Nigerian communities express their moral expectations in songs to educate members and control their social behaviours. Thus, the creative impulse of many Nigerians helps them compose songs that are not only useful in inculcating socio-cultural values in the citizens but also in establishing social relationships amongst individuals and communities, strengthening social bonds and generating patriotic feelings. It, therefore, ensures social conformity and reconstructs and molds a better society (pp. 256 – 257).

Thus, indigenous music carries and disseminates the required and desired attitude of the people for good governance and the general welfare of the nation. This is achieved as a result of the inculcation of national values through indigenous music and/or traditional music.

Clarification of Terms

The keywords in the topic are clarified as follows:

Integrity

Integrity is the ability to attain moral excellence. It is the standardized level of sustaining honesty, sound characters, upright behaviour and nice comportment at any given time and place. According to Bruce More (1994) states that "integrity means moral excellence, honesty, wholeness and soundness of character" (p. 551). Nwankpa (2012) posits that "integrity implies honesty and possession of strong moral principles. It also embraces personal, professional and/or artistic condors" (p. 38). This integrity is a strong-willed moral and bold character with highly principled behaviour that cannot be dribbled or influenced in any way or by any measure. Keke and Obiekwe (2012) affirm that, "integrity which is the quality of being honest and firm in one's moral principle has been the clamour of the Nigerian society in recent times both individually and collectively" (p. 303).

Integrity in its entire explanation means uprightness, being in the right standing order, noble manner, virtuous character and/or quite nice behaviour. It is also the act of being firm, fair, truthful, correct and responsible in one's dealings both in the secret and in the open. Oluranti (2012) postulates that;

The etymology of the word integrity relates it to the Latin word integer meaning whole or complete. Viewed this way, integrity involves the personal inner sense of “wholeness” deriving from honesty and consistent uprightness of character. A formalistic study of the word integrity and its meaning is however found in modern ethics. Therefore, it is often understood not only as a refusal to engage in behaviour that evades responsibility but as an understanding of different modes or styles in which some discourse takes place which aims at the discovering of some truth (p. 84).

However, indigenous music has all it takes to be classified and clarified as a term of integrity because it teaches and portrays the truth about life and to live by it. When we live by it and for it, it promotes human life and enhances national development.

Indigenous Music

Indigenous music is the serious and responsible music of a community that is devoid of foreign influence. It is the type of communal music that is apt and carries the moral values of its people. In other words, it is the music of a particular society that carries, portrays, teaches and transmits the culture of its people for their integrity to be maintained. It is the functional music of an ethnic group sharing the same norms and values. It is the type of societal oral music that is practically and demonstratively performed and transformed from one generation to another and nobody in such a society claims ownership of such music. Its other name is traditional music. It is the music that gives its people identity by its integrity in inculcating the right values to its citizens through folklore, folksongs, dance, instrumentation and transmission from one generation to another to maintain this integrity.

Ezeugwu (2016) infer that "indigenous music could be said to be local, native or traditional music of a people" (p. 3). Likewise, Okpara (2016) affirms that:

Indigenous music refers to the traditional or folk music of a people or a culture. This is passed on from generation to generation through oral tradition. Examples of folksongs include songs for celebrating birth rites, funerals, folk-tale songs, war songs, work songs, play songs, children's moonlight songs, lullabies, etc. (p. 20).

Since indigenous music's other name is traditional music, Odogbor (2008) states, "Traditional Nigerian music constitutes the music, which the various peoples of Nigeria use in their day-to-day life, where both the language and style of rendition, and instrumental accompaniment are characteristically localized" (pp. 68 – 69). According to Ekwueme in Odogbor (2008:69), indigenous music is the folk music of Nigeria. While Nketia in Odogbor (2008:69) affirms that “Traditional Nigerian music is the indigenous music of the different ethnic groups in Nigeria; it is the music of the pre-colonial era”.

Indigenous music is the cultural music of a society that carries the traditions of the community that owns and uses it. Forchu (2012) posits that "Traditional music evolves and is sustained as a corporate communal experience" (p. 209). Likewise, Udoh (2012) infers that;

Traditional music is a communal property with a spiritual quality that is shared and experienced by all. It is a product of society and fundamentally a collective art; therefore, it cannot be separated from the society like ours – Nigeria. It is an embodiment of a people's culture. Therefore, the musical

practices of such a people lead to a state of wholeness and unity, where the norms and customs of the people are timely maintained. The totality of this manifests the integrity of traditional music and a total revelation in the identity of such a people (p. 119).

Thus, traditional music is as well the indigenous music of a people. Agu (1990) infers that "Traditional music is the indigenous music of the people which form an integral part of their way of life" (p. 80). Therefore, indigenous music is the traditional music of a society like Nigeria that carries the unique culture and integrity of the nation towards a better life for the people and the whole community. Ibekwe (2011) states, "Accordingly, traditional music is such a practice that reflects the people's tradition without the influence of other culture" (p. 79).

Human Life

Human life is the activities, events, daily hustles and struggles of man to use natural provisions in ruling and controlling his environment to suit him. It is the dominion that man has to rule over his world generally, especially his immediate environment. As such, man strives hard to make his physical environment conducive for him to live in. Thus, culture together with music makes human life worthwhile. A human being in making his life worth enjoying applies music in his daily events and as an integral part of life to indigenous music as inseparable activity. Music is life and a basic phenomenon to human life thereby portraying its integrity. Human life in showcasing the integrity of his indigenous music sings it, rings it and shares it to better his life and make it worthwhile, attractive, entertaining and enjoyable.

National Development

National development is the substantial growth and upliftment of a nation in both horizontal, vertical and all-around improved life for both present and future generations. It is the upward and forward growth of a country economically, socially, politically, culturally, historically, religiously, therapeutically, spiritually, philosophically and educationally. National development depicts the nice attribute of good governance and administration of a nation for the general welfare of its people. Emenyonu, Uzoagba and Obizu (2013) postulate that:

The main objective of national development is to raise the standard of living and the general wellbeing of the people in an economy where almost everybody can be self-reliant. It involves changes in the structure of an economy that includes: emphasis on developing human and material resources through education and training in basis useful skills. It also emphasized changes in manufacturing industries as opposed to agriculture; a moment of labour, from rural to urban industrial areas and, less reliance on imported goods in preference to home-produced goods (e.g. made in Nigeria Products) (p. 8).

National development is the measurement of a nation's economy as regards productivity in all ramifications and equity in the allocation of funds and goods without sentiments or preferential treatment to any tribe. It also involves payment of salaries, wages, subsidies to workers and general welfare of the entire citizens. Nwogu in Emenyonu, Uzoagba and Ohizu (2013) infer that:

National development is the attainment of several ideas of modernization such as a rise in productivity, social and economic equity, improved

institutions and values which stimulates unity, progress and understanding in all spheres of a country's economy (pp. 7 – 8)

Therefore, when you talk about the integrity of indigenous music, life is involved because human being produces and uses music. When human being produces music for better life attainment, the entire community/nation is involved in assessing its development.

How “Integritinized” Is Our Indigenous Music?

Our indigenous music is an embodiment of integrity. Hence, it carries the general way of life of the community that owns and uses it. Our community music is integritinized because it is the type of music filled with the people's code of conduct, respect, honour, valour, virtue and unique qualities. The community belief like the norms, ethics, traditions taboos, ethos and pathos are seriously adhered to; to deter any fellow that goes contrary to the rules and regulations of such community. It is integritinized because it is the road map that guides, guards and directs the makers, users and owners of such indigenous music. Thus, integrity is basic to indigenous music specifically and human life in general. Our indigenous music has integrity because it is corrective and a trainer to its upcoming generations. Hence, it inculcates, educates, teaches, sanitizes and advocates rightly achieving consistent national development because it is the custodian of the community's culture. Oluranti (2012) affirms that:

Integrity is as basic to music-making as it is to live. Music like life has its principles, rules, theories, thinking and attitudes that guide its practice. Without it, music becomes chaotic, noisy and a nuisance. Lacking integrity, good music is called bad and bad music good. Deficient of integrity, a base musician may receive credit for being noble, and respectable musicians may be treated as ignoble. Integrity is a distinct quality that sets a piece of music, musician or musical human group apart from the crowd. Its foundation stone is musical knowledge which is mostly socio-culturally generated (p. 85).

Explicitly, indigenous musical integrity is embedded in the musical knowledge of a group that owns, performs, uses and transfers it to the present and future generations demonstratively and practically for continuity. Since indigenous music is an embodiment of the ethos and pathos of its people, it is as well an embodiment of integrity. Administratively, indigenous music is used in putting things to order in any community through song, dance and instrumental performances. Hence, the people that own and use it are people of integrity. It carries historical messages that educate the children and youths, and at the same time correct the adults. It is music that is original, natural and without pretense and/or sycophancy. As such, integrity is a virtue and our indigenous music is built on it to help in national development. The integrity of our indigenous music gives salt and light to appropriate and arrange or organize awkward behaviour and straightens it to the right and proper channel of human life. Thus, it leads him/her to self-reliance and survival.

The integrity of Indigenous Music to Human Life

The integrity of indigenous music to human life goes a long way to using indigenous music in guiding, guarding, protecting, portraying and directing human behaviour towards achieving excellent goals. When someone is being guided by sets of rules, regulations and general code of conduct and behaviour enshrined in the indigenous music gazette, there will be the attainment of standardized values in human life for national development. Thus, the nation will benefit to have unity, solidarity, peace and equity in the things of the government administration. It makes

human life meaningful through musical performances as regards songs, dance and instrumental renditions. There is also individual and self-reliance achievement by the youths without giving much stress to the government through their indigenous music. Odogbor (2008) states that "Traditional Nigerian music is important to Nigerian people in a variety of ways; it serves social, cultural, religious, educational, political and economic needs of the Nigerian society" (p. 69). Therefore, indigenous music has all it takes to promote human endeavours and general life towards national development. It also creates job opportunities by providing performances both at national and/or individual levels. Moreover, indigenous music portrays the community's way of life to prove their integrity as found in their music. Through indigenous music awards, human life can be improved and encouraged. Some are used as jingles for adverts that promote human life and indigenous music performances. It popularizes people's creativity and cultural displays e.g. Emily Nwa na-ebi ego. Gentleman Mike Ejeagha, Celestine Ukwuamong others. Indigenous music is very important to human life through adverts and communications. It is used in expressing one's feelings and emotions through gestures and movements. Akas (2014) affirms that:

Indigenous dance also represents a physical instrument or symbol for feeling and thoughts that can serve as a more effective medium than verbal language in revealing one's needs and desires. Continuing . . . Indigenous dance has remained an indispensable tool towards communicative and affective cultural identification (p. 194).

As the culture carrier of its people, indigenous music is used in song texts or dance to portray their desirable behaviour and to put sanctions on offenders. Ibekwe (2011) posits that "It encapsulates virtually all indigenous practices, which are integral to people's lives within a given culture. Going by the above definition, traditional music can be said to be people's way of life which can be expressed in verbal and physical activities through sound combination processes" (p. 79). Indigenous music entertains people after the day's work and a general reduction in worries and stress. Thus, it can be used as a stress managerial instrument. Therapeutically, it heals and is used in psychiatric homes to calm the spirit of madness and brain fag; thus, the integrity of indigenous music to human life. Economically, some indigenous ministerial singers earn their living through performances as hired singers during ceremonies. Socially, they serve as entertainers to people during occasions. The integrity of indigenous music is as vast as the people's life and life is continuous on earth. Therefore, at work, celebrations, birth and even burial, at times indigenous music is with man whenever and wherever he goes and as long as he lives till his death. That is the integrity of such music to human life. In the issue of indigenous musical integrity, one should think about all the areas of life. Forchu (2012) infers that:

The process of human development, according to the United Nations, entails the availability of adequate ethical, intellectual, material and social resources to individuals, communities and institutions, necessary to improve on existing conditions and live according to their choice. Continuing Consequently, the foundation of human development must be based on the culture, for it is these cultural concepts and ideas that propel development or underdevelopment (p. 208).

Therefore, our indigenous music is completely integrated into the lifestyle of our community, Nigerian.

The integrity of Indigenous Music to National Development

The integrity of indigenous/traditional music to national development is portrayed in the life of a particular nation as regards the governance and the governed in terms of their welfare. Forchu (2011) posits that:

The contribution of Nigerian traditional music in promoting the social, religious and national life (thereby raising the standard of living) of the Nigerians is enormous. This is glimpsed through participation in musical activities (by individual members of the society, and collectively as members of the society) as performers and as the audience. The contribution is observed in the spheres of health, economy, educational, social control, symbolic representation, literature, communication, emotional expression, aesthetics, rejuvenation, maintenance and continuity of history and traditions, facilitation of religious and social events and the creation of group identity and solidarity. All these foster development (p. 211).

Indigenous music enhances job opportunities thereby relieving the nation of employment stress. It also serves as a tool for human and resource development because performers of indigenous music perform during social, religious, cultural, political and almost every event to grace the occasion. Indigenous music is a tool that can be used to bring solidarity, unity and equity to our country, Nigeria. Udoh (2012) states that:

It is one thing to achieve success and good governance, but another thing to maintain. Nigeria is not an exception. There is a measure of social and cultural integrity needed to achieve this. Traditional music, unlike western music, tackles effectively the concrete needs of social and cultural development in the society as ours – Nigeria (p. 119).

Before the Nigerian independence, the indigenous music of our society has been so wonderful in directing the affairs of Nigerians. However, its integrity upholds the truth and culture of the people. But nowadays, it's like the virtue of indigenous music is dwindling due to urbanization, ICT and the pursuit of white-collar jobs in the cities. Idamoyibo (2012) infers that:

Nigeria has lost very great values that in its cultures made it great, peaceful, pleasant, honourable and progressive in the past. The Nigerian was known for strong intellectuality, industry, sincerity, integrity, honesty, religiosity, accountability and morality, which were all inculcated into him/her from infancy to maturity through musical activities during moonlight games, folktales at circumcision rites as in the case of Okpe culture amongst others, music in burial rites, music initiation ceremonies, music in religious activities, music in social events, etc (p. 96).

However, from the above inscription, if we can trace back and rethink to get to the real values and integrity of indigenous music, the goal and our aim of national development will be achieved for the benefit of the entire society.

Indigenous music is, therefore, an important school and tool for taking the country to its height of national development. The qualities of indigenous music as the music of honesty, ideal, truthful and upright values give and classify it as a music of integrity. Thus, it moulds, directs, guides, guards and corrects its people's behaviour to suit the good governance of the nation. It promotes

the administrative setup of a community. The integrity of indigenous music is not to be negotiable and that is the reason why if it is neglected, that nation is bound to fail economically, educationally, administratively and politically among other attributes. Therefore, the integrity of indigenous music should be encouraged in life ramifications to uphold the nation's integrity and security as well. Such areas are slated as follows:

- i. Nation's economy
- ii. Education of the country
- iii. Communication and awareness
- iv. Provision of employment
- v. Custodian of pathos and ethos of a community
- vi. Documentation and archiving of artefacts
- vii. The promoter of physical and spiritual integrity
- viii. Cultural disseminator and security
- ix. Entertainment and exposure to events

With the above-mentioned attributes which indigenous music possess, the integrity of its work to develop a nation will be obvious. In the areas of society, indigenous music is used as a pointer to tell society how to pull out from evil deeds so as not to face the wrath of the land or suffer physical and spiritual punishment; thus, portraying the law of karma as real and good.

Conclusion

Indigenous music is music of integrity and therefore an important tool towards national development. It is the custodian of culture and national identity. As such, it promotes the work of national administration through musical performances in dance, instrumental or vocal renditions. It is bound to deter, correct, direct and standardize the national values because no activity is performed without music in general and indigenous music in particular. Therefore curriculum planners, elders, children and youth should be exposed to indigenous music through informal and formal education to uphold the integrity of the indigenous music to uphold the integrity of the nation. This will help us to achieve sustainable national growth and development for present and upcoming generations for the continuity of our integrity of life.

References

- Agu, D. C. C. (1990). *Traditional African music contribution to contemporary music creation*. Onitsha: Watchword Publications
- Agu, D. C. C. (2017). *Utilizing the power of music in contemporary Nigeria*. Awka: Noben Press Akas, N. C. (2013). Indigenous dance beyond movement: A semiotic metaphor of Iduu dance performance. *Awka Journal of Research in Music and the Arts (AJRMA)*. 10, 192 – 205
- Bruce, M. (Ed.). (1994). *The Australian Pocket Oxford Dictionary*. New York: Oxford University Press.
- Emenyeonu, O. D. C., Uzoagba, B. C. & Ohizu, E. C. (2013). *Approaches and perspectives to social studies education and national development*. Owerri: Ultimate Publishing Company
- Ezeugwu, F. O. (2016). Enhancing music education in schools using indigenous music performance. *Awka Journal of Research in Music and the Arts (AJRMA)*. 12, 1 – 17
- Forchu, I. J. (2012). Nigerian traditional music: An implement for human development. *Nsukka Journal of Musical Arts Research (NJRMA)*. 1, 208 – 219
- Ibekwe, E. U. (2011). Traditional music, technology and national development. *Awka Journal of Research in Music and the Art (AJRMA)*. 8, 78 – 85

-
- Idamoyibo, I. O. (2012). Socio-cultural orientation and image transformation of Nigeria and its citizens through music: The issues of re-branding. *Nsukka Journal of Musical Arts Research (NJRMA)*. 1, 96 – 110
- Ikemerioka, I. J. (2015). Music as a driving force for change in value system among the Igbos of Nigeria. *Awka Journal of Research in Music and the Arts (AJRMA)*. 11, 80 – 94
- Keke, M. Y. O. & Obiekwe, O. N. (2012). The integrity of traditional music in the Nigeria society. *Nsukka Journal of Musical Arts Research (NJRMA)*. 1, 303 – 312
- Nwankpa, O. N. (2012). (Re) branding: creativity, integrity and conscientization in Nigeria contemporary art music. *Nsukka Journal of Musical Arts Research (NJRMA)*.
- Nwokenna, E. E. & Anike, S. (2012). The integrity of music education in a child's development. *Nsukka Journal of Musical Arts Research (NJRMA)*. 1, 251 – 263
- Odogbor, P. O. (2008). Towards the sustainability of traditional Nigeria music: The role of the music educator. *Awka Journal of Research in Music and the Arts (AJRMA)*. 5, 67 – 80
- Oluranti, A. A. (2012). Musical integrity and the teacher in the Nigerian community. *Nsukka Journal of Arts Research (NJRMA)*. 1, 81 – 95
- Udoh, I. E. (2012). The integrity of traditional music in the Nigerian society: A case study of Annang music. *Nsukka Journal of Musical Arts Research (NJRMA)*. 1, 119 – 130

— —

CHAPTER THIRTY SIX

DIVERSITY IN NIGERIA AND THE ROLE OF MUSIC IN PEACEBUILDING

Rev. Fr. Prof. B.A.C Obiefuna and Charles Ikenna Okeke

Abstract

Every human society is an enterprise of world-building. Man who is at the centre of this exercise is a product of society and society which is a dialectic phenomenon is a product of man. Man as a cultural being brings diversity into society. Thus, in society, there is diversity through language, religious affiliations, knowledge, art, morals, laws, customs et cetera. However, diversity in society tends towards peace or war depending on the management of elements in the society. This work explores the negative and positive aspects of diversity in Nigeria and the implications of music for peace-building. Some of the negative dimensions are the unequal and differential treatment of ethnic groups, the prioritization of tribal identity over professional efficiency, fatal consequences on the political process, ethnocentrism and ethnic tensions; while some of the positive sides are cultural identity, an increase in creativity, source of economic power, natural and mineral resources. Music which is one of the means of reinforcing unity in a diverse nation creates awareness of other cultures and makes different cultures or societies connect and understand one another. Thus, it is a tool for unity and development in society. It adds vibrancy to communities and strengthens the sense of belonging and connection with others by transcending cultural barriers. Thus, music has the undisputed capacity for peace-building and the power to culturally, morally and emotionally influence society.

Keywords: Diversity, Peace and War, Music and Peace-building

Introduction

Diversity is an integral part of society's ongoing evolution and development. It should not be understood solely as an inherently negative and destructive occurrence but rather as a potentially positive and productive force for growth if harnessed constructively. However, diversity in society has always presented positive and negative sides. The case of Nigeria is hardly an exception. The human factor that brought about the amalgamation of the country into a multi-ethnic constitution has always posed positive and negative implications. Right from the time of her historic unification in 1914, Nigeria has witnessed many crises and challenges culminating in tribal conflicts and war. However, despite the cultural diversity of Nigeria, Nigeria can be united and experience peace.

Peace-building in Nigeria can be achieved through various means but the role of music is the crux of this work. Music can communicate meanings that would eliminate the harmful stereotypes we have formed against one another and also divisiveness among Nigerians for political reasons. Music also helps to enhance proper disposition for healthy dialogue that integrates instead of magnifying differences. The moment a nation can resolve its ethnic tension, everything about its

growth and development becomes easier. The contents and objectives of songs at different levels should be to instil a sense of collectiveness that transcends tribe and ensure that we reap the benefits of being an ethnically diverse nation. National unity is portrayed in the national anthem and calls for unity all the time which is the most important factor that holds the country together. This work takes the following headings for systematic presentation: The Concepts of Peace and War, Music, Peace-building, Human Diversity in Society, Diversity in Nigeria, Negative Effects of Diversity in Nigeria, Positive Effects of Diversity in Nigeria, Music and Peace-building and Conclusion.

Peace and War

Peace is a multidimensional concept. Akpuru- Aja (2007) notes that "Peace is a relative condition of security-friendly climate that allows individuals and group relations to progressive order and stability" (p.1). Peace does not mean the absence of conflict or war and the absence of war does not automatically mean peace. It reflects a security-friendly system that frees individuals and groups of people from fears and dangers of losing such inalienable human rights as life, liberty and property. Peace is the human desired condition and order of existence that allows the ruler and the ruled to fulfil life obligations with minimum fear or danger on life, liberty and property. In principle and strategy, war is an antithesis of civility, order, stability, peace and security. The main difference between war and peace according to Akpuru-Aja (2007) is that while the former is destructive and disintegrative, the latter is constructive, cooperative, integrative and collaborative. The vital point to note is that peace is no fixation, but a process. Thus, peace may even exist in a conflict or war situation to the extent that the major actors are more committed to constructive and harmonious settlement of issues rather than destruction, which breaks down relations. Thus, relations value or system maintenance in conflict situations may still create an atmosphere that guarantees relative normal activities and the absence of fear of violent death or flagrant abuse of fundamental rights.

Music

Musical sounds or tones are produced by vibrations set in motion by the human voice and/or other sound-producing instruments, for instance, singing, plucking of violin, beating a drum, blowing of flute or whistle in a definite pattern (Obicheta, 1993). These aspects of music are pleasing to the ear and enjoyable because they are organized. So music may be defined as a succession of organized sounds which is pleasing to the ear. It is also characterized by its definite, regular and equal sound. It is pertinent to note that there is an organized and unorganized sound. Organized sound is music while the unorganized sound is noise. Noise is a disorganized sound that is not pleasing to the ear. It is characterized by its indefinite, irregular and unequal sound. Music is a universal language of the soul. It is a universal language because it has no language barrier. Everybody enjoys and appreciates good sound.

Peace-building

Peace-building is an activity that aims to resolve injustice in nonviolent ways and transform the cultural and structural conditions that generate deadly or destructive conflict. It revolves around developing constructive personal, group and political relationships across ethnic, religious, class, national and racial boundaries. The process includes violence prevention; conflict management, resolution or transformation; and post-conflict reconciliation or trauma healing before, during and after any given case of violence. (Schirch, 2008). As such, peace-building is a multi-disciplinary cross-sector technique or method that becomes strategic when it works over the long run and at all levels of society to establish and sustain relationships among people locally and globally and thus engender sustainable peace.

Strategic peace-building activities address the root or potential causes of violence, create a societal expectation for peaceful conflict resolution, and stabilize society politically and socioeconomically. The methods included in peace-building vary depending on the situation and the agent of peace-building. Successful peace-building activities create an environment supportive of self-sustaining, durable peace, reconcile opponents; prevent conflict from restarting; integrate civil society; create rule of law mechanisms, and address underlying structural and societal issues. Improving human security is the central task of peacebuilding. In this sense, peace-building includes a wide range of efforts by diverse actors in government and civil society at the community, national and international levels to address the root causes of violence and ensure civilians have freedom from fear, freedom from want and freedom from humiliation before, during and after violent conflict.

Furthermore, peace-building in strategic terms is designed to restore greater confidence and trust among the survivors across disputing states, or parties, particularly the countless number of refugees (internally displaced citizens, who left their homes and enterprises without a choice). Usually, survivors are terror haunted, with minds running amoc due to the losses, sight and heartbreaking horrors of the conflict (Akporu-Aja, 2007). The fears need to be allayed that they would not be a cause for the resumption of conflict situations. It presents multidimensional humanitarian intervention and assistance; an international legal framework for fair treatment of refugees; peace education against violence psychology, secular education and vocational skill to provide learning and create focal points for the future. In summary, peacebuilding is wholly conflict prevention, conflict management and transformation.

Human Diversity in Society

People have many differences making them diverse as a whole. No two people are exactly alike and this uniqueness is what makes us individuals. Although the differences are intrinsic; extrinsic differences exist that further mark our diverse natures. Some of these differences are in racial, ethnic, socio-economic, geographic and academic/professional backgrounds. More so, people with different opinions, social experiences, religious beliefs, political beliefs, sexual orientations, heritage and life experiences. Thus, diversity in human society entails differences in culture. Culture is that complex whole that includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society (Taylor, 1871). In general, human diversity means the differences inherent among people which could be internal, external, organizational and world-view.

Diversity in Nigeria

In 1914, Lord Frederick Lugard under British colonial masters unified the northern and the southern protectorates. Nigeria, thus, became a multi-ethnic, religious and constitutional state. It was a result of the problems associated with the governing scattered and vast territories with separate administrative entities that gave rise to amalgamating these vast territories into one nation, Nigeria. Thus, the Federal Republic of Nigeria is a diverse West African country. People have things in common but are different in different ways. This diversity creates a nation that is constituted of people with differences in cultural, religious, linguistic and territorial features. Nigeria as a nation has many cultural differences which include: Language and Religion. The former is the most remarkable difference which distinguishes one culture from the other in Nigeria. We have over 250 indigenous languages in the country and over 1150 dialects and ethnic groups. More so, apart from the two major religions; Christianity and Islam, there are various traditional religious beliefs in Nigeria.

Furthermore, the three largest ethnic groups are the Hausa who are predominant in the north, the Igbo who are predominant in the southeast and the Yoruba who are predominant in the southwest.

Nigeria is a heterogeneous society with multi-ethnic groups and religious affiliations. It is a conglomeration of multi-ethnic groups. However, we must recognize and value all the diverse differences.

Negative Effects of Diversity in Nigeria

Nigeria is an expression reflecting an amalgam of different tribes struggling to coexist in harmony. What is often viewed as a rich cultural heritage has often been a source of conflict and a deterrent to development. It has become a battlefield where ethnic and religious riots are constantly staged. Some of the negative effects of diversity in Nigeria include:

Unequal and Differential Treatment of Ethnic Groups

It is a common phenomenon that “lots of crises in Africa and Nigeria are as a result of certain historical and cultural differences among people who are otherwise bounded within the same territory but are denied equal access to common resources.” (Ekei, 2006, p.169). The political system in Nigeria has been skewed to favour a particular group, pushing marginalized groups as Irobi (2005) noted, to use their ethnicity to mobilize for equality. Irobi commenting further also stated that this strategy of governance disturbed ethnic groups from each other, and prejudice and hatred became rife in all the provinces as different ethnic groups started looking at each other suspiciously in all spheres of contact. Unequal and differential treatment of ethnic groups was responsible for the intense competition in Nigerian society; it created a disparity in educational achievement and widened the political and economic gap between Northerners and Southerners in Nigeria.

The Prioritization of Tribal Identity over Professional Efficiency

The prioritization of tribal identity over professional efficiency often results in the poor execution or non-execution of projects that could have potentially transformed the lives of many Nigerians. Thus, many lack the proper motivation to do their very best when in positions of power unless their actions are directly benefiting them or their ethnic group. Nwaejike and Okeke (2009) note that since independence, the situation in Nigeria has been fraught with ethnic politics whereby the elite from different ethnic groups scheme to attract as many federal resources to their region as possible neglecting issues that could have united the country together.

Fatal Consequences on the Political Process

There is serious tribal associated prejudice in Nigeria. The inter-ethnic rivalry has also had fatal consequences on the political process. The country seems to have a unique presidential rotation system. At a bureaucratic level, we have the federal character principle, which gives room for the minority communities to complain of marginalization. This alludes to the fact that key positions seem to be allocated based on tribal affiliation rather than merit and capability.

Ethnocentrism and Ethnic Tensions

Ethnic diversity in Nigeria creates a nation that is constituted of people with differences in cultural, religious, linguistic and territorial features. These factors tend to generate natural tensions arising from basic human factors. The assumption is founded on the fact that "ethnocentrism is an ideology which sees one cultural group, traditions, customs, and values as superior to others." (Nwigbo, 2002, p. 227). Most times, the cause of the rivalry revolves around the issue of who gets what or who controls what and why? All these borders on the phenomenon and the tension of diverse people living in the same territory but are denied equal access to common resources. This denial of common national resources arises from what Warnock (1973) observes:

Most human beings have some natural tendency (human factor) to be more concerned about the satisfaction of their wants, than those of others. Even if they do care to some extent about others, is quite likely to be only about some others- family, friends, class, tribe, country, or race. There is also complete or comparative indifference to such a thing as active malevolence. A man will sometimes be not only unconcerned about but actively malevolent towards others whom he may see as somehow in competition with himself. (p. 21).

If human beings as reported by Warnock have some natural tendency to be more concerned about their own wants than those of others then the implication is that in a country like Nigeria with at least two hundred and fifty ethnic languages, there is going to be diverse wants that will be made and it seems that greater ethnic diversity often increases the probability of ethnic tensions and conflict.

Positive Effects of Diversity in Nigeria

Naturally, a multi-ethnic nation, like Nigeria would share more values and endowments of manpower and natural resources than an equally endowed unitary state. This is premised on the fact that two good heads are said to be better than one. The merit is also anchored on the principle that multitude is power expressed in Igbo as *igwe-bu-ike*. Diversity of people promotes economic, political, social, cultural and linguistic powers. In effect, Nigeria possesses multidimensional values, endowments and heritages. It is pertinent to note that diversity in society plays some functional roles. It is an essential matter in the formation of federal societies. Some of the functional roles of diversity are:

Cultural Identity

According to Ibe (2020), "The end of colonialism in many parts of the world and consequent global migration patterns have meant that most states today are made up of different cultures; in fact, very few countries are monoculture" (p. 87). Nigeria, being a creation of this colonialism has been battling with the balance of autonomous cultural identity and secular modern state organization. The presence of such groups in modern societies highlights the importance of cultural identity; that is the inherited beliefs and practices that give a person a sense of identity.

It Increases Creativity

Diversity prevents the stagnation and decay of the social system by stimulating innovation and creativity. Some have remarked that diversity may lead to new social norms and reforms that could in turn enhance the welfare of a larger segment of society. It, therefore, encourages the search for novel information and perspectives, leading to better decision making and problem-solving.

Source of Economic Power

With regard to cultural diversity in Nigeria, Ogbusu (2006) "infers that cultural diversity is a gift to be celebrated; we need to name, own, reverence, honour, value, celebrate and ritualize our diversity" (p. 64). It is not only that Nigeria is the most populous country in Africa; it is also the most multi-cultural diversified country in Africa. She has about two hundred and fifty ethnic/ cultural groups and about five hundred language groups. For economists, this information means a lot. It reflects the power of diverse and varied domestic products flooding markets on daily basis. This factor of the diversity of marketable products and services adds to the Nigerian immense population to boost the Nigerian economic potential.

This is in line with the provision of Cultural policy in the Nigerian Constitution that confers the

rights to the people to develop and promote their cultures and to apply their cultures as an instrument of promoting national identity and unity. These two factors among other things will attract foreign investors. In other words, population and diversity are sources of economic power and economic strength in Nigerian building.

Natural and Mineral Resources

The multicultural and ethnic diversity in Nigeria has paved way for the harnessing of varied quantities of mineral and natural products. Apart from oil, petroleum, and gas explorations, Nigeria can boast of other mineral resources to her credit. These include coal, gold, granites, diamond, iron and skin, gravels, etc. These natural products have added great impetus to Nigeria's domestic earnings and have enhanced tremendously her aspiration for nation-building.

Music and Peace-building

Music provides a unique approach to peacebuilding, which has the potential to help communities address the many stages of the conflict more constructively and creatively. It is pertinent to note that music does not itself end wars or eliminate structural inequalities but it engages in a thought process (Adelman, 2001). Music has a huge potential when used in conflict transformation, to prevent or resolve by non-violent means. It can assist in the processes of healing and rehabilitation. The world of music can be a place of comfort and consolidation. It can contribute to the cause of peace-building by serving a vital role in offering relevant alternative modes of dialogue and communication, which can also supplement and encourage more traditional ways of exchanging ideas with young people participating in the music-making as well as with people of all cultures in Nigeria.

Another important aspect of music for peace-building is communication. Communication in art is the conveying of feelings or emotions, which essentially involves a symbolic transformation of an experienced world. It is an externalization of emotional experiences of human beings and thereby presents their picture of life, their values, goals or aspiration, rules, beliefs or customs of a particular culture of a society or community. Music is another form of fine arts. In the field of communication, music is considered one of the most universal of all arts because it works as a daily medicine constantly aiding far better communication with others. Music is one of the greatest forms of communication in the world. Even when we do not understand the language, we get the innate pleasure of sounds and their concatenation. Music as a tool of communication can change our ways of feeling, thinking and actions. It helps also to coordinate feelings and enables our expression and emotional development. With this power, music contributes to the continuity and stability of cultures and the integrity of human society. Such can be achieved in Nigeria if and only if musicians and composers of different cultures and at different levels will realize the power to communicate peace through music. It is also traditionally regarded as a means of communicating with God and is a medium of establishing contact between humans and the Divine. Thus, sacred music could be a form of prayer for peace in Nigeria. According to Kingsley (1859):

There is something very wonderful about music. Words are wonderful enough, but music is even more wonderful. It speaks not to our thoughts as words do; it speaks through our hearts and spirits, to the very core and roots of our souls. Music soothes us, stirs us up, puts noble feelings in us, it can make us cringe; and it can melt us to tears and yet we have no idea how. It is a language by itself, just as perfect in its ways as speech, as words, just as divine, just as blessed (p. 161).

Music, therefore, conveys and responds to what is deep inside the human soul. It conveys

emotions and innermost feelings, which are universal and are experienced by all in one way or the other. It also helps humans from different cultures or societies to connect and understand one another. It affects our feelings deeply and it is a great source of joy and shapes the attitudes and moods of the listeners.

More so, music has power over us as we listen to the melody and lyrics and at the same time gives power in creating and performing it. Boyce-Tillman (1996) specifies three ways of experiencing music: "Listening, performing and composing". She continues, "Music is a multi-faceted art. It can unite us with ourselves, with others, with the natural world and with spiritual powers" (p.243). It also provides a creative and non-violent avenue for inspiring social consciousness and affecting change. According to Urbain (2008), historically, music has always been the accompaniment of social change. Music can allow people who might otherwise respond to oppression with violence and aggression to have a voice and to expose their issues to a greater audience. Thus, music has a way of breaking boundaries and pushing for social change. Both black and white activists during the Civil Rights Movement used music to express their anger and frustration with oppression and segregation and to advocate for equality, freedom and respect. It is pertinent to note that ethnicity in Nigeria is good and through music, our cultural identity should be emphasized while disregarding every element of ethnocentrism which is prejudice against other tribal groups. Thus, different tribes in Nigeria should be honoured through music and every ethnic group should be seen as unique.

Furthermore, music expresses widely shared values or experiences and emotions that help to define a group's identity and solidarity. It enhances group identity and playing musical instruments in a group helps the brain coordinate our body movements with others. Thus, music increases the sense of community and builds social stability. Music has considerable effects on cognition, emotion and behaviour. It regulates emotion and helps with self-expression and social bonding. It can deeply affect our mental states and raise our mood. When we need it, music gives us energy and motivation. When we are worried, it can soothe us; when we are weary, it can encourage us; and when we are feeling deflated, it can re-inspire us. Indeed such psychological power is essential in Nigeria to heal and restore peace.

It is pertinent to remark that the power of music does not belong exclusively to peace initiatives. Music could also influence violence and divisions. Some music can inspire group pride and antagonism against other groups. Schirch (2008) refers to this as "negative identity" formation, where one only knows oneself by who one is not and can lead groups into a continued cycle of aggression and violence. The ability of music to lend itself to this sort of destructive identity formation indicates the need for greater attention to the effects of music on politics and public opinion. O'Connell (2010) argues that the place of music and warfare needs greater scrutiny, specifically in instances where music is "employed to mobilize support and to incite violence". In both its destructive and transformative forms, music's power is indeed a critical force that must be more closely examined by peace-builders. Though it is sometimes used to divide rather than to connect people, music is in the end an expressive outlet that can be employed for peace-building.

Conclusion

In a multi-ethnic country like Nigeria, the aspiration for national integration should be a constant hallmark of nation-building. It involves a basic aspiration for unity that is built on the philosophy of mutual co-existence, cooperation, accommodation and tolerance. Since Nigeria is made up of people from diverse cultures, languages, attitudes, and expectations, then a sense of understanding and tolerance should be the watchword in their collective aspiration for peace. The unity and proper integration of multi-ethnic Nigeria is the first step toward peace. There is immense power and potential in a nation with many diversities and a large population. So, while

Nigerian ethnic constitutions may be deprived of a common culture and a common language, her numerical strength and diversity of values are significant. These indices sustain tremendous business and economic markets. Therefore large population is always an attraction to foreign and local investors, especially where there is greater integration, security and harmony among her citizens.

Furthermore, all hands must be on deck for peace to be achieved in a diverse Nigerian nation. This entails all the agents towards conflict transformation. The agents of conflict transformation refer to the various means through which the root causes of violence, disputes, riots et cetera, can be addressed to restore human relationships. Music is one of the means of building peace in a diverse nation. Music conveys and responds to what is deep inside the human soul. It conveys emotions and innermost feelings, which are universal and are experienced by all in one way or the other. It also helps humans from different cultures or societies to connect and understand one another. It is a tool for unity and development in society. It adds vibrancy to communities, engages the brain, strengthens the sense of belonging and connection with others and possibly boosts the physical and emotional health of older adult participants. It can transcend cultural barriers and reach people or groups who have been forgotten or been undervalued to develop unity. Music can heal, break down barriers, reconcile, educate, assist the needy, galvanize support for good causes even promote the protection of human rights. Thus, it has the undisputed capacity to make the world a better place and the power to culturally, morally and emotionally influence our society.

References

- Adelman, E. (2011). The processes of music and peace-building. In G. Burgess & H. Burgess (Eds.). *Conflict Information Consortium*. University of Colorado: Boulder.
- Akpuru-Aja, A. (2007). *Peace & conflict resolution*. Enugu: Keny & Brothers.
- Boyce-Tillman, J. (1996). Getting our acts together: Conflict resolution through music. in M. Liebmann (Ed.). *Arts Approaches to conflict* (pp. 243-244). London: Jessica Kingsley.
- Jabri, V. (2007). *War and the transformation of global politics*. London: Palgrave.
- Ibe, A.N. (2020). *Secularism and security challenges in modern Nigeria*. Enugu: Rhyce Kerex.
- Irobi, G. E. (2005). *Ethnic conflict management in Africa: A comparative case study of Nigeria and South Africa*, 9, (10). Unpublished Monograph.
- Nwaejike, T. and Okeke, O. (2009). Ethno-religious conflict in Nigeria: Reprisal attacks on the Hausa community in Aba since 2000. *Journal of History and International Studies*. 2, (1), 200.
- Nwigbo, F. (2002). Conflicts and ethnocentrism in Nigeria: The Church response. in H. Achunike (Ed.). *Evangelization in the third millennium*. Nigeria: Africana-Fepp.
- Obicheta, J.C. (1993). *Graded music*. Nigeria: Jenison
- O'Connell, J.M. (2010). An ethnomusicological approach to music and conflict. in J.M. O'Connell & S. Castelo-Branco (Eds.). *Music and Conflict* (pp. 11-14). Chicago: University of Illinois Press.
- Odinkalu, M. (2015). *Hate language is deadly*. Ibadan: Hope.
- Rose, L. (1995). Reactive devaluation and negotiation in conflict resolution. In A. Kenneth (Ed.). *Barriers to conflict resolution* (pp. 26-42). New York: W. Notorn.
- Schirch, L. (2008). Trauma, identity and security In B. Hart (Ed.). *Peace-building in traumatized societies* (pp. 85-86). Lanhan: University Press.
- Urbain, O. (2008). *Music and conflict transformation*. New York: I.B Tauris.

CHAPTER THIRTY SEVEN

RELIGIOUS DIFFERENCES AND INTERMARRIAGE IN RUTH: LESSONS FOR NIGERIAN CHRISTIANS

Ikenna L. Umeanolue (PhD)

Abstract

This paper studies the book of Ruth in the Bible with special interest in the intermarriage or mixed marriage between Ruth and Boaz. The work considers the positive impact of this marriage for the Judeo-Christian world especially as manifested in the personalities of King David and Jesus Christ who of course came from the lineage of Boaz and Ruth. The menace of discriminations among contemporary Nigerian Christians in choosing marriage partners can be stopped through the proper understanding and internalization of the message of the book of Ruth on marriage. This understanding is necessary for the effective and sincere practicing of Christianity in Nigeria bearing in mind that it is the same God that created mankind in his own image. While avoiding discrimination in choosing marriage partners, people should choose those whom they can agree with in religion.

Keywords: Religious differences, intermarriage, Ruth, Nigerian Christians.

Introduction

Various people in the world practice different types of religion and marriage system. In the contemporary pluralistic society like Nigeria, intermarriage or mixed marriage stands criticized among many Christians. Thus the issue of religious differences has been an obstacle to marriage contracts. Many marriage engagements have been thwarted as a result of religious beliefs. In the biblical book of Ruth, the marriage between Ruth and Boaz is an exceptional case of mixed marriage. Some scholars opine that the book of Ruth was written as a protest against the religion of Israel which forbade mixed marriage especially during the period of Ezra and Nehemiah who tried to make Yahweh a discriminatory God (Hinson, 1992; Campbell, 2003; Fischer, 2007). The idea of Ruth as a polemic against the need to convert has been advanced in a modified form by Amit cited in Smith (2007). She suggests that the references to Ruth as a Moabite evoke an 'implicit polemic' against the Ezra-Nehemiah attitude toward foreign women. Ruth was a Moabite and was integrated from being a foreigner to a Jew through intermarriage and her character distinguished her. The genealogy as recorded in the book of Ruth shows that Ruth is the great-grand mother of David, Israel's greatest king (Ruth 4:18-22). Henry (1991) commented, "Ruth is hereby brought in among the ancestors of David and Christ, which was the greatest honour. The genealogy is here drawn from Pharez, through Boaz and Obed, to David, and so leads towards the Messiah" (p. 380).

Through the intermarriage between Ruth and Boaz a binding relationship between the Jews and the Moabites has been fostered which climaxed in the birth of Jesus Christ who of course came from the lineage of King David (Umeanolue, 2011). At a time when intermarriage was convenient and most likely common, many deemed it wrong (e.g. Ezra and Nehemiah). In such a

period, according to Laffey (1995), “the book of Ruth would stand as strong testimony that non-Jewish people were not to be condemned out of hand” (p. 553). God's greatest favour was bestowed upon Israel through a mixed marriage –the very thing that Ezra and Nehemiah frowned upon. Ruth begins with a notice that the events recorded therein took place in the days when the judges were judging (Ruth 1:1) and ends with the notice that Ruth is an ancestor of King David (Ruth 4:17-22). (p. 554).

When famine struck Israel, Naomi and her husband, Elimelech, left Bethlehem (in the tribe of Judah) for the nearby gentile nation, Moab. In Moab, Elimelech died, and the two sons, Mahlon and Chilion, eventually took Moabite wives, Orpah and Ruth. After ten years of marriage, both young men died; Naomi has now lost her entire immediate family. Soon, Naomi hears that the famine has subsided in Israel and she decides to return home. Her devoted daughters-in-law left with her, but Naomi tries to stop them from accompanying her to Israel. Because those women are young, Naomi blessed them with the wish that they return home and find new husbands. The two women insisted on remaining with her, but after Naomi reiterated her appeal, Orpah kissed her and went back. Naomi urged Ruth to return with Orpah but she, in one of the Bible's most moving passages, refused: 'Do not urge me to leave you, to turn back and not follow you. For wherever you go, I will go, wherever you lodge, I will lodge, your people shall be my people, your God shall be my God'(Ruth 1:16). To this Telushkin (1948) says:

In the thousands of years since Ruth spoke these words, no one has better defined the combination of peoplehood and religion that characterizes Judaism: “Your people shall be my people” (“I wish to accept the Jewish nation”), “Your God shall be my God” (“I wish to accept the Jewish religion” (p. 359).

The problem with the attitude of Nigerian Christians in the contemporary time towards marriage is that many people claim to be religious even as they discriminate in their choice of marriage partners. Many Nigerian Christians are always blind at understanding the message of the book of Ruth as regards marriage to the extent that within Christianity today denominationalism has become an issue in marriage. Spiritual formation is not the debate. The matter is the church one attends. This ugly trend continues affecting the men and women of marriage age negatively especially the women counterparts, because many of them remain unmarried because they are waiting for marriage partners who are of the same faith, religion and tribe with them, hence the problem of this study.

The task before this paper is to make a study of the book of Ruth with regard to the intermarriage between Ruth and Boaz as recorded in the book of Ruth. The work also aims at investigating the implications of such marriage to the contemporary Nigerian Christians, because as Laffey (1995) says:

At a time when intermarriage was convenient and most likely common, many deemed it wrong (e.g., Ezra and Nehemiah). In such a period the book of Ruth would stand as strong testimony that non-Jewish people were not to be condemned out of hand. After all, a Moabite woman was King David's great grandmother (p.553).

The term marriage has been variously defined by scholars. Nmah (2004) defines marriage as “the state in which men and women can live together in sexual relationship with the approval of their social group. Marriage could be regarded as covenant between man and woman; it is a divine agreement or sacred bond” (pp. 68-69). Marriage is a sacred bond between a man and a woman because it unites the husband and the wife to become one body and one soul. Chiegboka (2006) states that “marriage is sacred because it is an institution that is both natural to man and divinely

established and ordained by God from the very foundation of human race” (p. 10). Thus marriage is a life time union between a man and a woman. In the context of this study, intermarriage or mixed marriage is a marriage between a man and a woman who are from different religions, cultures, denominations, tribes, ethnicities or races.

Marriage in the Old Testament

Marriage has its basis in religion because of its theological background especially in the Old Testament. According to Kaiser (1975), “Marriage was God's gift to men and woman. Its purpose was to satisfy the social nature of mankind, for Adam found out by experience that he was lonely without human companionship” (p. 181). God agreed with Adam's estimate, adding 'It is not good for the man to be alone'(Genesis 2:18). The relationship that this marriage initiated was regarded in the Old Testament as indissoluble. That is the point of view expressed in Genesis 2:24; Deuteronomy 22:19-29; Jeremiah 3:1, Hosea 3:1-3; and Malachi 2:10-16.

The people of the Old Testament practised different types of marriage including monogamy, polygamy and Levirate marriage. The marriage of Boaz and Ruth resembles that of Levirate marriage. Mckenzie (2002) defined levirate marriage as “the law which obliged a brother to marry the widow of his deceased brother if the brother died without male issue”(p. 506). The practice of levirate marriage made possible the perpetuation of a patriarchal line in those families where the husband died before his wife had conceived any offspring (Laffey, 1995). This was a custom prevalent all over the Ancient Near East as also found in the book of Ruth.

Among the ancient Israelites, the only way to continue one's existence after death was through one's children. Absence of children, therefore, meant that one would cease to exist in Israel. In order to prevail such a tragedy, the levirate law provided that the deceased man's brother or closest male relative was to marry the deceased's widow so that the property or dowry as well as the fertility of the widow would be kept within the same patriarchal line.

Such a practice made possible the continuation of the deadman's name and lineage in Israel as well as the retention of his property within the family. Among the Jews, marriage was however, highly honoured. The Jews saw marriage as holy responsibility. Consequently, they interpreted Genesis 1 and 2 as God's formal institution of marriage.

The meaning of marriage and human sexuality is given in the narrative of God's creation of woman (Genesis 2:4-24). There the Old Testament text pointedly emphasizes the value and worth of man and woman in mutual relationship. As early as Genesis 2:27 man and woman were equally declared to be made in the image of God. The theological perspective of Genesis 2 is that God has created a garden for man's pleasure, animals to serve him, and women for companionship. Man's solitude and loneliness were declared to be a condition that was not good'. Man had been made to be a social being. Therefore, God made a 'helper suited to him' (Genesis 2: 20). Such a correspondence could not be found in the animals that were named by Adam and were subservient to him.

The prophets made an allegory of marriage. Turning from God to idols, they said, is like the sin of adultery (Jeremiah 3:9; Ezekiel 23:37). With this insight came the divine revelation that God was a husband to faithless Israel (Isaiah 54:5). Despite Israel's sin, God did not reject them but through the prophets (especially Hosea) called them back to renew their intimate marriage relationship with him. This image undermines the grace of God. The sin of rejecting God violates the most intimate of relationship. Yet God continues to love and to forgive.

Intermarriage Marriage in the Old Testament

In the Old Testament, intermarriage or mixed marriage is a serious issue. Mixed marriage was a grave concern to the writers of the Books of Ezra and Nehemiah. When he arrives in Jerusalem from Persia, he is shocked by the occurrence of mixed marriages among the people of Judah, marriages that are explicitly forbidden by the Torah: Canaanites, Hittites, Ferisites, Jebusites, Ammonites, Moabites, Egyptians and Amorites. Ezra's concern seems to be the prohibition of the nations in Deuteronomy 7:1–7, although he slightly alters the list. Deuteronomy refers to the Hittites, Girgasites, Amorites, Canaanites, Ferisites, Hevites and Jebusites; Ezra omits the Girasites and Hevites but adds the Ammonites, Moabites and Egyptians. Except for the Egyptians, none of these nations existed as a national state in the period of the second temple. Therefore, scholars consider this list as anachronistic, referring to Israel's archetypical enemies and should be interpreted symbolically, that is, anyone who, in the eyes of Ezra, is considered as non-Israelite (Brenner, 2011; Grätz, 2011; Southwood, 2011).

Nehemiah (13:2) alludes to Deuteronomy 23:3. Although this law does not in the first place pertain to mixed marriage, Nehemiah interpreted it as such and furthermore expanded it to all foreigners (Nihan, 2011), with the result that not only 'Moabites and Ammonites' were expelled from the community, but 'all the mixed multitude' were separated. Apparently neither Nehemiah nor Ezra paid heed to those among the nations or the mixed multitude who chose to turn their backs on their people and their gods (Rt 1:16), and eventually sought refuge under the wings of Yahweh, the God of Israel (Rt 2:12). In one way or another, these foreigners became attached to the people of Israel, certainly by marriage or perhaps merely by sheer conviction, and they sincerely wished to be included by the community who called themselves Israel.

In the Book of Ruth, the birth of King David is realised by intermarriage between Boas, the Judahite man and Ruth, the Moabite. Also in this regard the Book of Ruth can be read as a protest against Ezra and Nehemiah's campaign against mixed marriages in the Second Temple period. Contamination of the 'holy seed' was one issue; the other was apostasy. Mixing with foreigners, mixed marriages, almost always resulted in apostasy. Frevel and Rausche (2014) indicate three crucial moments in the history where mixed marriages appear as a threat to Israel: Joshua 23:7-12; Judges 3:6; 1 Kings 11:1-8; and Numbers 25. The incident that is recorded in Numbers 25 occurs at the border of the Promised Land. The Israelites pitch camp at Shittim and there Moabite women seduce Israelite men to commit harlotry, share in the sacrificial meals for their gods and eventually to worship these foreign gods. Joshua 23:7–12 forms part of Joshua's farewell address, just before the occupation of the land. In the land there remain several nations, but Joshua warns the children of Israel not to mix with them, because this will lead to apostasy, turning away from Yahweh, worshipping other gods, and eventually they will lose the land.

However soon after entering the land, in the Book of Judges, exactly this starts to happen. From Judges 3 the individual judges are introduced because the children of Israel dwelt among the nations, an exchange between taking and giving daughters followed, with the result that the sons and daughters of Israel started to follow other gods. The last instance, 1 Kings 11:1-8 is also referred to by Nehemiah (13:26): King Solomon's love for foreign women. This invokes the anger of Yahweh, and soon after the schism of the monarchy follows. The rest of Israel's history steers towards the downfall first of the Northern Kingdom, then of Judah. Thus, some mixed marriages in the Old Testament resulted in apostasy and trouble.

The Moabites in the Old Testament

The Moabites generally do not get a good report in the Old Testament Bible. The origins of the nation lie in incest: the sexual relationships between Lot and his two daughters in Genesis 19:31-

38 (Eskenazi & Frymer-Kensky, 2011). After the destruction of Sodom and Gomorrah, Lot's two daughters are afraid that there will not be any men for them, so they make their father drunk and have sex with him - one daughter the one night, the other daughter the other night. Both daughters become pregnant by their father. The child of the eldest daughter is called Moab. Some scholars are of the opinion that Moab is a word play on *mei-abh*(of a father), in other words, the name of the child indicates its origins (Eskenazi and Frymer-Kensky 2011). The child of the youngest is Ben-Ammi, and his descendants are the Ammonites.

Then there is the incident of Numbers 22-24, the story about Balak, king of Moab, who hires Balaam to curse Israel. This is indeed one of the reasons proposed by Deuteronomy 23:4 why Moabites should be excluded from the community of Yahweh. This episode precedes Numbers 25:1, already referred to above, which specifically names the Moabite women as those who lead the Israelite men into apostasy (Eskenazi&Frymer-Kensky, 2011). Eskenazi and Frymer-Kensky also mention the many wars against the Moabites attested to in Judges 3:12–30, 1 Samuel 14:47, 2 Samuel 8:2, 2 Kings 3 and 13:20.

However, mention must also be made of single instances where Moab is portrayed in a more positive way. In Deuteronomy 2:9 the Lord forbids the children of Israel to consider the Moabites as enemies or wage war against them, and according to Deuteronomy 2:27–29 the Moabites were quite willing to sell water and food to the Israelites - a direct contradiction to Deuteronomy 23:4, and 1 Samuel 22:1-5 tells that David, as he was fleeing from King Saul, requested from the king of Moab to provide shelter to his parents, until the danger passed away (Eskenazi&Frymer-Kensky 2011). However, despite the few positive remarks, the evaluation of the Moabites in the Hebrew Bible is mostly negative. Moabites, and especially Moabite women in the case of Numbers 25 and King Solomon's love for them, indicate trouble.

The Book of Ruth tells about a mixed marriage, but one that does not lead to apostasy, a turn away from Yahweh, but one that leads to a 'turn towards' Yahweh. One of the main characters in the book is Ruth the Moabite and foreign woman, who was chosen to play such a key role in the history of Israel - after all, the outcome of this mixed marriage is eventually the birth of King David.

The Intermarriage in the Book of Ruth

The marriage between Ruth and Boaz as recorded in the Old Testament book of Ruth was weaved around the custom of levirate marriage prevalent in ancient Israel. According to Geysler-Fouche and Fourie (2017), “The Book of Ruth is the most common inclusive text and in general claimed in the perspective of inclusivity” (p. 5). Braulik (1999) calls the Ruth narrative a 'Gegengeschichte' – a counter story to specifically the law in Deuteronomy 23:3-4, the prohibition of Moabites in the community of Yahweh and the reasons why they are forbidden: They did not give Israel bread and water during their journey through the desert, instead, they hired Balaam to curse Israel. The whole narrative of Ruth the Moabite is aimed at correcting this negative image of Moabites during the post-exilic period. Moab receives a destitute Judahite family in time of distress by providing them with food and shelter during the famine. However, one might differ here from Braulik: Moab can also be regarded as a negative space, as all the men of this family die in Moab (De Villiers and Le Roux, 2016).

According to Smith (2007), the book of Ruth is characterized by the bonds involved in terms of covenantal language. One theme that permeates the story is that of fidelity (*ʿesed*), loyalty born of covenant bonding. Attentive to the use of *ʿesed* in Ruth 1:8-9, 2:20 and 3:30, Campbell (2003) comments: “The striking thing about the theology of the Ruth Book, however, is that it brings the

lofty concept of covenant into vital contact with day-to-day life...” (p. 80). Laffey (1995) characterizes Ruth's words in 1:16-17 as an example of covenant fidelity. Lacocque (2004) has also drawn attention to the use of *ʔesed* in 2:20 in his characterization of Ruth's change of status in 1:16-17 as one of voluntary displacement. Naomi thinks of Ruth's future and arranges things so that Boaz will marry Ruth eventually. Naomi sets matters moving and had to explain to Ruth what she must do to show Boaz that she was interested in marrying him.

In Ruth 2:11, when Boaz recounts what Ruth has done, he acknowledges “All that you have done for your mother-in-law after the death of your husband has been fully reported to me, and how you left your father and your mother and the land of your birth, and came to a people that you did not previously know.” McKenzie (2002) defines Boaz as, “Kinsman of Naomi, a wealthy landowner of Bethlehem, who married Ruth (Ruth 2:1ff); an ancestor of David” (p. 100). It was Naomi's initiative that Ruth gets married to Boaz and Naomi tells Ruth that night, Boaz will be winnowing barely at the threshing floor. Naomi instructs Ruth to wash and anoint herself. Having prepared herself in this way, Ruth is to go down to the threshing floor, but not to make herself known to Boaz until he finished eating his food (Ruth 3:1-5). These instructions given to Ruth by Naomi now come to the climax.

Boaz lies down to go to sleep; Ruth is instructed to make the place where he lies. She is to come and uncover his legs and lie down there. The point of this perhaps was to awake the man at his feet, because of cold. The position taken by Ruth also represented her as a petitioner. That represented the completion of Ruth's task as the role she must play to show that she is interested in the marriage. The above makes it clear that this describes a way whereby Ruth signified to Boaz her desire to marry him. Ruth carried out the plan and how Boaz received her overtures is a thing that is commendable. Ruth is not left long in doubt; Boaz's response is to pour down a blessing upon her (Ruth 2: 4, 12). He thinks that Ruth has shown more kindness at the beginning may be that which Ruth showed to Naomi. Boaz made plain what was to be the order of things.

First, he told Ruth to stay where she is; there is no point for her to go elsewhere. In the morning, Boaz promised action. There is a closer kinsman who has the right to marry Ruth if he chooses to exercise the right. Boaz took up Ruth's case, and called the other man who had the right to redeem, the one who was nearer than himself. He wanted to show that this man was not able to redeem Ruth. Boaz had a deep and abiding love and interest in Ruth and Naomi. The other man did not. The other man had not bothered himself about the matter and still did not care until Boaz challenged him and confronted him with the matter.

The other redeemer now confessed publicly that he was unable to redeem. Boaz bought and inherited what belonged to Elimelech, Malon and Chilion. He inherited Ruth as well. And he did not inherit her that she might be his slave; she was to be his wife. He was no longer the poor Moabitewidow or even a humble gleaner in his field. Her place was to be at his side, in his home and in his heart. The entire harvest was hers. And more than that she now possessed not only the inheritance of Elimelech, Mahlon and Chilion but also all the wealth of Boaz. This mighty man of wealth was now at her disposal.

The marriage between Ruth and Boaz is a classical integration of two religions. Ruth was a Gentile and stranger to the Jewish religion. She was eventually related to Boaz by marriage. Thus intermarriage between Ruth and Boaz has fostered a binding relationship between the Jews and the Moabites, which climaxed in the birth of Jesus Christ, the saviour of the whole world who of course came from the lineage of David.

Christians' Attitude towards Intermarriages in the Contemporary Nigeria

In the contemporary time, the issue of mixed marriage or intermarriage has become an issue of strong debate among Nigerian Christians. Generally, Christians' attitude towards intermarriage is not encouraging. Some Christians forbid intermarriage drawing from 2 Corinthians 6:14 which says: "Do not be mismatched with unbelievers. For what partnership have righteousness and iniquity? Or what fellowship has light with darkness?" Some other Christians believe that anyone has the freedom to choose his or her partner for life, and that love has no boundaries. This attitude is found most often among those Christians who may be identified as progressive or liberal Christians. This is supported by 1 Corinthians 7:12-14 with the central sentence: "For the unbelieving husband is sanctified through his wife, and the unbelieving wife is sanctified through her believing husband". Often times, these biblical passages are interpreted without their contextual meanings by some Christians for selfish interests.

Some Christian denominations do not allow their members to marry from other denominations. In other words, within Christianity in Nigeria, Christians discriminate among themselves in choosing marriage partners. Some churches do not allow their members to marry people from other churches in order to protect the faith and doctrines of their respective churches. According to Okeke cited in Chiegboka (2012), "in Nigeria, mixed marriages create situations of real tensions and conflicts. The problem is more pronounced on the part of women..." (p. 29). The issue of intermarriage affects mainly the Christian ladies many of whom remain unmarried only because they are waiting for marriage partners who are of the same faith or church with them. This discrimination goes contrary to the marriage between Ruth and Boaz which has become a source of blessing to the whole world.

Apart from marital discrimination on the basis of faith, in the contemporary Igbo society of Nigeria which is dominated by Christians, one thing that is really counting casualties is the issue of intermarriages between the Osu and the freeborn. An Osu is someone sacrificed or dedicated to a deity as personal property of the deity whom he must serve all his life, taking care of his welfare from the proceeds of sacrifices to the deity and donations to the chief priest and custodian of the shrine. According to traditional belief in Igbo land, any man who marries an Osu becomes one, and his off springs inherit this dehumanizing segregation. In some cases, many Igbo ladies and men of marriage age had their dreams to marry their choices of partners crashed on account of this segregatory system.

Efforts are being made to abolish this inhuman practice of caste system. The churches are the front liners. They try their best to let followers know that to tag another human being created by God sub-human is an abomination before God and a sin. However, as much as the churches canvass for the end of this system, their parishioners speak from both sides of their lips, for while they condemn this caste system in the day time, they hide to discriminate against the people at night. How then could this system be abolished when there are lots of hypocrisy and betrayal on the matter from some people who call themselves Christians? Interestingly enough, some true Christians, who are both young men and women, who really believe that all human beings are created equal before God have married each other, sometimes against the wishes of their parents just to please God. But the fact remains that these bold and courageous young people are grossly in the minority, as majority of the freeborn lack the confidence to begin the dismantling of this discriminatory practice through intermarriages.

Therefore, discrimination in choosing marriage partners among Christians in the modern time cannot be denied. In other words, the issue of mixed marriage is still a problem among our Christians, no matter how some people try to play it down. Any system which could derail the

plan of two lovers to marry themselves, on account of religious belief or social stratification is definitely anti-human, and therefore should be eradicated without further delay.

Lessons of Boaz's marriage with Ruth for Contemporary Nigerian Christians

The marriage between Ruth and Boaz presents a lesson before contemporary Nigerian Christian that we should be against discriminations in choosing marriage partners. Christians should encourage mixed marriages once the man and woman marrying themselves agree to dwell together under one religion or faith. Ruth left her people, her nation and her god Chemosh to cling and follow her mother-in-law and eventually to marry Boaz. To this, Henry (1991) comments, "In the conversion of Ruth the Moabitess, and the bringing of her into the pedigree of the Messiah, we have a type of calling of the Gentiles in due time into the fellowship of Christ Jesus our Lord" (p. 372). Imagine a Moabite getting married to someone of the Jewish race who sees themselves as the only people of God. Jews have always believed that God is peculiar to them and it is not in their character to marry a non-Jew. They discriminate against other nations, race etc. But, Boaz loved and married Ruth, a Moabitess.

Boaz's marriage with Ruth points to the contemporary Nigerian Christians that God is always willing to accept any stranger or foreigner who accepts to be part of his covenant relationship. Jews often despised the Moabites, but Ruth was loved for her faithfulness. Her modesty and virtue won the admiration of Boaz who eventually indicated interest in marrying her. Hence, Christian women especially the young ones who are seeking for marriage partners should emulate Ruth's faithfulness, modesty and virtue.

The success of the marriage between Boaz and Ruth implies that God is a universal God. Religious sentiments and tribal discrimination are not supposed to count in marriage. Once there is love and understanding between the intending couple, their marriage should be encouraged. God as the creator of the universe is the God of all people there in. According to Menezes (2003):

The author of the Book of Ruth along with the author of the Book of Jonah and the Second Isaiah are outstanding examples of prophetic personages who criticized the narrow-minded, nationalistic and racist types of theology as represented in the Book of Ezra-Nehemiah, who tried to make of Yahweh national God, not to say a partisan god, who considered non-Jews as 'pagans', destined for Yahweh's wrath and dejection (p. 115).

Ezra and Nehemiah go so far as to annul marriages of Jews with non-Jews and consider such marriages as treachery to their God (cf. Ezra 9 and Nehemiah 10). Boaz's marriage with Ruth, a foreigner was a source of satisfaction to God. Their marriage was blessed with a son, Obed who became the grandfather of King David and an ancestor of Jesus Christ. So, the issue of intermarriage is not a thing of tribal sentiment; it is a thing of religious formation of the individuals coming into marriages. Boaz's marriage with Ruth points to the Jews and Christians that God is willing to accept any foreigner who accepts to be part of his covenant relationship he has with them. The author of the book of Ruth advocates universalism. He anticipates Paul of Tarsus who asks his opponent: "Is God the God of the Jews only? Is he not the God of the Gentiles also? Yes, of Gentiles also, since God is one!" (Rom 3: 29-30). Religious sentiments and tribal discrimination are not supposed to count in marriage. God is the God of all flesh and he does not discriminate between individuals, peoples and nations. He is a universal God, not a God to Jews alone but a God to all who profess faith in him.

Conclusion

Religion influences marriage. It influenced Ruth's marriage to Boaz because Ruth came under the wings of the God of Israel to take refuge. Ruth being a foreigner and Moabitess had to nationalize as a Jew. The marriage between Ruth and Boaz helped to foster a binding relationship between the Jews and the Moabites. Of course, God can use other people and nations to work out his divine purpose and plan. Ruth the Moabitess became part of the lineage that had Abraham and produced figures to reckon with particularly David and Jesus

Christ. God is a universal God and does not discriminate. Thus if Nigerian Christians can be faithful to God and to their fellow human beings knowing that God is one and created all mankind, marriage in our time can also be blessed irrespective of religion, tribe, colour and social status. The book of Ruth presents a lesson before us that we should stand up against discriminations in choosing marriage partners. Mixed marriage should be encouraged once the man and woman marrying themselves agree to dwell together under the same religion. For a smooth intermarriage, there should be religious acceptance and cultural adaptation. Ruth accepted the Jewish religion and adapted to the culture of the Jewish people. While avoiding discrimination in choosing marriage partners, people should choose those whom they can agree with in religion. Ruth agreed with Boaz's religion.

References

- Anderson, G. W. (1966). *The history and religion of Israel*. London: Oxford University.
- Anderson, G. W. (1978). *The living world of the Old Testament* (3rd ed.). London: Longman.
- Brenner, A. (2011). Ruth: The art of memorizing territory and religion. In D.J.A. Clines and E. Van Wolde (Eds.), *A critical engagement: Essays on the Hebrew Bible in honour of J. Cheryl Exum* (pp. 82–89). Sheffield: Academic Press.
- Braulik, G. (1999). *The book of Ruth as intra-biblical critique on the Deuteronomical Law*. *Acta Theologica* 1.1-20.
- Campbell, E.F. (2003). *Ruth*. Yale. Yale University.
- Chiegboka, A.B.C. (2006). *What God Has Joined Together: The marriage Bond in Canonical Doctrine and Jurisprudence*. Nimo: Rex Charles & Patrick.
- Chiegboka, A.B.C. (2012). *The Catholic Church and marriage bond*. Awka: Fab Anieh.
- De Villiers, G. and le Roux, J. (2016). The book of Ruth in the time of the Judges and Ruth, the Moabitess. *Berbumet Ecclesia*. 37. 1. 1-6. Retrieved May 12, 2020 from <http://dx.doi.org/10.4102/ve.v37i1.1587>.
- Eskenazi, T. and Frymer-Kensky, T. (2011). *Ruth*. Philadelphia, PA: The Jewish Publication Society.
- Fischer, I. (2007). The book of Ruth as exegetical literature. *European Judaism: A Journal for the New Europe*. 40. 2. 140-149.
- Frevel, C. and Rausche, B. (2014). Mixed marriages as a challenge to identity in Second Temple Judaism. Retrieved May 12, 2020 from <http://www.bibleinterp.com/articles/fre318503.shtml>
- Geyser-Fouche, A. and Fourie, C. (2017). Inclusivity in the Old Testament. *HTS Theologiese Studies/Theological Studies*. 73. 4. 1-9. Retrieved June 1, 2020 from <https://doi.org/10.4102/hts.v73i4.4761>.
- Grätz, S., (2011). The Question of “mixed marriages” (intermarriage): The extra-biblical evidence. In C. Frevel (Ed.). *Mixed marriages, intermarriage and group identity in the Second Temple period* (pp. 192–204). London: T & T Clark.
- Henry, M. (1991). *The Book of Ruth*. In *Matthew Henry's Commentary on the Whole Bible* (pp. 372-380). New York: Hendrickson.

-
- Hinson, D. F. (1992). *The books of the Old Testament: Old Testament introduction 2*. London: SPCK.
- Kaiser, W. C. (1983). *Toward Old Testament Ethics*. Michigan: Grand Rapids. Kizhakkeyil, S. (2009). *The Pentateuch: An Exegetical Commentary*. Bandra: St Pauls. Laffey, A. L. (1995), Ruth. In R. E. Brown, J. A. Fitzmyer and R. E. Murphy. *The New Jerome Biblical Commentary* (pp. 553-557). London: Burns and Oates.
- Lacocque, A. (1990). *The feminine unconditional: Four subversive figures in Israel's tradition*. Philadelphia: Fortress.
- McKenzie, J. L. (Ed.) (2002). *Dictionary of the Bible*. Bangalore: Asian Trading Corporation.
- Nihan, C. (2011). Ethnicity and identity in Isaiah 56–66. In O. Lipschits, G.N. Knoppers and M. Oeming (Eds.). *Judah and the Judeans in the Achaemenid period. Negotiating identity in an international context*, pp. 67–104, Eisenbrauns, Winona Lake.
- Nmah, P. E. (2004). *Basic & Applied Christian Ethics: An African Perspective*. Onitsha: Gucks Systems Int'l.
- Menezes, R. (2003). *The Old Testament for Our Times*. Bandra: St. Pauls.
- Smith, M.S. (2007). “Your people shall be my people”: Family and covenant in Ruth 1:16-17. *The Catholic Biblical Quarterly*, 69.2.242-258. Retrieved May 12, 2020 from <https://www.jstor.org/stable/43725964>.
- Southwood, K.E. (2011a). An ethnic affair? Ezra's intermarriage crisis against a context of “self Ascription” and “Ascription of Others”. In C. Frevel (Ed.). *Mixed marriages, intermarriage and group identity in the Second Temple period* (pp. 46–59). London: T&T Clark.
- Telushkin, J. (1948). *Biblical Criticism*. New York: Harper Collins.
- Umeanolue, I.L. (2011). Religion and marriage in the book of Ruth: Implications for contemporary Nigerian Christians. *Unizik Journal of Arts and Humanities*. 12. 2. 152-167.

CHAPTER THIRTY EIGHT

MUSIC AND SPIRITUAL UPLIFTMENT: THE EXPERIENCE OF ANGLICAN DIOCESE OF ASABA, DELTA STATE

Peter O. Onyemaechi Okojih

Abstract

Music as a spiritual upliftment has been in existence since ancient times. It is an art form and a universal gift. It is credited to Jubal the father of musical instruments. As a necessary aspect of worship, the Anglican Diocese of Asaba has experienced unprecedented growth both in spiritual and numerical strength. As the power of music remains irresistible in soul winning, this article is to emphasize the importance of music in the uplifting of souls of worshipers within the study area. This publication made use of the qualitative research approach and content analysis is used throughout this article. The means or method of data collection made use of one on one oral interviews and focus group discussions. The findings were drawn from the analysis of resource materials and the discussion of participants. The result of the research finding indicated that music is a branch of Christian Worship that influences the lives of the congregation of the children of God. The conclusion and recommendation are made based on the research findings.

Keywords: Music, Worship, Spiritual upliftment, Anglican Diocese of Asaba.

Introduction

Music is an art form, a universal gift, created by organizing pitch, rhythm, and a collection of sounds made using musical instruments and sometimes singing, is usually pleasing and interesting to hear or listen to. It is interesting; most importantly to note that music did not start in the present age. It has been in existence since ancient times. Its power to connect people is without question. In the book of Genesis, Jubal is credited with being the father of musical instruments. He achieved this position through King David, who is said to be the sole initiator of orchestration. In the early days of the prophets, music was also very crucial and instrumental to the prophetic ministry. It is, therefore, given this assertion that Pinmiloye (2018) asserts that “the music institution and performances were further developed with the three Levites leaders: Herman, Asaph and Ethan/Jeduthun alongside Clenaniah one of their students” (p. 2). All these were well understood and articulated in the Old Testament times.

In a similar line of thought, Daw (2020) opines that music may be part and parcel of God's existence since theologically; it has been proven that music is part of God's worship. It is as a result of the above assertion that Still (2022) declares that the purpose of church worship would be defeated if the music does not form part of worship in any congregational gathering of the children of God. Brewer (2016) further stresses that the centrality and importance of music in church worship cannot be underestimated as music forms, and remains an integral part of worship. He concludes that majorly, there exists, four purposes of music in any form of worship and these include, the role of music in teaching humankind more about the scripture; the role of

music in connecting humankind to the Supreme Being; the role of music in enabling humankind to express love to the Almighty who is the Ultimate Being; and the role of music in helping humanity to fulfil the Supreme Being's commandment.

The United Methodist Church (2007) in its annual report, also affirms the importance of music in worship. The report asserts that music makes a worshipper feels very much at home during church worship. Adarkwa (2015), also states that music always penetrates the soul of human beings and touches the core of the human religious experience. He, however, stresses that it could be a source of division in any congregation if it is not properly organized and managed by those who are involved in music-making.

The main purpose of this study is to emphasize the importance of music in uplifting the souls of the 21st-century worshippers during service in the Anglican Diocese of Asaba, Delta State of Nigeria and to find out from participants, the role music plays in the spiritual upliftment of the human soul. The qualitative research approach and content analysis are used throughout this article. The means or method of data collection will be one on one oral interviews and focus group discussions. Thus, participants or discussants within the study area will be engaged in oral discussions of the role music plays in the spiritual upliftment of worshippers within the Diocese of Asaba, Delta State. The findings will be drawn from the analysis of resource materials and discussion of participants and the conclusion and recommendations will be made based on the research findings.

The Historical Antecedence of Music in Christian Worship

As stated earlier, Jubal, the son of Lamech is said to be the father of all those who play musical instruments. Majorly instruments such as Lyre and Pipe were the earliest musical instruments. In Genesis chapter four verse twenty-one (Gen. 4:21), one is made to understand that scripturally, Jubal was the inventor of music. Much later in the history of the Israelites, one sees the role David, the king of Israel played in developing music as well. He was not only seen as a great king but also as a great musician. He wrote most of the psalms which mainly hymns and songs were of praises that endeared him to God. Adarkwa (2015) notes that historically, “the close of the Old Testament era was characterized by apostasy, idolatry, and unbelief. This apostasy was evidenced in their singing. The joyful songs of Moses and Miriam, Deborah, David, Asaph, Chenaniah and Solomon were heard no more. Musical instruments were seldom used in synagogue worship” (p. 2). He further notes that during this era, there was decreased spirituality and musical instruments were not used in most religious gatherings and the synagogue. Only priests were using music at the time. This further reduced spirituality and religious commitment by the lay Faithful.

Aason (2021) states that the centrality of music in the history of Christianity is of utmost importance as well. He avers that “Christian singing was part of religious worship that was experienced in the earthly ministry of Jesus Christ. (Mark, 14:26)”(p.27). Much later, Paul and Silas sang and worship God while they were jailed in Acts 16:25. Other passages that showed that Paul saw music as a part of religious worship were: first Cor. 14:15; Ephesians 5:19; and Col. 3:16. This shows that historically, the first century Christians used many hymns and songs during religious worship.

Adarkwa (2015) and Aason (2021) all agree that the second and third centuries witnessed a sharp decline as there was a reduced and decreased application of the use of music during worship in this era. Both scholars affirm the fact that this decreased worship cum the usage of music in these

ages, that is, the second and third centuries were basically because of cultural hostilities toward the Christian faith. The duo also declares that when Emperor Constantine made Christianity a general religion of the empire, there was a resurgence and rebirth of the use of music again in Christian worship. Adarkwa (2015) notes that “the medieval church produced songs that are still in use today; nevertheless, the freedom of corporate singing in the church was short-lived” (p.5).

Webber (2013) writing on music and its impact during the Byzantine tradition was “thought to be a direct descendant of the music used in the synagogue during the life of Jesus Christ. The orthodox have a very high, almost sacramental view of music, believing that it is a window to heaven” (p.3). Music is, therefore, intrinsic and crucial to the liturgy of the church, since it is usually used to express the liturgical text. This was the reason why the Greek Orthodox church adopted music in its worship as well.

Furthermore, music again had another drawback. Thus, was, according to Adarkwa (2015) by the turn of the fifteenth century. By this time, the use of music, that is, either hymns or songs as it were by the laity in the church was banned. Adarkwa avers thus: “The council of Constance in A.D. 1415 ordered the burning of John Huss at the stake also decreed: 'if laymen are forbidden to preach and interpret the scripture, much more are they forbidden to sing publicly in the church'” (p.7). It was, however, until the Reformation period organized by the Protestants that music was restored to congregational worship. It is on records, according to Adarkwa that “the earliest Protestant Hymn Books were published by the Bohemian Brethren, (who later came to be known as the Moravian Brethren) in 1501 and 1505 respectively” (p.8).

One of the lasting legacies of the Reformation was that Martin Luther loved music and everything about the Reformation was a liberation that includes music and liturgy as well. In this era, Martin Luther's influence on songs/hymns was remarkable, since he had good training in music quite early in his life. Jover (2019) writes:

Luther was well trained in music. He wrote and composed music that was the favourite of the common people of his day. His works were so effective that one of his enemies wrote that Luther's songs have damned more souls than all his books and speeches. Luther was a specialist in choral music (p.87).

Hergess (2020) adds that Martin Luther's hymns “were marked by a simple melody, a strong harmony and a stately rhythm” (p.14). Another force to reckon with during the Reformation period was John Calvin. Zooms (2014) opines that singing psalms and not hymns are more appealing to God. He was of the view that hymns are manmade and hence artificial, but psalms are God's inspiration and uplift the soul of humankind unto the divine. As time passed, music was perceived differently. In contemporary times, for instance, music, especially from or within the Christian fold, has been challenged as a result of changing cultural values and systems. Thomas (2020) argues that there is nothing wrong with those remarkable changes as some people would have us criticize them. He, therefore, argues thus:

What some of the critics are not aware is that Luther, Calvin, Bach, Charles Wesley, and Isaac Watts songs which have become traditional today used to be contemporary in their time. They also received similar criticism; but they did not give up, because they wanted to reach the unchurched people in their culture. (p.31).

Despite these changes in music in the contemporary time, here in Africa, especially after Vatican II, much of the church also changed after the missionaries brought Christianity to Africa by the Europeans and North Americans. This western form of music was welcomed but later changed to suit the Africans. Webber (2013) argues that the missionaries brought music and other forms of church worship, but sooner or later, this was changed to reflect indigenous approaches and practices Africans gradually developed their forms of music and worship. He further emphasizes that the instruments used by Africans were unique and quite different as compared to their European counterparts. This is most especially conspicuous in many Independent African Churches. In the twentieth and twenty-first centuries African Churches, therefore, new forms were also noticed. Webber writes: "Along with a return to biblical authority, we have seen a revival of Reformation worship forms and practices, including even neo-baroque organ design" (p.52).

The Centrality of Music and Church Worship

Music in any Christian worship remains an integral and instrumental aspect of devotion. The instrumentality and centrality of music during worship cannot, therefore, be underestimated. In Christian worship, music helps worshippers to fulfill their commitments to God. It is in music that humankind fulfills its divine command to obey God. Brewer (2016) writes, "Throughout scripture, we are commanded to sing. Within the Psalms, we read, "I...go around your altar, O Lord, proclaiming thanksgiving aloud". Psalm 26:6-7 reads, 'Sing praises to the Lord with the lyre and the sound of melody" 98:5, and serve the Lord with gladness come into his presence with singing, psalm 100:2 (p.2). Moreover, he declares that God calls us to sing praises to the Lord and to sing in His presence. In the New Testament, St. Paul urges all Ephesians' Christians and other Christian brethren to be filled with the spirit of God and address one another in psalms and hymns. If we do this, Paul says that we would be doing God's command.

Given this, many discussants in one focus group discussion conducted on the (22nd of March, 2022) agree that music is a commandment by God. They all accepted the fact if the music was not commanded by God, He would not have allowed it to form part of worship. Some of the participants who were individually interviewed also believed that music is a command given by God and which must be obeyed by human beings. Some elders of the Anglican Church, who were interviewed in Asaba, wholeheartedly agreed that without music in religious worship, the service would be as boring as a graveyard.

In another focus group discussion, selected 100 men leaders were asked about the relevance of the centrality of music in Christian worship. They all responded by saying that church service would be without spirituality and divinity if music is taken away from the church service. It is in line with this assertion that Jordan (2017) argues that for one to experience fully, the divine presence of God and the essence of true religious worship, music should form 40% or 50% of the congregational worship. Hawett (2018), however, argues that if worship forms forty per cent of church service, then the believers will experience the flow of the spirit of God in their midst.

In another focus group discussion conducted (21st March 2022) discussants, all agreed that for one to fully experience the grace of God and His power during service, then music is as important as the scripture since both go hand-in-hand. Music during church service elevates and uplifts one into the next realm, they said. They also express their views on the centrality and instrumentality of music during worship, saying that music helps us to be united with God in worship. Music, they said liberates the hearts and takes away all the burdens of human suffering, sickness, tiredness and stress of life. Music in any church worship raises our hopes in God and strengthens

our faith in God and His capacity to intervene in all human inadequacies.

Music and Divine Connection

Right from the time of the Old Testament, prophets and other people of God use music to connect with the divine being. Music is a unique means of connecting with the divine being. Brewer (2016) argues that one of the reasons why people believe that music connects people with the divine being is because music purifies the soul of humankind. Kirkhegaard (2018) further declares that music does not only purify one's soul, it unites one's soul with the Supreme Being. Participants in another focus group discussion also affirm the fact that music lessens one's worldly entanglement and takes away worries, thereby, exposing people and allowing their minds and spirit to connect and unite with God in another realm.

In another focus group discussion conducted on the 22nd of March, 2022, participants also affirm that music connects people to God in a special way. Some of them said that they feel unconnected whenever the service is conducted without music. Emphasizing that some parts of the service, for example, a long and boring sermon could make people or parishioners interested. They further stated that when such boring sessions of the service are experienced, people usually turn on their mobile telephones and would start chatting on various social media platforms and/or playing games with their phones. From the foregoing, it is therefore obvious that at moments like this, the pastor/priest just has to do something to change the mood or atmosphere. It is, therefore, music that can connect people back to God, especially during church worship or service. The participants also said that over 70% of parishioners love music and affirm that music connects them to the Divine Being.

The Revelation of the Supreme Being through Music

People often ask if God reveals Himself to humankind through music. Yes, He does. Otherwise, there would be no mention of songs or music in the Holy Bible. There are over twenty-seven, if not more scriptural passages on music. According to the Bible Study Too (2021), carnal Christians do not experience the presence of God through any means including music. It further states that God made humankind in such a manner that He endowed us with the ability to sing and make music. If God did not reveal Himself to humankind through music, there would not have been any mention of music in the sacred text. Some of these passages reveal the Supremacy of God as the rock of our salvation (psalm 95:1). Some reveal how His subjects sing his praises with psalms and song (Eph. 5:19; Heb. 2:12; Ps. 71:23). Some reveal how God has saved His people in times of danger or bondage (Exo. 15:1; Psalm. 105:2; Psalm 49:4; Psalm 101:1; Psalm 150:1-5 and many more). All these passages reveal one quality or the other about God that makes His subjects render praises to Him.

Music and Prayer Life

Music forms an integral part of worship. In my local parish, for example, it was during the pandemic that one would better understand and appreciate the role of music in church worship. During that, the sale of local music CDs surged greatly because many people were not allowed to gather, since the government prohibits social gatherings at that time because of the rapid spread of the pandemic. Music became an alternative form of private worship. Whenever put calls across most of our parishioners, they acknowledged the fact that they were Christian music most time at home and in their ships and workplaces. They also acknowledged that Christian music has helped them in their prayer lives. Little wonder it is often said that he that sings, prays twice.

Shirely (2019) affirms that music is a wonderful spice to boost our prayer life. If you feel distressed or unable to pray, Music is the solution, because when you start singing, your spirit

will be uplifted to another level, thereby helping you to pray better. In psalm 96:1, music is seen as a prayer in that passage of the scripture. Songs work a lot of wonders because (song) breaks many yokes. The experience of Paul and Silas in the prison and the experiences of other prisoners in the cell is a case in point (Acts 16: 25). She further states that “music has an amazing ability to speak to our hearts and minds like no other communication” (p. 2). More so, “it has been shown to help create new pathways in the brain for communication for those left without speech after illness or injury; it becomes deeply linked to memory and emotion” (p.2).

Jude (2009) adds that music communicates with our divine Being in such a way that one's mind would not. He avers that he loves music because it helps one communicate freely with God and opens up one's spirit. Wittenberg (2016) in a similar line of thought declares that music enhances one's prayer life. He agrees that while prayer is a necessary part of worship, music is certainly an indispensable and distinct element of the worship of God that cannot be ignored or neglected during worship. Moen (2020) in a YouTube video released two years ago says that music helps one in his/her quiet time. It boosts meditation says the songwriter and endears God to us when we sing praises to Him. It increases the span of our prayer and according to some discussants who were interviewed on the 22nd of March, 2022, they opine that music helps one to stay more and spend more time in the presence of God. A good example is during our Annual Open Heaven Conference, Monthly Diocesan Prayer Assembly, Youth Organization Conference and numerous events, organized within the Diocese.

In another focus group discussion, participants all agreed that music unites one with the Divine Being and it attracts divine mercy from God. It brings about divine healing during service. Music also brings about corporate spiritual upliftment and testimonies among parishioners in the Anglican Diocese of Asaba, Delta State. It also helps in the fulfilment of God's command. Music brings about an understanding of God's word. Participants also agreed that music helps to expand the church.

Conclusion and Recommendations

This paper has examined the role and instrumentality of music in spiritual upliftment among parishioners in the Anglican Diocese of Asaba, Delta State. The meaning of music has been examined and its history has been carefully traced from Jubal, who is said to be the father of musical instruments as far back as found in the book of Genesis. Scholars who have stated the various stages of the growth of music have been cited adequately, tracing the historical antecedence of music from antiquity to the present day style of music. Results of findings from the available literature and participants who were interviewed showed that music remains an integral part of church worship among parishioners of the Anglican Diocese of Asaba Delta State, Nigeria.

One major recommendation among others is that parishioners should endeavour to make use of music during their personal and corporate worship. Since music has been affirmed to work wonders, Christians are encouraged to use it in difficult times since it brings miracles and endears us to God and vice versa.

References

- Aason, J.S. (2021). *Music and early Christian practice after the resurrection of Christ*. London: Oxford University Press.
- Adarkwa, K. (2015). *The role of music in worship*. Retrieved from: www.modernghana.com/news/631897/the-role-of-music-in-worship-html.

Accessed 23rd March 2022.

- Brewer, G.O. (2016). *Four purposes of music in worship-The Episcopal Diocese of Central Florida*. Retrieved online@:<https://cfdiocese.org/bishopsblog/4-purposes-of-music-in-worship/>. Accessed 23rd March 2022.
- Daw, K. (2020). *The theology and place of music in worship*. Retrieved online@:www.faithward.org/the.theology-and-place-of-music-in-worship.html. Accessed 23rd March 2022.
- Hawett, J.O. (2018). *Worship and music in Pentecostal Churches*, Ibadan: Oladikan Press.
- Hergess, S.T. (2020). *A history of music from the protestants' perspective*. Windhoek: Sarch.
- Jordan, N.S. (2017). *Instrumentality of music in Christian worship*. New Hemsphere: Gold.
- Jover, K.J.S. (2019). *Musical during the Reformation period*. Rome: Fendinando.
- Jude, T. U. (2009). *Music and spiritual life in Christ Jesus*. Onitsha: Eke press.
- Kirkhegaard, P.A. (2018). *The unifying force of music*. New Jersey: Collins.
- Moen, Don. (2020). "He knows my name". Retrieved online@:[m.youtube.com>watch](https://www.youtube.com/watch)
- Pinmiloye, K. (2018). The relevance of music to Christian worship. *Nigerian TRIBUNE*, APRIL 8, Retrieved online@:<https://tribuneonline.ng.com/the-relevance-of-music-to-christian-worship/htm>. Accessed 23rd March 2022.
- Shirey, K. (2019). *Praying with music- to use music as prayer*. Retrieved online@:www.praerandpossibilities.com/sing-to-the-lord-music-as-prayer/. Accessed 23rd March 2022.
- Still, R. (2022). *The purpose of church worship and the role of music*. Retrieved <https://robstill.com/purpoe-of-church-worship-role-of-music/html>. Accessed 23rd March 2022.
- The Bible Study Tool. (2021). *Bible verses about music*.
- The United Methodist Church (2007). *Importance of music in worship*. Retrieved online@www.umcdiscipleship.org/resources/importance-of-music-in-worship. Accessed 23rd March 2022.
- Thomas, K.K.S. (2020). *The history of songs in church historical perspective*. New York: Suniflex.
- Webber, R.E. (2013). *A brief history of music in worship*. New York: Frezzy.
- Wittenberg, A. (2016). *How music enhances prayer*. Retrieved from:www.ihopkc.org/resources/blog/music-enhances-prayer/. Accessed on 23rd March 2022.
- Zooms, T.U. (2014). *Music and the reformers in the 15th century*. Watford: Jenns.

SECTION E
MUSIC, CULTURE AND TOURISM

— —

CHAPTER THIRTY-NINE

THE UMUOKPU SONGS: A CASE STUDY OF UMUZOCHA WOMEN'S PERFORMANCE GROUP IN AWKA SOUTH

Adaobi B. Okoye

Abstract

In Awka society of Igbo region of Nigeria, Umu-Okpu musical art is established and performed to stabilize and manage families, and the society employed its traditional method to achieve this purpose. This paper explores the polity of Umu-Okpu in Awka community, the performance practise of Umu-Okpu music, the analysis of the textual and musical structures in order suggest the possible adoption of the functions in correcting and building women of other culture. The research methods adopted for this study includes : observation, oral interview and literature review. In the end, it was discovered that over 90% of the women in the study area were knowledgeable in the umuokpu music and the lessons hidden in the musical lines. The majority of those not conversant with the music are in the range of 30's and those living outside the culture. Further studies can be done on the implications of these findings.

Keywords : Umuokpu musical arts, Umuzocha women's performance, Stability, Management of families, society.

Introduction

Music is an integral part of every culture. It is part and parcel of everyday life in every culture. Agu (1990:49) affirms that in African societies, all aspects of life ranging from birth to death are believed to be integrated with music making. Music is a powerful tool that promotes unity among people irrespective of their age and social status. Music accompanies every socio-cultural activity of the people. There are musical activities for every phase of the development stage of man on earth, ranging from birth to death. The above assertion is in line with Okafor (2005) who pointed out that “no festival can go on without music”(p.17).

In Igbo Culture, music is the pivot on which all cultural, religious and social activities rotate. Onwuka (2001) affirms that, “it does not only accompany many events of the life cycle but also helps to preserve and transmit societal norms, values and much of its cultural aspirations (p.1). Music is undoubtedly distinguished as one of the creative arts of indigenous African societies by which people express their culture and belief system through sound. African music both in conception and performance emerged as an oral tradition handed down to us from generation to generation and jealously preserved by its practitioners.

The Igbo are very musical people and therefore music features in almost all their cultural activities. The indispensability of music in all of their life's endeavors is perhaps rooted in the fact that they place very high premium on music's special ability to penetrate and permeate the innermost recesses of the human person and cause immeasurable changes in the behaviour (Ikemerike:2015). As a matter of fact, they have evidently used music to educate, train, inform and transform life of their kiths and kins in line with the acceptable and unacceptable attitudes,

behaviours, habits and norms of their social group. Blackings in Okpara (2006) opined that "music playing is not simply the exercise in the organization of sound; it is a symbolic expression of sound, and the cultural organization which reflects the values of the past and present ways of life of the human beings who create it". (p.2).

Music is a universal phenomenon which span through human life. In Africa, music is functionally used contextually in different societies. Since it is appreciated by every level of human society; adults, children, youths, women and men. Every society builds up their members in their cultural values and norms. Nigerian society is presently devoid of moral values especially, because of modernization, acculturation and other factors that shifted moral focus from traditional norms and values. This is reflected in the lives of people right from the family level which is the smallest unit that is capable of building up the nation. The impact of women in families is very important that they have roles to play in the development of Nigerian children who grow to become leaders tomorrow. Umu-Okpu songs functions to build women to be able to realize their values and perform their duties as women in the society, wives in the families and mothers of children. The song texts are emotionally inspiring, entertaining and didactic in nature. There are various music genres performed by different categories of individuals, who have some kind of blood tie or associative bond. These music genres are studied to investigate their usefulness in the society. Musical activities in Igbo land are not restricted to a particular class of people in the society. Such as the children, adolescent, youths (boys and girls), adults (men and women) and there are yet ones that involves both sexes and that whose membership does not have age barriers. This music group that forms the focal point of this study is designated for women. According to Nwamara & Okpala (2020), Majority of the music types practiced by these categories of people are fast fading away. This is as a result of negligence, flair for foreign music culture, influence of new technologies, religious belief and the likes" (p.44). Despite the lethal influences of these factors, a good number of traditional music has prevailed, Umuokpu Awka which form the object of discourse in this research work is among the prevailed music group in Awka community of Anambra State. This research work is necessary as it helps in portraying the rich musical culture of the people to prevent it from being obsolete or defunct. Traditional music genres should be studied and recorded so that the future generations will have something to lay hands on for promoting our cultural heritage.

Culture

Culture means the custom and beliefs, arts, way of life and social organization of a particular country or group. Culture can be seen generally as the aggregation of the pattern of human behaviors which are transmitted to succeeding generations. It is a people's whole way of life. It includes all the customary belief and social forms. Culture and tradition are closely related and are often used interchangeably, but culture is wider than tradition. In fact, tradition is only part of the cultural inheritance of a people.

Nwaodu (2014) explains the concept of culture when she said: "The culture of people is their general way of life and acceptable pattern of living or behavior. Most people's culture is reflected in their type of music" (p.24). Arazu in Umeh (1999) explains manifestation of culture thus:

The culture of every people is manifest in language or dialect, in religion, morality, laws and customs, in ways of constructing, in Modes of dressing and general attire, in ways of preparing food and eating habits, in arts and crafts, in political institution, in marriage, in ways of burying the dead and welcoming of newborn babies into the community, in farming methods, in fishing and animal husbandry, not to mention hunting. The culture of a people is the fabric into which everything about the people is woven and in which alterations are made by every new generation, for better or for worse. That is

why culture is said to be dynamic. It grows. It deteriorates. It dies. It can be rejuvenated (p.21).

In this work, culture shall refer to the totality of people's way of life, that is their world view, their interpretation of life's experience and prepositions for a healthy and purposeful living. Culture has values that are largely shared by their members. The values of a society can often be identified by noting which people receive honor or respect. This is because they are an embodiment of what a particular culture stands for and should be the basis for the behavior of its members.

The concept of culture cannot be separated from the concept of music. The music of people remains a total reflection of socio-cultural values of the people. Indeed culture is a mark of identity as it equally divides society. Each society has their identity and this identity is visible in their language, culture, customs, traditions, music, attire etc. Nnatu in Obiakor (2015) observed that most anthropologists and sociologists have tended to adopt the definition of culture as was given by Sir Edward Taylor in 1971 which views culture as: that complex whole which includes knowledge, belief, art, morals, laws, custom and any other capabilities and habits acquired by man as a member of society (p.50).

He went further to explain that there are two aspects of culture, the material and non-material. The material culture refers to those tangible and physical attributes which man created or acquired from his environment. These include clothes, houses, monuments, shrines, artifacts, furniture and musical instruments among others. These objects are used in the day to day activity of a particular group of people. The non-material aspect exists as a body of ideas, values, norms, mores, and belief systems, which influences man's interpretation of his immediate environment. It also includes music, festivals, folklore and rituals. In our contemporary society, traditional Igbo societies placed no limitations on the spheres in which women could exercise their influence. Therefore, women play active roles in the market, in homes and also in the inter-village relations or groups. As a result, Igbo women developed various means through which they could exercise their authority when needed ranging from clan meetings to other issues in the community. These women groups include the Umuokpu (Daughters of the soil), Otu Umuagbohobia (the maiden group), Out Nwunyedi (co-wives) and others. But the most powerful among these women groups is the Umuokpu. The scope of this study is limited to Umuokpu in Umuzocha in Awka Community.

Awka Community

Awka is the capital of Anambra State and the Headquarter of Awka South Local Government Area. It is located at latitude 6.21°N and longitude 7.077°E. Its elevation above sea level is 99meters. However, Dike (2013) submits that Awka is situated on a height of about 154.5 meters (515) feet above sea level on Awka-Orlu escarpment. He further states that: Awka is enclosed approximately by latitudes 6°10'N and 6°15'N and longitudes 7°1.4'E and 7°8.4'E. It lies about forty kilometres (25 miles) northeast of Onitsha and seventy-two kilometres (45 miles) southwest of Enugu and covers an area of twenty-five square kilometres (P.I). It stretches from about kilometer 40 north of Onitsha road to about 50 towards the south of the same road. No doubt, Awka is situated on a table land, not hilly or stony. There are no major rivers in Awka but there a number of streams and springs of water for household's chores to the inhabitant. The land is very good for farming. There are divergences in the composition of the soil, ranging from the rich loamy soil with immense agricultural potentialities in the north-east to the sandy soil in the south-west. Some areas of the land are composed of red soil which is good for road work and building of houses. These provide job for some of the indigenous and other people residing in Awka. Awka was recently accorded an urban status and this is greatly influenced by social life of the town, although the village is still operative, strangers made up of civil servants, businessmen, traders, teachers, university dons, technicians and labourers rent houses and thereby mix up with

the native in Awka. Dike in Nwamara & Okpala (2013) states that: The town dwells on a predominantly plain country with arable land composed of a little mixture of loose sandstones and clay soils as well as red laterite formation in scattered areas. Its vegetative cover consisted of patched forests and the entire area was drained or watered by a number of perennial streams and springs (p.44).

There is no traceable origin of the indigenous people of Awka, the history of the origin of Awka falls within the history in Igbo land which are said to be out of memory This gave rise to the popular saying recorded in Okafor (2002:1) which says “ Oka ful'efu, Enwerevbennanna, Onwereika e shivbebia (Oka grew out of the soil of Oka, they have not one father, there is no history that they came from somewhere).” On the otherhand, the origin of Awka also takes the pattern of most many centuries behind, when men in this part of the world wandered from one place to another in search of a suitable place to settle and toil for subsistence. Awka people believed that it was during such wandering that their ancestors found themselves in the land. There are other settlers who migrated from other parts of the country that joined Awka in their present location. These are part of the present Awka people and they have traceable origins. Presently, Awka town has developed into four main villages with 33 quarters all tied together by one common tradition. Due to migration from different places, there exist little differences in the peoples'cultural practices and local dialect.

They include:

Ayom- na- Okpala group : Umuayom, Umunnoke, Umuoramma and Umuokpu

Nkwelle Group : Achalloji, Umunamoke, Agbana, Umudiaba

Amachalla Group : Amachalla, Amudo, Umuzocha

Ifite-Oka Group : Enu-Ifite, Ezinato Ifite, Agbana-Ifite

Amikwo Group: Umudiana, Okperi, Igweogige, Isiagu, Obunagu

Ezi-Oka Group: Omuko, Umueri, Umuogwai, Umuogbunu 1, Umuogbunu 2, UmudiokamUmukwa

Agulu Group : Umuogbu, Umubele, Umuanaga, Umuike, Umujagwo, Umuenechi, Umuoruka. The custom of a people is said to be their life. Although the missionaries who came to Awka in 1902 succeeded in converting some of the people to Christianity, many remained steadfast to the traditional belief and untainted upto now. The Awka people performs many festivals annually and the period of each festival is determined by counting the appearance of the moon so that each native month has its own. These festivals include Imo Awka, UkwunaIje and the Otite or OnwaAsa.

All these festivals involve musical activities. Music is an integral part of everyday life in Awka traditional community. It is a very important aspect of their culture. Music accompanies every socio-cultural activity of the people. Besides its entertainment and aesthetic values, music in some context may either be a means of infusing a sense of unity and oneness in minds of the people (Euba 1969). During the Imoka festival which is the most popular and most important of the Awka traditional festivals, both the young and aged men take part in the ceremony. It is also a masquerade festival where the youth roam the street exhibiting youthful exuberance playing their ogene music.(P. Chukwuezug, Personal communication, May 3,2021).

Dance and music are aspect of festivals in which both the performer and the people are invloved. This is in accordance with Onwuka (2012:2) which states that dance cannot be meaningfully performed without music. He further noted that dance is stimulated and accompanied by appropriate musical, which makes the wonderful art of traditional performances spirit-lifting and edifying. It is a physical participation in the celebration as people dance to the rhythm of the

music. Imoka festival for example is also known as the dance of the gods and it's a feast dominated with dance of various kinds. The women folk are not left out of the dance of the gods. During the early hours of the second day of the Imokafeast, the women folk alone with marching dance move to children in a procession led by ezenwanyi with a young woman singing praises of Imoka god.

The Meaning and Role of Umuokpu

Umuokpu/Umuada is a collective name of all the daughters of a particular clan, village, town or state whether old, young, single, married, separated or divorced. Umuokpu is a powerful socio-political block in Igbo culture, a functional forum for females. The Umu-okpu is used to refer to female children who share a relationship by virtue of being born in the same village. Okafor (2005) defines Umuokpu thus:

The Umu-ada or Umu-okpu (classificatory sisters) is used in the sense of female children born in the same village who are linked by bond of consanguinity. Because women must marry into a different community from that in which they were born, they are both the herald and ambassadors of their communities, particularly in disturbed times, and provide the cement, which holds the larger society together (p.70).

Umuokpu refers to women born in a particular town, married or unmarried, who trace their descent from the same patrilineal ancestors (Oreh, 1992). They exist in almost every part of Igboland and are regarded as holy, ethically sound, humble, but very powerful (Oreh, 1992). However, in view of the existence of different dialects of the Igbo language, the group is also known by other names. In parts of Igboland like Aguata, Njikoka, Idemili, Nnewi, Okigwe, Awka and Isuochi they are called Umuokpu. Among the Owerri people, Umuada are commonly referred to as Umungbotu.

Umuokpu tradition is said to have originated from the Igbo traditional religious beliefs, specifically from the veneration of Ala (the Earth goddess), the symbol of fertility and giver of children and rich agricultural yields. According to the Igbo religious cosmology, the daughters were not only deemed to possess direct links with Ala but were also expected to live up to the wishes or attributes of Ala, by being upright, morally conscious, courageously truthful, and peace loving in order to be able to influence the actions of the deity in their natal communities, especially in favor of peace and success in life's endeavors. Umuokpu are bold, courageous, daring, and resolute and their decisions are deemed ethically sound and sacrosanct in matters that affect their natal, as opposed to the marital communities. As Ukadike (personal communication, May 3, 2021) observed, members of their natal communities, regardless of age and status, tend to avoid incurring the wrath of the Umuokpu because they usually go to any length to ensure that the offender is adequately punished, hence the popular saying among the Igbo that "the fear of Umuokpu is the beginning of wisdom."

Umuokpu were mostly noted for the maintenance of peace and justice as well as law enforcement in traditional Igbo society during the pre-colonial era which lacked a police force in the modern sense (Omenka, 1993). They not only enforced their own rules/laws but also those enacted by their natal families, kindred, villages and towns as well as the natural laws of the community, depending on the individual circumstances. So rather than physical force or strength, Umuokpu usually exert moral and spiritual force on the offenders and their tools of enforcement, depending on the situation, include imposition of fines, strikes and boycott of activities at their natal communities, sit-ins, ostracization and banishment of offenders, placement of curses on offenders, parading their naked and joining forces with the women married into their natal communities.

Ajowole (2013) remarks that " there are customs among the Igbo particularly in the funeral rite and moral laws, where council of the classificatory sisters have an important and often decisive voice"(p.62)). The minimization and entronement of peace in family and community is the function of Umuokpu. Where men fails in conflict management, the Umuokpu weigh a very big stick and their decision is final. Agbasiere(2000) opines " the Umuokpu and Umunna are the two categories of kin that have both mutual claims on an obligations to the conservation of the group's identity, which is the raison d' etre of any kinship system"(p.8).

Umu-okpu serves as the counterpart to Umu-nna((sons of the soil). There is no hard fact that men dominate in socio-political matters in Igboland but women mostly in complex conflicts of conjugal character. The Igbo society abhorred such morally and socially deviant acts like murder/manslaughter, stealing, rape, incest, desecration of traditional religious beliefs, places of worship and totems, and disrespect and maltreatment of aged members of the family/community." Usually, the Umuada carried out these tasks with an unequalled air of authority and were not dissuaded by the age, gender, or social status of the moral and social deviants That is why Okafor said that because women must marry into a different community from that in which they were born, they were both the heralds and the ambassadors of their communities particularly in disturbed times, and provide the cement which holds the larger society together".(2005:70). He further noted that women play a major part in social control by condemning the evil in the society.

The Organisation and Initiation into Umuokpu group



The Umuokpu Of Umuzocha in Awka community

The *Umuokpu* is a powerful and most revered functional women group in Igbo traditional society. In Awka community, the very important customary function that parent perform for their baby girl is to educate as well as initiate her into the prestigious Umuokpu group. This group is an association of all the daughters of the larger family. It is equivalent to Otu Umunna union which is an all male affair. When a baby girl is born into a family, automatically by right, she is referred to as Nwa-ada (a daughter). When she gets married into another community or village, and visits her father's house, it will be said that Nwa-adabia meaning a daughter visited. But peradventure she didn't marry at all or she was divorced by her husband or a widow, she is also referred to as Nwa-okpu, "Umu" mean children, now the association of many daughters is known as Umuokpu. It is necessary for every woman in Awka to be a member of this group because it's an all female affair. Any female member of the family who is not initiated into the Umu-okpu is regarded as not one of them. This entails that the Umu-okpu will have nothing to do with her in times of trouble, traditional marriage, difficulty, death or she pays a heavy fine imposed on her family for them to attend to any function related to them. She would walk as a stranger in her maiden home to which

she belongs. The oldest among them is the leader of the group. All the Umuokpu in each of the villages in Awka Community have their cultural practises and dialect according to where they migrated from. For example the researcher gathered through oral interview that some of the Awka indigenes especially in Umuzocha migrated from Igala. Umuzocha is made up of four kindred namely: Umu-mbute, Umu-nkiri, Umu-Arum and Umu-Obum. The Umu-mbute merged with Umu-nkiri while Umu-Arum merged Umu-Obum to carry out activities together as well as attend functions. Therefore Umuokpu in Umuzocha holds their meetings usually every first and last Saturdays of each month. Their meetings revolve around their members i.e. each member has a Saturday to hold the meeting in her house. In their meetings, they discuss about the welfare of their members, treat conflict issues, rehearse their songs, contribute their savings, eat and drink (if available), discuss functions at hand, pray together and many other things.

Ostensibly, according to Umah Patrick in Udobata Onunwa, the Umu-okpu acting through their leaders exercise such “moral powers” that no one questions within the community. They act as the last court of appeal in traditional and undislocated Igbo society of which Awka is one of them. In some cases where trivial issues arise, they would convene at the house of their oldest member who is also their leader to deliberate on such issues. A times they are invited to settle family disputes (except land dispute) that defy the orders of the elders of the land. Their power or right is derived from that of the ancestral founding fathers of the lineage and therefore should not be questioned.

The Popularity of Umuokpu songs.

The cultural implication of the roles and songs of Umu-okpu in Awka are highly effective and cannot be overemphasized. They are also musical association which entertains people especially their husbands and children with their songs, dance and musical instruments during ceremonies such as funeral, traditional marriage, new yam festivals, coronation and other social gathering. They have different uniforms for their different functions and performances.



The Umuokpu of Umuzocha performing their songs

Okafor (2003) notes that “in the mosaic of ceremonies, women play appropriate and sometimes cardinal roles; they pour out a variety of songs and dances to generate happiness, warmth and spectacles” (p.75). In most functions like title-taking, funerals, marriage and so on, the Umuokpu musical group add colour to the whole ceremony with their songs and dance. The Umuokpu Awka according to oral interview gathered by the researcher was

established in the olden days to achieve unity, constant communication and continuity. The UmuokpuAwka initially do not have central songs they perform together due to differences in local dialect but today, through copying and listening to other's song, they can perform many songs together irrespective of the occasion. This act of copying and adopting music from another culture or village is what Nzewi (2007) referred to as musical art borrowing. Buttressing this further, he opines: Musical arts borrowing in the indigenous setting bonded individuals and communities/societies, and had prescribed procedures, which implicated vast societal and human issues. It generated human-cultural interest, values and relationship far beyond musical arts matters. Musical arts borrowing as such occur when an organization or group in one community sets out to acquire a favoured musical arts style practiced by a group in another community or society (p.139). The researcher totally agrees with the submission above, really the act of music borrowing has encouraged healthy and friendly relationships between individuals and villages in Awka Community through the medium of their songs to achieve such objectives.

The Umuokpu sometimes go on march either to build or to destroy so as to draw the attention of the elders to what is irking them in the community or forcefully tell the errant wife or husband that enough was enough. Also in any traditional function they were present, they use their songs to notify the celebrant of their anger if they were not properly taken care of. They have through the medium of their songs in some areas been able to restore peace in various families, inculcate moral values in younger ones, get certain laws and customs modified or abolished, pointed crimes which are tenets of the community, discourage people from straying outside accepted social norms, erect schools and maternity, place taboos against certain markets, guide some parents in their attitudes toward their children, condemn immoral attitude and indecent dressing in some women and youths especially the female ones. In support of this assertion, Okafor (1988) notes that “women used music to rally around a given national cause or goal, to mobilize people towards a central attitude or action, and even correct some of the common misconception in the society”(p.25). Social control is a cardinal point of the corrective system of our society and Umu-okpu often have their hands on the lever. Okafor further points out that there are many instances of the values of women dancing groups and musical groups in many communities but we cannot deny the fact that women are the great organizers of these. They make the necessary binding laws, and they have the necessary organizational structure to move a whole community-husbands and relatives, friends, kinsfolk and the general town people. When Umu-okpu Awkais performing for example, in a village or a function, virtually most of the spectators are moved either to dance with them or to spray money on them and the proceeds of the show maybe for desired purpose. According R.Ukadike from Umuzocha village, the last time the Umuokpu staged musical performance known as Ericowas in the year 1972/1973, since after that year, such performances never held till date and was later followed by Asa-nwodo.

Women in Igbo tradition perform music prescribed by tradition and do not exceed or go beyond their limit. They play major/important musical roles in matters of birth, puberty, marriage and death (the four major cycles). Other songs include songs of exhilaration and excitement etc. Throwing more light on that, Akpabot in Aniagbaoso (2007) says that “African vocal music can be a praise song, a folklore song, a song of insult, a funeral song or cradle song used by others to rock their babies to sleep. There are songs associated with men's, women's and children's groups only, divided according to sex and age, restricted by custom, to be performed by specific groups”(p.14)

It is widely known and accepted that Women are the first teachers of music. They chant salutation to announce the birth of a child and afterward lullabies to them. They sing as they go about their

domestic chores probably with the babies tied at their back, this help to implant the musical culture in their children and to ensure the continuity of Igbo music. In mosaic of ceremonies, the Umu-okpu as one of the women musical group is majorly involved in music making. Some of the chants, dances and songs used are in the prerogative of women and they are the main custodians. Looking at the theme(s) of their songs used in different ceremonies, they are the things that edify the society, excite, move and also motivate them.(Ajewole, 2013)

Music as we all know is an indispensable part of life and man's daily activities. That is to say that for every single activity engaged by man, there is music to accompany it. Nketia in Aniagbaoso (2007) writes that:

Music making is generally organized as a social event. Public performances therefore takes place on social occasions where members of a group or community come together for the enjoyment of leisure, for recreational activities or for the performance of a rite, ceremony, festival, or any kind of collective activity. He also mentioned that the basics of association for music making however, is usually the community, those members of the ethnic groups who share a common habit such as a group of the home stead, a village or a town, or a section of a town and who lives some kind of a corporate life based on common local traditions and common beliefs and values.(p.13)

Also, according to Onyiuke (2005) “Music making is associated with culture in Igbo land. There are different music for different occasion. For instance, in a community gathering, the type of music performed there will dictate the type of occasion being performed”(p.123). In every event of the community, music is the beauty of that event. There are many certain cultural activities in a community in which the Umu-okpu features and they do so with a collection of their music, depending on which suits the occasion. A good example is the initiation ceremony of the Umu-okpu. Nmah (2003) has this to say about their initiation ceremony:

Initiation involves inviting all the Umu-ada of the family and serving them with kola-nuts, very delicious food and tasty palm wine. Every one of them would eat and drink to their satisfaction. They would make merry, sing songs, dance and welcome new members into their fold. It is an all female affair, but if any of their husbands or male relations happens to be around, they would be equally entertained. (p.110).

Also, Nketia in Aniagbaoso (2007) opines that:

It depends not only on the musical demands, which activities and events are made but also to a large extent on its organization in terms of the participants. The women who meet in various situations for the enjoyment of leisure for the performance of rites and ceremonies, they do so because they share common interest, common ideal, beliefs which forms the basics of their community life.(p.15)

In Okafor's view (2005), he says that; the whole point about music in Igbo culture is that it is integral with life and closely related with the other art forms, under these circumstance, Music plays a double role as a medium of cultural transmission and as music itself. It is a life-long as well as a comprehensive activity. Every Igbo person is expected to make music or perform at a dance at certain points in life. All life rites have musical implications and involvements so that at

any point in time, somewhere, somebody is making music or dancing in Igbo land.(p.26-27).The Umu-okpuAwka attend other functions such as Ozo title of their brothers, Coronations, Ofala festivals and other ceremonies if invited. The Umu-okpuof Umuzocha is an active and functional women group inAwka community till tomorrow.

According to Amadiume in Ubani (2013), he declares that African women (especially during the traditional times) participated actively in public rituals and ceremonies that incorporated dances and songs. This active involvement not only enabled them gain access to the medium of communication, but also made them a part of the ideology making process (p.71). The Umuokpu Awka accompanies their songs with clapping and dancing during the funeral of a bachelor. According to one of their member, Mrs Odenudia, on other occasions, they accompany their songs with different local instruments such as Udu (pot drum), Alo (long metal gong), ichaka (maracas), Ogene (metal gong) and Igba (twin drum) etc. she further stated that in Umuzocha village, the number of Umuokpu that attend functions are between 80-100, this is an indication for their functionality. But for members who dont attend functions, they are to pay a fine of five thousand naira. However, there are major challenges faced by this prestigious group which include lack of respect by the younger folks towards the elderly ones. Also, some of the elderly ones find it difficult to dance during their performances due to old age or one ailment or the other while there are but few younger women among them whom these elderly women are working assiduously to ensure that they learn these songs and dance for continuity. Traditional songs play a very important role in shaping the life of the people.Through the lyrics of songs of Umuokpu, good behaviors are encouraged.Umuokpu songs are very short with repetitions, very easy to sing and are usually in Call and response and some in chorus form. “The lyrics of folk songs are so powerful that they can penetrate the heart of both the performers and the spectator resulting in the change of attitude and towards positive issue” (Okpala 2015,p.2002) Buttressing more on this, Okafor and Emeka (2013) rightly observed that “Igbos sing a whole spectrum of songs e.g social songs, songs of praise, love songs, religious song and songs of derision”. These songs mentioned encompasses the repertoire of Umuokpu Awka.The song texts carry messages that educate the people about various issues of life and is appropriate for every aspect of life.Below are the examples of the songs text;

Onye Ana Emeru Emeru

O-nye a-na e-me-ru eme-ru de-be i-re duu O-nye a-na e-me-ru e-me-ru

Voice

4 de-be i-re duu o - ji a-ka ya e-me-re o- nwe_ ya o-na e-me mgb'o-ji-

Voice

7 ri soo ya o-nye a-na e-me-re me-re n'a-ku ire gbam, gbam, gbam.

Voice

<i>Onyeana-emeruemeru debe ire duu</i>	One who is been provided for, should hold her tongue
<i>Oji aka yaemer'onweya?</i>	Does she provide for herself?
<i>O na-ememgb'ojiri so ya</i>	She spends however she wants
<i>Onyeana-emeruemeru</i>	One who is been provided for
<i>N'aku ire gbam, gbam, gbam</i>	talks unnecessarily

Through the song above, people are induced to have a sober reflection of their life and not to mock other people because of material possession. Through such songs people are made to be conscious of their actions, so that they will not be ridiculed. This song is in chorus form.

Nwanyi Di Ya Huru N'Anya

Musical score for 'Nwanyi Di Ya Huru N'Anya'. The score is written for two voices and includes the following lyrics:

Nwa-ya Di ye hu ru n'a-nya Nwa-nya di ye hu ru n'a-nya, A-

O-nye_ujo olu

5 pa-ta akpa ri - ce o - ri-sie A - pa-ta akpa beans o - ta-sia

O-nye_u-joo olu O-nye_u-joo

9 Nwa - nya k'a - nyi jee o - lu, A - na - ra me e -

olu

11 jee na di mu hu -rum n'a - nya.

O -nye_u - joo olu

Nwanyi DI Ye Huru N'anya

Musical score for 'Nwanyi DI Ye Huru N'anya'. The score is written for two voices and includes the following lyrics:

Nwa-ya Di ye hu ru n'a-nya Nwa-nya di ye hu ru n'a-nya, A-

O-nye_ujo olu

5 pa-ta akpa ri - ce o - ri-sie A - pa-ta akpa beans o - ta-sia

O-nye_u-joo olu O-nye_u-joo

9 Nwa - nya k'a - nyi jee o - lu, A - na - ra me e -

olu

11 jee na di mu hu -rum n'a - nya.

O -nye_u - joo olu

Nwanyi di ya huru n'anya, ony'ujo
olu *Apata akpa rice o risie*
Apata akpa beans o tasia
Nwanyi k'ayi jee olu
Anaram eje na dim hurum
n'anya Ony'ujo olu

Woman loved by the husband, lazy
one. Consumes a bag of rice, lazy one
Consumes a bag of beans, lazy one
woman, let go and work
I won't be going for my husband loves
me lazy one.

This is a song of derision. Going by the above text, folk songs is a viable means of inculcating the right behavioral patterns of life of a community into people. This song ridicules a woman who is not industrious but rely totally on the husband for support. Umuokpu encourages hardwork and support of wives to their husbands and therefore the performance of this song in any social function normally induces married women to have a sober reflection, through such song women are made to be conscious of their action, so that they will not be openly ridiculed. This song is in call and response form. The soloist calls in followed by chorus response.

Ogom nwoke nekwenu Ada
anyio Netekwe ya mma o-
Ada anyi nwanyi nekwe di
gi Netekwe ya mma
Ogo anyi nwoke ukwu akwa
'iri kwa onwa

Our in-law seeth our daughter
Take good care of her
our daughter seethur husband
take good care of him
our in-law buy for her ten
wrappers every month

This is a song performed during traditional marriage. Through the song above, the newly married couples are made to understand the roles expected as they live as man and wife. The husband is to constantly beautify the wife monthly with new wrappers whereas the wife on the other hand is expected to play a motherly role to the husband by taking good care of him. Even the older ones are reminded of what marriage is all about. This song is in chorus form.

Onye na nwanne ya
Ife nasia na nwanne ama ana

one with his brothers
things do fade away but brotherhood abides

This song is didactic in nature. It encourages solidarity and love among not just the members of the group but the entire society. The song text propels people to have a re-think about the kind of relationship they have with their brethren, to know what position they occupy in the development of their community, the impacts they have made so far in the lives of the members of their community and know whether they are building or destroying it. It further admonishes that brothers sticks closer than friends. The soloist starts the song by calling in (ifenanwanne) while others respond by chorusing (ifena-sianaNwanneama-nna)

Onye na Nwanne ya

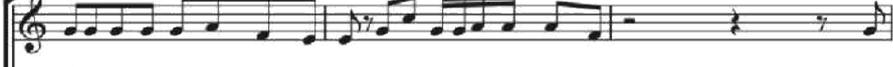
O-nye na nwa-nne a, i-fe na-sia na nwa-nne a-ma na. o-nye na nwa-nne a

Voice 

I-fe na-sia na nwa-nne a-ma na.

Voice 

4 i-fe na-sia na nwa-nne a-ma na a-nyi je-ri a-kwa nwa-nne i-

Voice 

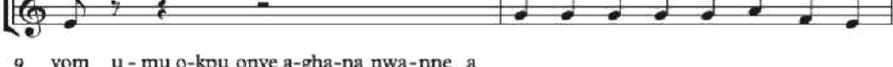
I-fe na-sia na nwa-nne a-ma na. I-fe na-sia na nwa-nne a-ma

Voice 

7 nyom u - mu o-kpu onye a-gha-na nwa-nne a i -

Voice 

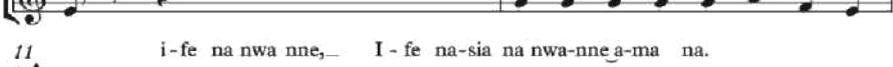
na. I - fe na - sia na nwa-nne a-ma

Voice 

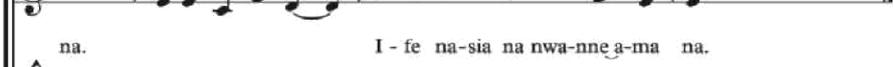
9 yom u - mu o-kpu onye a-gha-na nwa-nne a

Voice 

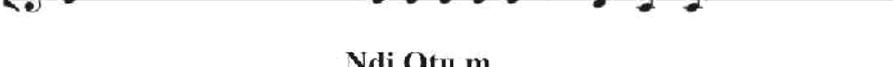
na. I - fe na - sia na nwa-nne a-ma

Voice 

11 i-fe na nwa nne, I - fe na-sia na nwa-nne a-ma na.

Voice 

na. I - fe na-sia na nwa-nne a-ma na.

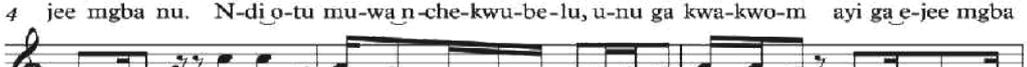
Voice 

Ndi Otu m

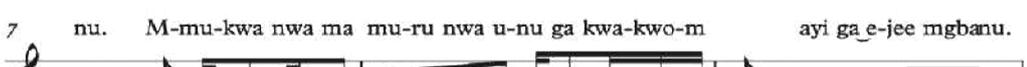
N - di o-tu mu-wa n-che-kwu-be-lu, u - nu ga kwa-kwo-m ayi ga e

Voice 

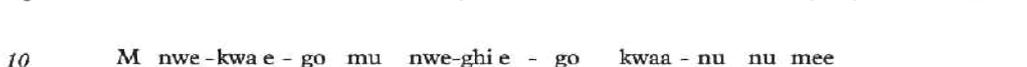
4 jee mgba nu. N-di o-tu mu-wa n-che-kwu-be-lu, u-nu ga kwa-kwo-m ayi ga e-jee mgba

Voice 

7 nu. M-mu-kwa nwa ma mu-ru nwa u-nu ga kwa-kwo-m ayi ga e-jee mgbanu.

Voice 

10 M nwe - kwa e - go mu nwe-ghi e - go kwaa - nu nu mee

Voice 

12 ayi ga e-jee mgbanu. kwee-nu ye a ayi-ge jee mgba-nu be chu-kwu ayi-ge jee mgba nu.

Voice 

<i>Ndi otum nchekwubelu, unu a- gakwakwom Anyi ga ejee mgbanu Mmuo nwa ma amughi nwa, unu ga akwakwom M nwe ego ma enweghi ego Ayi ga-eje mgbanu Ayi ga eje mgbanu be chukwu Ayi ga eje mgbanu</i>	my people that I hoped on, will you bury me we will not hasten to death whether I give birth to a child or not will you give me a befitting burial? whether i am rich or poor we will not hasten to death we will not hasten to death to God, we will not hasten to death
--	--

This is a song for funeral of the Umuokpu member. Once their member dies and they attend her funeral, they usually march into her compound with this song to create awareness of their presence. The song text is very emotional, indicating that whether in life or death, for richer for poorer and in any circumstances, they will show their solidarity and give their member a befitting burial. This song is in call and response form.

Conclusion/ Summary

This study reveals that music plays an important role in the social stability and cultural identity in Awka community. Through the lyrics of Umuokpu songs, they have tried to restore peace in various families, inculcate moral values in younger ones, get certain laws and customs modified or abolished, pointed at crimes which are tenets of the community, discourage people from straying outside accepted social norms, guide some parents in their attitudes toward their children and to condemn immoral attitude and indecent dressing in some women and youths especially the female ones. Also the people are reminded of their civic responsibilities, ill behaviours are condemned while good ones are commended. This no wonder must have been the reason for its sustainability and recognition in the whole of the eastern region of Nigeria. However, the researcher noticed that the young women among them who are married outside their community pay less attention and don't contribute much to Umuokpu activities therefore leaving the association for the old women to manage. As a result of some women's status and educational qualification in our present society, many women no longer deem it fit to have anything to do with Umuokpu group nor associate with them. While some women in quest for greener pasture or occupied with the kind of work or business they engage in do not pay interest to the Umuokpu groups in their various town. Also the modern urban lifestyle led to the development of mutually antagonistic feelings and divisions between the rural-based Umuada groups and their urban-based members. As a result of the influence of new religious orientations and modern 'civilizing' trends, some of the urban-based members not only dissociated themselves from the group entirely but also canvassed for the discontinuance of the Umuokpu tradition and songs which they termed archaic and fetish thereby breeding lack of respect by these younger generations. All these challenges and more have forced the Umuokpu to incorporate Christian songs and church hymns into their repertoire hence the need to document these cultural songs to avoid going into extinction. The researcher feels that she succeeded to an extent, in bringing to light some of the Umuokpu songs and is suggesting to other researchers to explore deeply on Umuokpu musical group, analyze and bring to fore the beneficial content of their songs for preservation and documentation.

References

- Agu, D.C.C (1990). The primary of music in Igbo traditional religion. In E. Ekpunobi, & I. Ezeaku (Eds.), *Social Philosophical Perspective of African Traditional Religion* (pp.49-55). Enugu: New Age.
- Agbasiere, J.T. (2000). *Women in Igbo life and thought*. London: Routledge.

— —

-
- Ajewole, J.O. (2013). Women and music in Nigeria; *Awka Journal of Research in Music and Arts*. (AJRMA), 9, 61-68.
- Aniagaoso N.J. (2007). "Musical activities of maiden: A case study of Egedege dance in Agulu, Anaocha local government area, Anambra State". B.A Thesis, Music Department, Nnamdi Azikiwe University, Awka.
- Nmah, P.E. (2003). Women's rights in Igboland: A Christian reappraisal. Aba: Soul Winner Publication.
- Nwaodu, C.S. (2014). Curbing moral decadence in adolescents through Igbo folk Songs; B.A. Thesis, Music Department, Nnamdi Azikiwe University, Awka.
- Nwamara, A.O. & Okpala, H.N. (2016).The socio-cultural implications of Odezuruigbo cultural dance music in Awka, Awka South Local Government Area of Anambra State.*International Journal of Arts and Humanities (IJAH)*, 9 (1), 44-57.
- Obasi, C.O. & Nnamani, R.G. (2015). The role Of Umuada Igbo in conflict management and development in Nigeria; *Open Journal of Political Science*,5,256-265
<http://dx.doi.org/10.4236/ojps.2015.54027>.
- Okafor, R.C. (1989). Music, woman and social mobility; *Nigeria Magazine*, 57 (1),18-26).
- Okafor, R.C. (2005). *Music in Nigeria Society*. Enugu: New Generation Books.
- Okpala, H. N. (2016). Traditional music in Igbo culture: A case study of idu cultural dance of Akpo in Aguata Local Government Area of Anambra State.*African Research Review an International Multi-disciplinary Journal*, Bahirdar, Ethiopia 10 (1), 87-103.
- Onwuka, A. U. (2012). *A basic text for dance education*. Onitsha: Jenison Publishing Company
- Onyiuke, Y.S. (2005). Music education in Nigeria primary schools: Strategies for improvement.
Unizik Journal of Art and Humanities, 7.122-123.
- Okafor, S.C. (2013). *Discourse on Nigerian history, culture & socio-political Development*; John Jacob's Classic Publishers Ltd.
- Oreh, C. I. (1992).first Traditional women groups and community development in Igboland. Proceedings international conference on Women in Africa and the African Diaspora of the Bridges across Activism and the Academy, Nsukka, Nigeria.
- Ubani, A.U. (2017). Music associated with childbirth; A case study of women's participation in traditional songs in Igboland: *Awka Journal of Research in Music and the Arts*,7, 70-71.

CHAPTER FORTY

HISTORICAL ACCOUNT OF EGELEGE (WRESTLING) MUSIC FESTIVAL OF ALAKAHIA COMMUNITY IN OBIO/AKPOR LOCAL GOVERNMENT AREA, RIVERS STATE

Augustina C. Ezebube

Abstract

This paper x-rayed the *Egelege* (wrestling) festival of the Alakahia community in Obio/Akpor Local Government Area of Rivers State. *Egelege* is a wrestling festival that takes place once a year in the community, especially in August. This paper aims to examine the potency of the *Egelege* festival in the Alakahia community. An oral interview was conducted to get first-hand information and books, journals, newspapers, thesis, projects were also consulted. It was discovered that *Egelege* is a yearly contest used to usher in love, unity, progress, success, peace among the people of the Alakahia community. It is recommended that the contestants should be encouraged to participate in wrestling contests both national and at the international level. The music of *Egelege* should also be scored and sold to raise funds for the community. also, the musical instruments should be preserved for continuity.

Introduction

Music and culture are interwoven. There is no culture without music and also there is no music without culture. Adegbite (2006) asserts that “the heterogeneity of African music cuts across cultural banners, in other words, there is music for every aspect of African life – ritual, religious, social, political, entertainment, recreational, culture.” (p. 41) *Egelege* festival which is referred to as a wrestling festival in the Alakahia community is a reflection of the culture of the community, the *Egelege* music embodies the historical events, folktales, entertainment, love, and music-making of the Alakahia community. Oluwaseyi (2013) opines that "the Yoruba community and its socio-cultural assessment in view of oral tradition is expedient to validate the knowledge of music and preservation of culture." (p. 55)

The *Egelege* music which comes up once a year in the Alakahia community is used to preserve their culture. The culture which is a way of the people is performed and through their performance which is greatly attached to their culture is highly preserved in their culture because the texts of their songs are always entertaining, informative, historical and also to check deviant characters. Oriloye (2011) confirms that "culture is the product and expression of people's social-economic, political, religious and philosophical experience acquired by the group in relating to their environment." (P. 17) The Alakahia community which inhabits the upland part of Rivers State are predominantly Ikwerre speaking indigenes and has a large population of both indigenes and non-indigenes residing in the community and they protect their environment through their social, economic, political and religious experience.

Economic Activities of Alakahia Community

According to Amadi (2019). Narrates the economic, religious and social life of, the Alakahia community. He informs that the Alakahia community are predominantly farmers. Before the

advent of western civilization, farm products was their major means of livelihood and the farm products were mainly vegetables, yams, cassava, garri, palm oil, etc. William (1995) sees "ecology as a condition that determines the type of economic activities that a people could carry out in an area." (p. 10) With western civilization, the community experienced an improvement in their economy through citing of companies, industries and in the flock of non-indigenes residing in the community as employers of labour to work in the companies and industries. This brought improvement in the standard of living for the Alakahia people by erecting good structures, constructing good roads, pipe-borne water and other infrastructures to make life comfortable for the people and also to improve on their farm products.

Religious Life of Alakahia Community

Mr Amadi G. in continuation narrates that the Alakahia religious beliefs are centred on the people's beliefs and practices concerning the Supreme Being (God), divinities, spirits and the ancestors. Before the advent of Christianity, the Alakahia community practised traditional religion. During this era, the people worshipped Ngbabuezemeni popularly known as the 'god of rain'; the deity is believed to be a representative of the Almighty God, the creator of the universe. During that era, Ngbabuezemeni god forbids the killing of human beings, stealing, rape, lovemaking on the ground, etc. Apart from Ngbabuezemeni which is being regarded as the central god, individuals have their gods and goddesses which they believe in and practice in their various homes.

Gberegbara (2012) affirms that "before the advent of Christianity, Africans have developed the idea of God from time immemorial and they have their way of worshipping the Supreme God through the ancestors and divinities." (p. 71) Traditional worship was in existence until the advent of Christianity. When Christianity came into existence, some idolatry practices of the Alakahia community was forbidden and people began to embrace Christianity. Today the community is well known for its religious activities. Although the community practices freedom of worship, the traditional religion still exists in the community.

Social Activities of the Alakahia Community

The Alakahia community is a community filled with ceremonies that brings the people together for mutual love, unity, continuity and maintenance of culture. The social activities include different festivals like wrestling festival, masquerade festival, fish pond festival. Other activities include burial ceremonies, moonlight stories, naming ceremonies. Okafor (2005) affirms that "even though music and dances usually migrate through communities as more and more people learn about them, they are cultural exports at the same time and reflect certain things about the place of origin." (p. 87) During these cultural events, people showcase the culture which they are known for and friends who visit the community to watch with interest learn about the culture of the community, also it inculcates the norms and values of the Alakahia community.

Theoretical Framework

Instrumental conditioning theory by Edward Thorndike, Iwundu (2004) in Thorndike's theory a puzzle box was constructed with a release mechanism. Based on this experiment, Thorndike concluded that the human organism as well as the non-human organism learns through active behaviour by accident and also by chance. The Egelege (wrestling) festival was introduced by a hunter who by accident and also chance, came across a gorilla and the gorilla pleaded with the hunter not to kill it. The hunter through active behaviour spared the gorilla's life and the gorilla, in turn, thought the hunter how to wrestle and the hunter through active participation learn the techniques of wrestling and came back to the village to teach members of the community how to wrestle and this brought about Egelege (wrestling) festival in Alakahia community.

Historical Background of *Egelege* Wrestling Festival

In an oral interview with Mr Linus Dick, a 75 years old farmer and wrestler who has participated in wrestling both within and outside the community, he discloses that the wrestling festival in the Alakahia community is an age-long tradition. He narrates that a hunter named withheld, from the community went to the forest to hunt and during the hunting, the hunter had an encounter with a gorilla. As the hunter wanted to shoot the gorilla, the gorilla signalled him not to kill him, which the hunter obliged and spared his life. The gorilla in return for sparing his life taught the hunter how to wrestle in self-defence from any attack. During the wrestling contest, the gorilla taught the hunter wrestling techniques and defeated the hunter three times. In the fourth contest, the hunter having learnt the wrestling techniques defeated the gorilla from the experience he acquired from the gorilla. The gorilla instructed the hunter to teach the act of wrestling to others. The instruction was obeyed. As soon as the hunter returned to the community, he introduced wrestling to members of the community and this brought about the introduction of the wrestling festival in the Alakahia community. Also, this wrestling festival has spread to other communities within Ikwerre communities. The Ikwerre has held this culture tenaciously as their tradition. In the Alakahia community, the *Egelege* wrestling festival comes up yearly and usually in August. The festival is heralded with music and friends as well as well-wishers visit the community for the celebration.

Ritual rites are carried out a day before the main *Egelege* wrestling festival in the morning hours before the wrestling proper in the afternoon. The rituals are performed by the elders of the group and the items involved in the ritual are kola nuts and alligator pepper, palm fruits, white wrapper, hot drink and fowl. All these items are used to appease the gods of the land for a hitch-free *Egelege* wrestling festival. The ritual rites are carried out within the playground. The oldest man among the members carries out the ritual. First of all, he does some incantations (greetings) to the gods, secondly, he ties the white wrapper around the gods (tree) where they believe the spirit dwells. Thirdly, he ties palm fruits around the tree, fourthly, he cuts off the fowl head with his bare hands and pours the blood on the tree, and fifth, he pours the hot drink to the gods amidst some incantations and lastly he throws the alligator pepper and kola nut to the gods. All these processes go with incantations. When all these items are presented to the gods of the land and the acceptance by the gods of the land, the *Egelege* wrestling festival holds the next day.

The *Egelege* wrestling group recruits their members during rehearsals and recruitments are based on the recommendations by parents and elders. After recruitment, they are trained on how to wrestle, dance and play musical instruments. Training and recruitment take place to carry out the responsibilities and continuity of the *Egelege* wrestling festival in the absence of the elders. The *Egelege* wrestling group as a social group honours invitations both within and outside the community. invitations like wrestling competitions with other communities, political campaigns, remembrance day. Also, invitations are honoured as soon as the following items are provided to the group: a bottle of Schnapp, kola nuts, garden eggs, alligator pepper. The elders' requirement is one carton of small stout and the youths, one carton of Hero beer or Gulder and one carton of Malt, food is also involved.

Costume

The *Egelege* wrestlers have a specific costume for the identification of the wrestlers, drummers and the referees who coordinate the wrestling. The drummers and the referees have the same dress code which includes a white singlet, shorts and a George wrapper which they tie around their waist while the wrestlers dress on shorts, george wrapper tied around their waist and an animal skin placed on their shoulder. Makeup is also applied to the body of the wrestlers. The makeup kits are made up of clay or charcoal, chalk and powder and this transforms the wrestlers' bodies into a form of artistic expression which beautifies the wrestlers.



***EGELEGE* WRESTLERS IN ACTION**

***Egelege* Wrestling Festival Musical Instruments**

The *Egelege* wrestling festivals make use of numerous musical instruments which includes drums of numerous sizes, slit wooden drums and metal gong. The drums are the major instruments performed during the wrestling festival, other instruments play supportive roles, the drums are played to motivate the wrestlers in action. The wrestling is performed at the market square and the drums because they are bulky are stationed at the market square especially the *Rukwa oke na enwere* (male and female drums). These instruments are played only during the *Egelege* wrestling festival or the death of a wrestler, they are played to pay last respect to the wrestler as a sign of remembrance during his active wrestling days.



**THE *EGELEGE*
MUSICAL INSTRUMENTS**

Findings

Egelege wrestling festival in the Alakahia community promotes love, peace, culture, unity, norms and values among the members of the community. The *Egelege* wrestling festival holds once a year and in August. Members of the community, well-wishers gather at the market square to watch the wrestling and celebrate with the winners and the losers in the contest are also encouraged to improve and participate in the next coming year for better performance. Songs are

sung to motivate the wrestlers and musical instruments are played to accompany the songs. The musical instruments include male and female drums (*rukwa oke na enwere*), small drums (*rukwa mantie*), male and female slit wooden drums (*ikwirike oke na enwere*) and metal gong (*oborbor*). During the week of the celebration, music is used to communicate to the members of the community of the various stages of the *Egelege* wrestling festival.

Conclusion

Egelege wrestling festival is an age-long tradition. The founder of the festival, a hunter has left a legacy for the community to continue to maintain their culture and live together as a community and also to practice self-defence from any violent attack. *Egelege* wrestling festival is a social activity in the Alakahia community. the *Egelege* is performed based on invitation and the fulfilment of their requirements. Music in the *Egelege* wrestling festival promotes social interaction among the people and this fosters unity, love, progress among the people. Music stimulates the wrestlers to participate actively in the competition for the entertainment of the audience.

Recommendations

1. The contestants should be encouraged to register and participate in national and international contests
2. The *Egelege* wrestling festival should be recorded and produced on CD plates for sale and the proceeds from the sales should be used to fund the festival
3. The musical instruments should be preserved for the continuity of the festival
4. The music of the *Egelege* wrestling festival should be scored and preserved in the Rivers State archive.

References

- Adegbite, A. (2006). Modern trends in Yoruba social musical practice continuity and change in creative performance process in Nigeria. *A Journal of the Association of Nigerian Musicologists (ANIM)* 2, 41-58.
- Amadi G.C (2019). The significance of Music in *Egelege* (wrestley) festival of Alakahia Community in Obio/Akpor Local Government Area, Rivers State. A B.Ed Project Ignatius Ajuru University of Education Port Harcourt
- Gberegbara, S.S. (2012). The Impact of Christianity on Gbeabe (not to be married) custom of Ogoni, Rivers state. A PhD Dissertation, University of Port Harcourt.
- Okafor, R.C. (2005). *Music in Nigerian society*. Enugu: New Generation Books.
- Oluwaseyi, K. (2013). Traditional African music in schools' methods, approaches and styles in Yoruba Apala. *Awka Journal of Research in Music and Arts*, 9, 55-60.
- Oriloye, S. (2011). The organization and performance of Rankim dance among the kabwir-ngas of Plateau state of Nigeria. *A Journal of Music and Aesthetics (JOMA)*, 2, 16-20.
- Gberegbara, S.S. (2012). The impact of christianity on gbeabe (not to be married) custom of Ogoni, Rivers state. A Ph.D Dissertation, University of Port Harcourt.

CHAPTER FORTY-ONE

INDIGENOUS MUSIC AND SUSTAINABLE HUMAN DEVELOPMENT IN IGBO CULTURE

Hope Nkechi Okpala

Abstract

In Nigeria and Igbo culture, in particular, music-making is not just performed for mere entertainment. The value placed on music is beyond its beauty and enjoyment. Music is a life-long activity that serves as a medium for cultural transmission. It is an essential part of Igbo culture. It plays a very prominent role in the shaping and moulding of human character to a desirable one which is the pivot of development in any Igbo community. This study examines the role of indigenous music in human development in Igbo culture. Textual analyses of selected indigenous Igbo songs were also done. Findings in this study reveal that music is an essential tool in character moulding which results in the breeding of individuals with adorable mindsets, capable of effecting positive change in Igbo communities. It also reveals that the present generation shows little or no interest in the performance of indigenous music. This study, therefore, recommends that indigenous music should be integrated into primary and post-primary schools' curricula. It also recommends that awareness be created about the relevance of indigenous music in the life of the people by showcasing it through various media outlets. The Source of information was based on literature review and interview.

Keywords: Igbo community, indigenous music, human development, character moulding, cultural transmission.

Introduction

The incessant crises in Nigeria imply that there is degradation in the development of the human mind in the country and even beyond. This is evident in the mayhem that is prevalent in Nigeria and other parts of the world. It is, therefore, necessary to investigate and proffer ways of imparting the desirable behavioural patterns on the citizens of every culture. This when achieved will bring about a positive change of attitude on the people.

The focal point of this paper centres on how the messages embedded in indigenous Igbo music can affect and transform a greater number of people towards positive thinking. With this achievement, the Igbo will experience a great turnaround from the state of chaos to a more peaceful and enjoyable environment. Igbo people and Nigeria, in general, do not perform music just for entertainment or esthetic purposes. The values attributed to music are far more than mere entertainment mediums. The outcomes of the impact of music on the life of the people are innumerable. Igbo culture is such that every child imbibes musical knowledge from infancy even from the womb. "A pregnant mother who participates in a limited number of musical activities, is believed to be introducing the baby in the womb to rhythmical movements"(Agu 1990:50). Upholding this view Onyeji and Onyeji (2014) discussing the parallels in the approaches of Carl

Orff and Batswana traditional musicians to music education, wrote:

Rhythmic education starts from the womb, mothers participate in musical activities and household chores that integrate rhythmical motions. It is believed that the unborn child develops an acute sense of rhythm later in life through such activities (p.8).

From the above views, it is obvious that children acquire their basic music knowledge from the womb through their mothers and it is very necessary to uphold and develop this knowledge in every Igbo child.

Sustainable Human Development

The development could be viewed as the gradual growth which takes place in humans or things, this shows that development is not automatic, it is a process. Tadaro and Smith (2009) in Forchu (2012:208) assert that “development is an infinite process which entails the quantitative and qualitative transformation of lives of individuals and society, through improvements in material infrastructure as well as social and cultural structures”. The qualitative transformation of lives entails that one acquires those desirable attributes that will make him relevant in his society. Human development has to do with the mental, spiritual and physical wellbeing of man. It is much more than political or economic which was referred to by http://en.m.wikipedia.org/... humans as “only a means of enlarging people's choices”. It goes further to say that:

Fundamental to enlarging these choices is building human capabilities - the range of things that people can do or be in life... The most basic capabilities for human development are: to lead long and healthy lives, to be knowledgeable (eg; to be educated), to have access to the resources and social services needed for a decent standard of living, and to be able to participate in the life of the community (<https://en.m.wikipedia.org/.../human...>).

It is therefore a necessity that much effort is made in ensuring proper development of the human mind which if not achieved, the resources available to man in his environment will not be properly harnessed.

Sustainability is very important in every development so that its effect will be long term if not an everlasting one. “Sustainable development is a behaviour that can sustain indefinitely into the future” (Modeme, 2015:68). Wikipedia free dictionary as cited by Obiefuna and Uzoigwe (2012:134) and Onuora-Oguno and Nwamara (2014:115) both opine that “sustainable development is the development that meets the needs of the present without compromising the ability of future generation to meet their own need.” With this in view, every society must provide feasible means of ensuring that its citizens acquire those traits which will meet their values and aspirations. Sustainable human development is necessary for the advancement of all kinds of development in any society. It is important to note that the values of any society are best inculcated to its people from childhood so that they will grow along with it.

The Role of Music in the Life of an Igbo Child

In Igbo land, musical activities are not limited to adults and youths; children engage in the musical activities that implant the expected behavioural traits in them. It has been earlier stated in this paper that children learn rhythmic movements while still in the womb. As he grows up he participates in playing songs and music games with his siblings and peers. Thus, every Igbo child receives his first music lesson from his family. Onyiuke(2006) in Esimone (2014) opines that:

From the childhood stage, the child learns to develop his moral attribute in

other to live harmoniously with his fellow men. In the family and school, the child learns songs that teach morals like songs that emphasize respect for elders, dignity or labour, kindness to all, hard work, cleanliness and many others (p.71).

The musical attributes of any adult started from the time of his birth that is the reason why it is necessary to expose every child to the musical activities of his community. These musical activities contain vital information that educates the child on the value system of his people. “Children grow up and play together improving their number skills by running errands, playing musical and rhythmic games, listening to and participating in the recitation of the rhyme”(Emeka 1994: 125). Children are part of the musical culture of society. Agu (2011) states that:

Music plays an important role in the life of an Igbo child. It is rather an essential part of every facet of his daily life. Music occupies his entire day's activity from morning till night and through all the developmental stages of his life, from birth to death, the musical tradition surrounding his birth begins as soon as he is born (p.2).

Music is part and parcel of the developmental process of every child in the Igbo community, he begins to listen to and enjoy music from the very moment of his birth. He is introduced to rhythm by his mother, siblings or baby-seater who through petting and rocking him to the beats of cradle songs lulls him to sleep. As the child advances in age, he learns to sing, clap and play complex rhythms by imitating the adults. This is in line with Warren's view in Agu (2011:2) that “children absorb their basic knowledge by imitating elders”. Reaffirming this, Okafor (2005) posits that: When a child is old enough to walk, he begins to participate in musical games led by older children. Games are designed for the various Igbo communities and engage both sexes in all age groupings from childhood to youth. The child would unconsciously absorb much of their basic knowledge by imitating his elders in these games. Children play all sorts of games – musical, rhythm, acrobatic, mental-alertness, physical exercises which aim at developing them as members of their communities (p.56).

Although every culture in Igbo provided musical activities that are geared towards breeding children with desirable characters that will grow up to become relevant in society; there are a good number of Igbo children who are ignorant of the various genres of indigenous music of their people. They neither listen to nor take part in them because of the environment where they were born and trained. Most of them who reside in urban cities could not speak or understand their native language let alone sing their folksongs. It is believed that the level of awareness of the cultural values of the society of those born and trained in the city is not measured with those of them that grew up in the village. In some Igbo communities, those children who reside in the city that rarely visit their home towns are regarded as 'okuko oyibo' (English fowl) while the ones that grew up in the village are called 'okuko Igbo' (local fowl). To them, okuko Igbo is more knowledgeable about traditional issues than okuko oyibo.

Indigenous Igbo Music and Sustainable Human Development

Indigenous music is the traditional music of a people. It is an integral part of every culture in Nigerian it has a place in other aspects of culture. “There is an integral relationship between musical performances and the other aspect of the people's culture” (Idamoyibo, 2010:67). In other words, music cannot be separated from culture, it is sometimes referred to as the carrier of a peoples' culture. Agu (1990) in Agu (2000) wrote: “traditional music is the indigenous music of the people which forms an integral part of their way of life” (p.81). “Because traditional music is

a direct association with traditional religion and political system and preserved by culture, it generates social experiences which go deep and serves as a link which binds each ethnic society together; giving each individual that sense of belonging” (Agu 2000:81). Indigenous music serves as a unifying factor between performing groups and therefore encourages peace and harmony. Agu (1990) discussing the primacy of music in Igbo traditional religion states that:

In African societies, all aspects of life, ranging from birth to death, are believed to be integrated with music-making. Among the Igbo, it is said that music serves not only as a medium for entertainment and social relationship but as an intricate part of the development of the mind, body and soul. It is assumed that the laws of the land are learnt through songs. The history of the tribe is learned through songs. And the accepted behavioural patterns in society are all assimilated through music and dance (p.50).

Studies have shown that every necessary attribute of any culture is embedded in their indigenous music. Therefore, music is an important aid in calculating the right behavioural attitude of the citizens of any society. Ekong and Ekpu (2015:5) submit that "music has a vital role in the all-round development of a person whether young or old". That is to say that there is no age barrier to what music is capable of doing in the life of man.

Human development in this context centres on the development of the human mind and body. The hub of every outward development in every sphere of the human environment is the human mind. Okafor (2005) in Okpala (2015) states that:

Ahmed Sekoutouri, the president of Guinea (one of the poorest countries) said during his reign that he laid more stress on the development of human beings because, according to him, the bauxite, the manganese and that other mineral will be under the ground in his country. But, if he didn't develop human beings, those things will be badly used (p.200).

Okpala (2015), discussing the role of traditional music, writes:

It ploughs the mind of the people that make up the society leaving them as law-abiding citizens. Through folk music, the conventional rules of behaviour are maintained. This is achieved when the right conduct is encouraged through praise and appreciation, and ill behaviour is discouraged through caution and ridicule. Breeding people with the right mindset go a long way to encourage development both in the rural areas and the entire nation (p.203).

Indigenous music has the potential of addressing every issue that has to do with the man in every Igbo community. Ihekweazu (1985) in Fakeye and Ogunbona (2014) states that “music enables people in the communities to understand their past and contribute to the shaping of the present and future” (p.84). With the ongoing, it is apt to say that indigenous music is an indispensable tool in the development of the human mind.

Indigenous music also plays a part in the development of the human body in terms of physical fitness and healthy life. Participation in indigenous dance music promotes good physical fitness. Dancing is a good medium of exercising one's body which stimulates good blood circulation and strengthens the bones and joints. It also enhances physical body growth; music is used as a

therapy to maintain good health. Aluede (2012) likened music to an Edae which he explained as “an Esan term for an amulet or portion, which is either worn on the neck, west, hand or hung on a tree or rooftop to elongate the life span of its user. He said that: “music though not charm, talisman or amulet has been observed to share the attributes of Edae in calming someone, diverting ones thought from a glooming to gay one and strengthening the weak mind to heal the body... Music is often said to be a diversionary tool because it makes the mind rise above the challenge that would have weighed the body down (p.77). This submission by Aluede entails that music has the capability of elongating human life. It calms the troubled/depressed mind; it awakens pleasant memories in the young and old. “Listening to and participating in music and musical activities are effective strategies to beat stress and other health risks" (Ekong and Ekpu 2015).

Relevance of Developed Human Mind to Community Development

Community development is a system where community members come together to take collective action and generate a solution to their common problems. The economic, social, political, religious, environmental cultural etc, are tackled through this action. The researcher emphasized community development because the development of any nation is achieved if it commences from the grassroots. Community development is enhanced by the people, in other words, “development is centred on people” (Yirenki, 2010: 55). Ingle (1972) in Yirenki (2010) posits that “development is of the mind, it is a mental attitude and the mind remains the seat of it” (p. 62). It is only in a community where the citizens possess desirable characteristics that sustainable development could be achieved. Ingle goes on to state that:

In the formulation of the project, our thinking must be right and take into serious account the resources at hand and our capabilities which when diligently and wisely applied to the resources will give us the expected satisfaction of the development manifestation at the time. (p: 63).

It is obvious that the human mind is the pivot of all kinds of development in any community. Therefore those traditional media like music, through which the norm and values of the people are transferred from generation to generation, should be seriously upheld.

However, it is very appalling that this indispensable part of Igbo culture is being treated with contempt by most people in the present age. People no longer value our indigenous music let alone participating in it. Some churches barred the use of the local musical instrument in their services with the notion that it is fetish. Ekong and Ekpu (2015) rightly observed that "traditional music performance is not regular features in the society and even in the radio and TV channels". Besides certain church doctrines, contemporary times condemn this type of music associating it with something demonic or devilish (p. 15).

Textual Analysis of Selected Indigenous Igbo Songs

Nwadi Mkpá

O luru uno enu, O kuru gbamgbam.

Iheadina-ajukwanu bu O mutakwara nwa o?

O gbaraugbo-ala o, ma o bu ogba tum tum.

Ihe adina-ajukwanu bu O mutakwaranwa o?

Onye muru nwa biko lezie nwa gi anya.

Maka ihe adina-ajukwanu bu O zukwarayaofuma?

O kwanu Chukwuna-enyenwa, one O nyeregi I jide.

Ihe adina-ajukwanubu O mukwarachaachaa

Translation

The importance of a child

He built a duplex, he roofed his house
But the question is, does he have a child?
He has a car or a motorcycle
But the question is, does he have a child?
He who has a child should train him well
The question will always be; is he is well trained?
It is God that gives children, is contented with the much he gave you.
The question is, whether he has any child at all?

The song above is performed by women during the funeral ceremony of any man or woman that has children. It emphasizes the supremacy of an Igbo child over any material wealth, No matter the amount of material wealth one acquires without children that will enjoy them, his life is incomplete. It also portrays that even when the children are there; it is the responsibility of the parents to give them adequate training that will make them relevant in the community. Finally, the song advises that one should make do with the number of children given to him by God.

Onye Nkwughari

Call

Adanna
Adanna
Adanna batauno
Na nnegina-akpogi
Adanna batauno
Na nna gina-akpogi
Adanna
Okuko nti ike
Na- eso ozu ana n'ili
Chetakwa na echi di
O kwa agbacha egwu
O naa n'ukwu

Response

Onye nkwughari
Onye nkwughari

Translation

The Wayward

Call

Adanna
Adanna
Adanna come into the house
For your mother is calling you
Adanna come into the house
For your father is calling you
Adanna
The deaf fowl
Follows the corpse to the grave
Be reminded that there is tomorrow

Response

The wayward girl
The wayward girl

— —

After every dance
The waist bears the pain

The wayward girl
The wayward girl

The song, *onye nkwughari*, is performed by girls during their meetings and traditional wedding ceremony if need be. It is used to ridicule girls who flirt around with boys/men in the community. The name Adanna could be substituted to the name of any defaulter. Consequently, every girl in the community tries to abstain from a wayward lifestyle knowing fully well that no matter how clever she may be, her deeds will definitely be exposed one day. It is believed that whoever is ridiculed in this way will never repeat such an act. The performance of this song encourages self-discipline in the girls.

Conclusion and Recommendation

From the discussions above, it is obvious that indigenous music in Igbo culture is a viable tool in the development of the human mind and body. "From the mind, development impulses are generated"(Ingle 1997) in Yirenki (2010: 63). This is to say that for any feasible community or national development to take place, it must first be conceived by a human.

This study reveals that the sustainable development of human beings starts from childhood. An Igbo child assimilates the values of his culture through musical activities. "Music transforms the mental and motor skill of a child" (Ajewole, 2011: 172). The knowledge acquired through music leads the Igbo child throughout his lifetime. "Apparently, musical activities in childhood and adolescence are a very good investment with respect to old age" (Gembris in Ekong and Ekpu 2015:16). It also reveals that most Igbo people especially the younger generation are fast losing interest in the practice of our indigenous music. They prefer western music to indigenous music. Most churches have condemned the use of the traditional local instrument for worship.

This study recommends that awareness be created about the relevance of indigenous music in the life of people by showcasing it in various media outlets. Indigenous music groups should be encouraged by scholars by researching their music activities. Music personnel especially the composers should modify some of the indigenous songs by substituting the original texts of the songs with texts of religious themes. This will enable the worshippers to have a feel of Africaness in their church services. Concurring to this, Idamoyibo (2010) states that "the music of the church earlier did not reflect the Nigerian environment and culture and so were not suitable. This made some thoughtful Nigerians demand and modify some of their cultural music songs for use in Christian worship" (p. 68). He goes on to say that "ijala chanting and singing in the church is one of the results of these efforts and modification." It is also necessary that indigenous music should be included as instructional materials in Nigerian primary and secondary schools' curriculum of education. "Selected traditional music materials for classroom use must be structured according to the cognitive level of recipient" (Loko, 2014: 80).

References

- Agu, D.C.C.(1990). The primacy of music in Igbo traditional religion. In E. Ekpunobi, & I. Ezeaku (Eds.). *Social Philosophical Perspective of African Traditional Religion*,(pp. 49 – 55). Enugu: New Age.
- Agu, D. C. C. (2000). Music in Nigerian culture: Types and practices. In N. E. Orjiakor,; G. C. Unachukwu & A. Obiajulu (Eds.). *Challenges of National Youth and Development in Nigeria*.(pp. 79-88). Enugu: John Jacobs Classic.

-
- Agu, D. C. C. (2011). Uses of Igbo folk music as instructional material for moral and musical arts education in Igbo culture, Nigeria. *Awka Journal of Research in Music and the Arts*, 8, 1–18.
- Aluede, C.O. (2012) Music as anedae: The implication for music therapy in Nigeria. *Unizik Journal of Arts and Humanities (UJAH)*, 13 (1), 74 -91.
- Ajewole, J. (2011). Functional role of music in national building. *Awka Journal of Music and the Art*, 8. 169 – 190.
- Emeka, L. N. (1994). Culture contact, social change, ethnicity and integration. In R. C. Okafor, L. N. Emeka & E. Akumah (Eds.). *Nigerian Peoples and Culture (5th ed.)*. Enugu: New Age.
- Ekong, G.E. & Ekpu, F.S. (2015). Enhancing healthy ageing through music. *Unizik Journal of Arts and Humanities (UJAH)*, 16 (2), 1 – 21.
- Esimone, C. C. (2014). The role of music in family and child development. *Awka Journal of Research in Music and the Arts*, 10, 65 – 73.
- Fakeye, A. A. & Ogunbona, O.S. (2014). Music education in Nigeria school: A sustainable and developmental tool for cultural diversity. *Journal of Nigerian Music Education*, 6, 83 – 89.
- Forchu, I. I. (2012). Nigerian traditional music: An implementation for human development. *Nsukka Journal of Musical Arts Research*, 1, 208 – 219.
- Hornby, A. S. (2010). *Oxford advanced learner's dictionary international students edition* (8th ed.). New York: Oxford University Press.
- <https://en.m.wikipedia.org/.../human...> (Retrieved 8 August 2016).
- Idemoyibo, A.A. (2010). Indigenous modernities the significance of the function and substance of ijala genre in contemporary usage. *West African Journal of Musical art Education*, 1 (1), 66 – 84.
- Loko, O.O. (2014). Music education a sustainable developmental tool for cultural diversity. *Journal of Nigerian Music Education*, 6, 76 – 82.
- Modeme, R.E. (2015). Justifying indigenous knowledge systems (IKS) approach to secondary school music education (SSME) in Nigeria for sustainable development. *Journal of Nigerian Music Education*, 7, 67 – 95.
- Obiefuna, B & Uzoigwe, A. (2012). Studying religion for sustainable development in Nigeria. *Unizik Journal of Arts and Humanities*, 13 (1), 132 – 159
- Okafor, R.C. (2005). *Music in Nigerian society*. Enugu new Generation Books
- Okpala, H.N. (2015). The place of Igbo folk songs in peacebuilding and sustainable rural development. *An International Journal of Art and humanities (IAH)*, 4 (3), 200 – 207.
- Okpala, H.N. (2016). Song texts - A tool for global reconciliation: A study of selected Igbo songs. *ANSU Journals of Arts and Humanities*, 2 (2), 199 – 204.
- Onuora-Oguno, N. C. and Nwamara, A. (2014) Sustainable development and folklore in the traditional Igbo society: Prospects, challenges and solution. *Awka Journal of Research in Music and the Art (AJRMA)*, 10, 114 – 122.
- Onyeji, C and Onyeji, E. I. (2014). Parallels in the approaches of Carl Orff and Botswana traditional musicians to music education: Implication for music education in 21st century Africa. (WAJMAE) *West African Journal of Musical Art Education*, 2(2), 1-17.
- Yirenki, S.M. (2010). Indigenous knowledge systems: The use of indigenous entertainment form for participatory and sustainable development. *West African Journal of Musical Arts Education*, 1 (1), 52 – 65.

CHAPTER FORTY-TWO

PRESERVING AFRICAN VALUES THROUGH MUSIC: ILLUSTRATIONS WITH FOLKLORE EXCERPTS

Nnamdi C. Onuora-Oguno (PhD)

Abstract

In an age characterized by moral decadence occasioned by trends in post-colonial Africa and globalization, it has become necessary for Africans to retrace their steps back to values of old that made Africa tick in respect of social behaviours. Children had respect for elders, an armed robbery was virtually non-existent, robbery was limited to stealing of food items and defaulters were afraid of the stigma by the society when caught. Those who live above board were revered, bravery was eulogized and status was attained. In an age where obtaining by tricks is on the high and is worshipped by both sacred and secular orders, it has become imperative to go back to folklore and examine its essence with a few to re-engineering it to our social polity as Africans.

Keywords: Preservation, music, folklores, African values. moral decadence.

Introduction

Nigeria as part of the African continent is blessed with rich folklore which forms a chunk of oral literature of the country as the most popular black nation in the world. Within the Nigerian nation, the Igbo exist as a tribe of the conglomerate called Nigeria. In the social setting of the Igbo society, folk songs exist. The corpus of folk literature does not function as a mere entertaining outlet but also as a powerful tool in the control of the social order. Before the advent of the colonial masters, folklore was used as instructional materials as well as an entertainment forum. Folk songs and folklore are interchangeable terms but for the purpose of this paper, it is pertinent to say that folk songs are embedded in the folklore of a people –in this case, the Igbo. Folklore generally goes beyond music to involve customs and other ethical values of a race. Okafor (2005) highlighted that the term folk song can also be applied to:

Music that has been evolved from rudimentary beginnings by a community uninfluenced by popular or art music and it can likewise be applied to music that has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition which gives it its folk character (p. 3).

Omibiyi-Obidike(1999) described folk songs as: “The cultural manifestations of a people, society or nation are transmitted orally from generation to generation. It comprises myths, legends literature, folktales, epics, songs, drama, and proverbs.”

Onuora-Oguno (2006) observed that the traditional music of a people is to a great extent a mirror of their culture.

Common Indices of Folk Songs

- It is an expression of a group of social unit
- Songs are not attributed to a composer
- It is prone to oral improvisation following the nuances of the performers
- It is didactic, for no folk song in Igboland is a mere theatre of enjoyment.

The Essence of Folk Songs in Igbo Society

Folklore in Igboland draws from the social milieu. In texts of folk songs are references for the rewards of high moral ethics, philanthropic gestures, passing judgement on the actions of people and reflecting on the world, as it should be. To study an Igbo man or his community without a look at his folklore is an exercise in futility because folklore provides a platform for the prime repository of the wit and wisdom of his society. Folk music is therefore music that springs from the womb of a peoples' culture. It is a peoples' unique way of expression but is part of the universal language which is called music. Nketia(1999) observed that:

Our indigenous music and folklore are not relics of a forgotten or abandoned past, as most folklore seems to be in some parts of the industrialized world, but living traditions cultivated and practised actively in traditional contexts by the majority of our people as an integral part of their community life (p. 8).

Traditional music includes instrumental and vocal genres such as songs, sung poetry or recitative, chants and dance traditions usually combined with specific music and movement forms, spoken arts traditions such as those of the special associations, prayers, ritual formulae speech.

Theoretical Concept

Piaget's genetic theory of cognitive development was adopted for this paper as it suites the Igbo worldview of the practice of music as a social event. Piaget was a biologist who turned his energies to a study of the evolution of children's thinking. Piaget maintained that 3 factors are of special importance in ensuring the appearance of the stages of cognitive development. The factors are a – biological, b-educational and cultural transmission and c - the activities in which a child engages (p.68). Piaget considered that conceptual growth occurs because the child while actively attempting to adapt to the environment organizes action through the process of assimilation and accommodation. In the Igbo cosmos, folklore is part of the social milieu.

Excerpts of selected folk songs

1. *Nya nya nya nugbo*
Kayi feluo fesi
Nyagide nyagide nyagide nyagide kanyi feluo fesi

The above song originates from the riverine corpus of folk songs and encourages a group and concerted workforce in overcoming an uphill task or movement over the river bank.

2. *Okpa kwao kanyi je inyio Okpa*
kwao, kanyi je inyi nnene.

Song number two is also a call for girls who go to stream together at the signal of the cockcrow

3. *Onuru akwa nwa e, Aa eh*

Onuru akwa nwa me ngangwa noburo ofu onye nwe nwa.

Song number three is a clarion call for members of the community to heed to the cry of a baby for a baby is a communal asset. In Igboland, the disappearance or abduction of an individual is not taken lightly by any community. Search parties are dispatched to look for any missing person.

This is a sharp deviation from what obtains today when the travail of an individual does not bother his neighbours.

4. *Onye na ako ede: Ede mara nma okuko*

In the above song, the planter of cocoyam is encouraged for it forms a good delicacy. The song is meant to ease the tedium of labour

5. *Mgbe anyi n'eme inyanga ewo ewo*

Akpukpu ukwuanyi na ga na kolota kokokokoi.

Song number five shows the use of alliteration to mimic how young ladies walk to woo suitors on the road.

Folklore as a Means of Social Control

Kings are revered in traditional Africa, lazy people are lampooned. Folklore engenders communal living. In the Ezeagu community of Enugu State, Nigeria, Okafor (2005) stated: The minstrel speaks for the community and draws from collective wisdom. He can also be a pathfinder, a visionary, helping to blaze new trails and to reveal pointers to the future (p. 117).

Folklore provides a platform for musical creativity and social education, for the starting point of the conscious effort to understand the Igboman is his traditional and oral literature, the folktales, songs, proverbs, myths and legends which are the prime repository of the wit and wisdom of his society. Writing on the use of satire by folk musicians, Asigbo (2005) stated:

Offences like minor stealing, lying or other such pardonable misbehaviours are within the ambience of satire to handle. Satire is conceived as highly functional and utilitarian activity. Thus, not only does it serve as an avenue for poking mild fun at social deviants, but it also ensures the release of otherwise harmful libidinous energies (p. 187).

In his writing on Music in Nigerian Education, Okafor (1991) observed that:

Through song texts, a person learned the moral codes of his land, its chronology and history, and the guiding principles and ethics of his land. He also learned about his language, the things his people lived by, and how society worked. All these were learned through music that ranged from simple folk tunes to highly specialized ritual music, including chants, incantations and minstrelsy (p.60).

In essence, traditional education was characteristically integral inexperience, and very functional in purpose.

Recommendation

It is the hope of this study that the education authorities in Nigeria will make folk music a basis of music education in schools, especially the beautiful lyrical songs which are rich in meanings. Music educators can boldly forge new links between folk music and vital modern needs. Epics can be used as illustrations for lessons and lectures in schools and Universities. The late Afam Ogbuotobo in his song *Obi jelu ori* narrated the dangers of stealing. Ozoemena Nsugbe gave a history of Igbo men who were great achievers in his song "power to Nigerian Jews".

Short choruses from folk songs like *Udo di njo, udo adiro nma ojije*, meaning, the rope is a dangerous weapon when used for a suicide attempt, could be developed and used for educational

purposes. The child conjectures and learns faster when feasible examples are used as teaching aids. It will be a worthwhile endeavour if modern educational policymakers and practitioners should seriously examine the elements of folklore and integrate them into educational practices. The contribution of music to the education of the child into adult society is colossal. From infancy, music practices are inculcated into children. Their skills in all spheres of life are improved through instructions and games most often delivered and facilitated through the medium of music (Forchu, 2007: 98). The social background of a large proportion of Igbo men and women has changed tremendously with the establishment of industries and the rush for white-collar jobs in the urban areas. In recent times, events associated with the performance of folklore are now replaced with the performance of many forms of popular music. The advents of television and cable networks have not helped matters either. The moon-light plays (egwu onwa) was very much admired by the Igbo folk in the dry months when the moon-light is bright, clear and appreciated. Various social activities were lined up for entertainment and enjoyment. Activities featured in form of songs, storytelling and games with each activity designed to impart maximum happiness and also educate the participants. The moon-light plays were staged at village squares having much loose sand to reduce pains and injury due to impacts that were usually sustained on dry ground. The hours of egwu- onwa were charged with extreme moments of happiness and learning that took place amid recreation (Ogbukagu, 1997: 244).

Conclusion

Traditional education in Igboland made tremendous achievements in the life of the individual and the society as a corporate entity. The individual became fully integrated into his society, observing the societal laws and respecting the demands of his society. Through folklore, the child was taught to respect his elders and those in authority. It will be a worthwhile endeavour if modern educational policymakers and practitioners should seriously examine the elements of folklore in Igboland and integrate them into educational policies and practices. The tenacity and discipline which made the Igbo man hold his head high among his contemporaries need desperately to be re-cultivated and folklore should be integrated into new educational practices. Folklore does not only provide recreation, through participation, fitness and efficient body coordination is achieved. Unless a conscious effort is made to make folklore part of our education, we can only follow the West and may never find our bearing.

References

- Asigbo, A. (2005). Developing and sustaining theatre practice in Igboland: The example of Nwuba Odili. *Nigerian Theatre Journal*, 8 (10), 184 - 192.
- Child, D. (2004). *Psychology and the teacher*. China: Midas printing international.
- Emeka, L.N. (2004). Traditional education in Nigeria. In R.C. Okafor & L.N. Emeka (Eds.). *Nigerian Peoples and Culture*, (4thed.). (pp.217-239). Enugu: New Generation Books.
- Forchu, I. (2007). Music is a product of human behaviour. *Awka Journal of Research in Music and the Arts (AJRMA)*, 4, 93 - 100.
- Nwaubani, O.O. (1997). Traditional education in Nigeria: Aims, content, methodology and Processes. In J.O. Onwuka, & S.C. Ahaiwe, (Eds.). *Nigerian Heritage*. Okigwe: Whytem Publishers (Nig).
- Ogbukagu, I. (1997). *Traditional Igbo beliefs and practices*. Owerri: Novelty Industrial Enterprises Ltd
- Okafor, R.C. (1998). *Ezeagu atilogwu: The legendry Igbo troupe*. Enugu: New Generation Books.
- Okafor, R.C. (2005a). *Music in Nigerian society*. Enugu: New Generation Books.
- Okafor, R.C. (2005b). Music in Nigerian festivals. *Nigerian Musicology Journal*, 1(1), 1 – 37.

CHAPTER FORTY-THREE

TRADITIONAL SACRED MUSIC AND GENDER ISSUES: NMONWU MUSIC OF IHIALA AND EZINIFITE CULTURES IN ANAMBRA STATE

Matthew Ikenna Okos

Abstract

In most Igbo communities in southeastern Nigeria and beyond, women are not allowed to have the liberty of making some type of traditional music, especially that type of music that has some ritual/sacred implications. They may as a matter of chance or opportunity see or behold and could perhaps enjoy that music but will not be allowed to be members of such groups that perform that music. In Ihiala and Ezinifite towns, both in Anambra South Senatorial district of Anambra state, women are not allowed to perform traditional sacred music (*Egwu nmonwu* or *Egwu muo*). Therefore, it is uncalled for and believed or seen to be out of place to have women amidst those making the musical rituals of *nmonwu*. It is referred to as 'nso' (taboo), a practice that is unacceptable, sacrilegious in these communities. *Nmonwu* secret cult is, therefore, a masculine affair that excludes women from being performers and from the findings of this paper, there appears to be nothing that can be done about it as to accommodate the general women, only those aged women referred to as 'Mmarigo' whose age and experience have allowed to be initiated, who are the only females permitted to partake in the *nmonwu* rituals, and not the music-making.

Keywords: Nmonwu, adukwu, ogbodu, ekwuru nmonwu, women (mmarigo), nso, music.

Introduction

Tradition has been defined as a belief or custom handed down from one generation to another (Oxford English mini dictionary). Wikipedia buttresses it further by saying "Tradition is a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past". According to Odimegwu in Uche (2009), tradition is described as "the body of opinions, beliefs and practices of a society handed down from one generation to another". Sacred on the other hand means venerated as connected to God, god or religion. Tradition is a thing not to be tampered with, something dedicated or consecrated. According to Agu in Esimone (2014), music is an aesthetic art of combining or putting together sounds that are pleasant to the ear (p.65). Blacking (1973) opines that music is a 'humanly organized sound' (p.57). According to Ekwueme (2008), "Music can be described as a phenomenon using the medium of sound which is organized and manipulated into socially accepted patterns that communicate intelligibly and meaningfully, verbally or non-verbally, ideas, feelings, emotions and events to people" (p.1). Waje (2013), defined music as "A language, which involves a lot of expressions and to be able to express yourself properly, you have to paint a picture for your viewers to understand". Traditional sacred music, therefore, could be said to mean venerated or solemn music handed down from the ancestors (the believed custodians of norms and values) to the present generation.

Speaking about ancestors, Uche (2009) opined that:

Ancestors are described as the living dead in Africa. They constitute sources of African traditional religious ethics. In collaborating the efforts of other beings, ancestors preserve the moral traditions of the Supreme Being; provide the ethical requirement for their own respective families. It is significant to note that what ancestors aid are held to constitute a pattern of conduct, which is inculcated in society (p.70).

Nmonwu is the spirit manifest of the dead, a sacred and serious deity that bedevils the 'Ogbody' (non-initiates) and those who knew nothing about it or are yet to become *adukwu* (initiates). In Ihiala and Ezinifite communities/towns, *nmonwu* is revered and considered a phenomenon that deserves utmost regard, the discussion that pertains to *nmonwu* is only exclusive to the *adukwu* (initiates) non-initiates (ogbody) don't dare discuss it. If by any chance they are caught or perceived, they will endanger their parent's livestock and properties. *Nmonwu* will appear in their compound by either evening or early in the morning and the *adukwu* will chase and catch any readily available livestock. And in the case where there is no livestock available, any valuable item will be carried from inside the house to the abode of the spirits (*Ekwuru nmonwu*).

The mystique surrounding *nmonwu* is one of the key components of the Igbo culture that survived Western influence.

According to Achebe (1959), Okonkwo's wives, and perhaps other women as well, might have noticed that the second *egwugwu* had a springy walk of Okonkwo. And they might also have noticed that Okonkwo was not among the titled men and elders who sat behind the row of *egwugwu*. But if they thought these things they kept them within themselves. The *egwugwu* with the springy walk was one of the dead fathers of the clan. (P.72). The same has been the plight of the women folk in the Ihiala and Ezinifite communities of Anambra state. Women cannot speak of or about the *nmonwu* in the public or where an *adukwu* will hear of it as such adventure would land them in trouble. If *adukwu* mistakenly stumbles upon women having such a discussion, he will close his ears and claim innocence by saying '*Okeke nwanyi di nti njo, nwata mara nmonwu o mara onwu ja egbu ya*'. These are common expressions that would exonerate such *adukwu* from the sacrilege those women are committing by discussing the secret of our fathers (*nna anyi*).

Asigbo (2012), has this to say about *nmonwu* although he used the term 'masquerade':

To non-Africans, the sight of a "masked man" might be interpreted to mean a simple disguise, an eccentric or in fact, a clown catching his fun; but to the African, masking is a serious engagement that requires not only mental and physical alertness but also, spiritual fortification. This is because ancestral masks or spirit manifests are not merely human beings but manifestations from the spirit realm – of the ancestors and other disembodied beings seeking communion with a mortal. This is why masked spirits depending on their purpose and function possess attributes ranging from spiritual (in) sight, clairvoyance, agility, unusual strength, and soon.

Asigbo (2012), finally submits that: spirit manifests command ultimate respect not just because of their ethereal or delicate presence but because they are believed to embody supernatural wisdom, strength and purity hence they are above imperfections of mundane man.

Utoh-Ezeajugh (2009) humbly submits that:

The secrets of the masquerade society are rigorously guarded and members restrained individual behaviour and enforced compliance employing a wide range of taboos and norms. In Igbo culture, a sense of tradition is highly significant. Masquerade performances are often a celebration of manliness, providing the opportunity for people to exhibit their strengths and talents, which are sometimes expressed through dancing, acrobatic displays and inter-flogging sessions (p.37).

Going by Utoh-Ezeajugh's submission above, one would detect that women are excluded from masquerade/spirit-manifest activities and performances not because they are not human beings but because the involvements and requirements avoid the women (nso nwanyi). In a village called umu-apani in Okija, Ihiala LGA, their masquerade performance involved a display with an inter-flogging session where two adukwu (two initiates) will engage each other with a very long cane. They will be flogging themselves simultaneously until the canes are either weakened or broken, while this flogging session is on, the rest of the adukwu will be chanting, clapping, dancing, enchanting, and invoking the spirits. Watching that particular session of *iti nmonwu* is already dreaded to the common man much more of a woman. Women cannot probe into the Nmonwu nor would they harbour the thought. Nmonwu being the spirit manifest of the dead fathers is held that women can neither be accommodated nor contain the secrets therewith. Even with the current wave of change in the 21st century in areas of art, music, exposure, belief and practices there seem to be nothing that could be done to include women in the traditional sacred music-making of the *nmonwu*.

Origin of Nmonwu

Nmonwu came from Oru in the present day Delta State of Nigeria, and moved from Oru down to Atani, from Atani down to Oraifite. From Oraifite *nmonwu* moved down to Ozubulu to Ihemboji, to Okija. From Okija *nmonwu* moved down to Ihiala and its environs comprising of Uli, Amorka, Ubuluisiuzor, Isseke, Orsumoghu, Azia, Lilu, Ihitenansa, Utuh, Ukpok, Amichi, Ebenator, Orsumenyi and Ezinifite. The *nmonwu* still moved to Oguta, Egbema, Ibacheke, Ohaji, Ozarra, Mgbidi, Awo-Omamma, Oturu, Amiri, Omuma, Eleh, Nempi, Akatta, Atta, Umutanze, Ihioma, Amannachi, Awo-Idemili, Orsu-Ihiteukwa, Eziawa, Umuhu-Okabia, Asa-ubiriele, Amaruru, Okwuabala, Ihioma, Orlu, Eziama Obire, Nkwerre, Ihite Owere, Obibi-Ochasi. The movement of *Nmonwu* from faraway Oru in the present-day Delta state down to these communities listed refers to the adoption of *Nmonwu* by these communities and begat the saying 'Oru na Igbo'.

Reasons for The Adoption of Nmonwu

According to the information gathered from a chieftain and custodian of Awor-Ezinifite in Nnewi South LGA, Anambra state the account holds thus. "In the olden days there used to be wars, inter-communal fighting, quarrelling among brothers and family members, abduction for ritual purposes and ceremonial rites. For example, when a king dies in most communities then it is customary to bury him with human heads. Those heads would be generated from neighbouring communities and perhaps families that are unguarded. These practices and happenings persisted, people were being abducted for ritual killings, young and old, remaining a virgin was taboo because that sexual status stood with great risk as they are always vulnerable to ritual killings and sacrifices.

Lawlessness increased as the day goes by and a panacea was sought after; hence the *nmonwu*. On its arrival, the *nmonwu* served both as a cult and an institution that salvaged these communities

from ritual abductions, lawlessness and infighting. The *nmonwu* served as the community's police and the court as well. Those who default in certain obligations would have the *nmonwu* spell out their punishment for them and also appease the *nmonwu* after they had met their bail conditions.

On the arrival of the white man, it appeared as if the powers of the *nmonwu* was undermined or reduced because the white man came and introduced courts, the police system and the church. But, in most communities to date, *nmonwu* serves the same purpose it has been serving since its adoption. In those communities when any of their roads are no longer durable and unkempt, *nmonwu* initiates repair exercises and fines those who abscond. In families where fighting and quarrelling persists between brothers or in most cases between their wives, *nmonwu* would delve in and resolve the contention and by virtue of *nmonwu* being involved, his decisions are final. As the decision of *nmonwu* can neither be refuted nor revoked.

A woman that is fond of preparing late-night meals for the husband and family would be risking her life savings in paying fines and appeasing the spirits should the *nmonwu* appear in her compound. Because the appearance of *nmonwu* attracts a fine of one big cock (*oke-okpa*).

There are and have been instances where one party were not satisfied with the judgement *nmonwu* gave and sought redress in the white man's court or a neighbouring community's customary court. If the party that sought redress gets the same verdict on the same case as that of the *nmonwu*. On arrival back to the community that party must appease the *nmonwu* for outright contempt or risk ostracism or have his compound raised down with fire. (This fire would rain down just at the pointing of *Ezenmou's* left finger)

The Distinct Nature Of *Nmonwu*

Nmonwu remains a mystery (*ama ama, amacha amacha*). As it is with the *Adukwu* or *Umunkwu*, so it is with the *Ogbodu*. Nobody has been able to unravel the whole mystery and perhaps none will. That one is an initiate (*adukwu*) does not accord him the audacity to engage or confront *nmonwu* one on one. Meaning when an *adukwu* is confronted by *nmonwu*, as one who belongs he (*adukwu*) bends down making sure that your hand or a finger touches the ground in respect to *ndi nmuo* (*nmonwu*) and refers to him (*nmonwu*) as “*nna anyi*” meaning our father ‘*aka eruom ala*’ my hand has touched the ground. And there are some questions an *adukwu* may not attempt to answer as failure to those questions would have serious consequences. Under such circumstances, the *adukwu* can exonerate himself by saying “*nna anyi aka eruom ala*” meaning our father I am loyal. *Nmonwu* would call an initiate thus ‘*ada Okonkwo ee or aru Okonkwo nwa m ee*’ and the *adukwu* would respond ‘*nna anyi* I’m with his hand touching the ground. Even as an *adukwu*, ‘silence is golden. If an *adukwu* refuses to do the needful, and proceeds to answer most of the questions and fails in one, what he has done is referred to as “*ikpo ntù or itikwe isi nmonwu*” and the consequence are grave. “*Ikpo ntù or itikwe isi nmonwu* are both sacrilege and cannot go unpunished. Anyone guilty of any of those is already in trouble and must appease the spirits through rituals and sacrifices. And suppose an *adukwu* commits any of the two gross sacrilege and holds unto his right to the membership he is risking his life and properties and that of his parents too.

As for the *ogbodu*, such a scene cannot be created as there is no business with the spirits and *ogbodu*. The sight of the *nmonwu* alone is a dread to those who do not belong. *Nmonwu* has but one language. In all of these communities, irrespective of the size and shape and the location, *nmonwu* speaks one language and every *adukwu* or *umunkwu* (initiates) understands it. By implication, if one *adukwu* travel from *Ihiala* to *Ezinifite* or *Oraifite* and meets any *nmonwu* on his way when the *nmonwu* speaks or throws a question, the *adukwu* must respond with just the same language.

The language uniformity buttresses the spirituality and the aura of mystery that surrounds the *nmonwu* institution. The way *nmonwu* calls one *adukwu's* name in Okija is the same way another *nmonwu* will call that same *adukwu* if he sees himself in Omuma. And the response one *adukwu* gives in Oguta is the same response another *adukwu* will give in *ihitenansa* etc.

The Authenticity Of The *Nmonwu* and Its Superiority To Other Masked Beings

Nmonwu can foretell what will happen. There abound instances of such foretelling being fulfilled and this has made the *adukwu's* to believe and hold the utterances of *nmonwu* in high esteem amongst communities that adopted the *nmonwu*. Ordinary masked beings and dances cannot foretell and do not make serious utterances. Every community that adopted *nmonwu* have other masked beings (*Egwu or ihe eworo ewo*) they include *Odowgu Anya mmee, Okporompi, Aja-kpo ego oku, Okpoka, Otakiri, Okonkor, Ogba mgbada*. Even the revered *Ijele* in all the communities that make and have *nmonwu* is referred to as “*Egwu*”. *Ijele* may be referred to as “spirit dance” in communities that does not make *nmonwu*. *Nmonwu* is believed to be *Ozor-ebini* in all the communities that have it and as the name implies, it debar women from being initiates and involved. *Nmonwu* cannot manifest without a reasonable orchestration and music which must include chanting and with the beating of instruments like the *ekwe* (wooden drum), **ogene** (metal gong), *oja* (flute) and incantations and speeches that connote its dreadful nature as dead spirit. *Umu adukwu* revere the final manifestation of the *nmonwu* with so much shouting and clapping. As *nmonwu* begins its journey (*ije-nmonwu*) it makes reasonable music and initiates songs which the *adukwus* have to respond seriously to with vigour and manliness. At some point, the *nmonwu* stops depending on the type and performs some dance that most of the time fuels the energy of the *adukwus* to action. This dance also attracts its faraway observers and draws their attention and most times make them follow, although from a distance. Just as the onlookers (*ogbodu*) get attracted the *adukwu's* are not left behind. As some would engage in serious hand-clapping, shouting and some would transform into the ghost mode and engage in some sophisticated dancing and gymnastics/acrobatic displays like one-leg leaping, back flipping and somersault.

Types of *Nmonwu*

There are three (3) major types of *Nmonwu*

- *Ezenmuo* (Spirit King)
- *Otiaba* (Head Masquerade)
- *Ukwu nmuo* (Small but mighty)

Eze nmuo

This spirit king is referred to as the most supreme and its decision is final. Whatever spell it casts cannot be revoked or undone except in very rare circumstances. Before its spell is undone or revoked, another *Ezenmuo* from another *Ekwuru nmonwu* (spirit's abode) must be involved.

Otiaba

As the name indicates, this spirit manifest makes use of its head for obvious things. It maintains peace and order with its head, disciplines offenders with the same head and at some point entertain the onlookers with the same head.

Ukwunmuo

This species of *nmonwu* is a dread to both the *adukwu* or *umunkwu* and the *ogbodu* alike. This species of *nmonwu* is usually short in size and vibrant or flexible in operation. Every *ukwunmuo* is known for swift movements, running and being in pursuit, jumping when necessary and its activities are always disastrous and fearful. Most *ukwunmuo* make use of weapons like axe,

matches, bottles, spears, logs, batons, etc. Although it just does not attack people with these weapons except when the need arises.

Three categories of people in the Nmonwu belief system

Adukwu or Umunkwu

These are the initiates or the faithful

Ogbodu

They comprise non-initiates, men and boys.

Efulefu

These refer to those who are termed "good for nothing" and most of the time comprise of those men who refused to do the needful, those who are weak and lazy and those who are seen as women in men's guise.

Reasons For Women's Exclusion in Nmonwu

Nmonwu is believed to be a spirit. The requirements for invoking the spirits to manifest are masculine sensitive. And the items involved are materials that women generally in Igbo tradition do not have any business with. They include *nsi egbe* (gun powder), *akwa okuko igbo* (native egg), *omu nkwu* (palmfrond).

In virtually all the communities in Igboland, women are not entitled to climb trees. Such belief and practice to date still hold sway. The logic remains that if women do not climb trees, especially the palm trees from whence the palm frond a major instrument in *nmonwu* making is derived, they (women) cannot participate in the same. Then *nmonwu* evolves from *onu agbisi* (ant holes) that belief and practice cannot also contain women as they cannot keep the secrets within.

In these communities, they believe that women have the natural endowment to neutralize mysteries and sophistication. In the Igbo language, it is referred to as "imeru ihe" to defile something.

So generally in all the communities that make *nmonwu*, it is believed that women can neutralize and defy the efficacy of the *nmonwu*. In these communities, their story contains tales of soldiers who met and engaged with naked women on their way to battle and afterwards were either defeated or captured. But, *nmonwu* has remained the only thing, belief, institution that women's neutralizing endowment and prowess could not penetrate; although there are cases where women have been initiated.

The Place Of Women in Nmonwu Institution Or Society

If *nmonwu* appears and disappears from one's compound, it is called '*ida-ala*' by implication every married woman in such compound as a matter of necessity would be initiated. Those women who gain adoption/initiation are referred to as "*Mmarigo*."

Although their initiations or inclusion into the *nmonwu* cult does not accord them equal standing with their male counterparts nor will they be addressed as *adukwu* or *umunkwu* rather *mmarigo*. They cannot confront nor engage *nmonwu* one on one but by their being initiated, a married woman would now have the singular privilege to pass through the same path with *nmonwu* at the same time. And should *nmonwu* decide to verify the courage of a woman passing through the same lane as he does and throws along an utterance the woman's feedback would identify her as a true initiate and gain her right to passage.

And when such a transaction is ongoing between *nmonwu* and a woman in all reverence and humility the woman would not lift her head while talking to the spirit and would have her right hand on the ground as a sign of respect to the spirit. She will do all the talking bowing her head with her right hand on the ground.

The accurate and humble response of every *mmarigo* saves her from harassment and molestation. Communities that designates special day(s) for the *nmonwu* demonstration would have a section of the village square separated with *omu* for the *mmarigos*.

The *mmarigo's* would on that day sit in the *omu*-enclosed area with their "*nwanyi noduru okwu*" (kitchen stool). And at some point, they may have the privilege of having the *nmonwu* in most cases *Otiaba* come around and entertain them with a song and perhaps a dance display that would not exceed three to four minutes. They (*mmarigo's*) would shout and clap in reciprocity to the *nmonwu* that would hurriedly leave the scene for some serious business of the day. Akpabot in Akpabot (1998), noted that "clapping is perhaps the best form of accompaniment used by women and children" (72). This perhaps remains the only traditional sacred music women perform or participate in communities that make *Nmonwu*. According to Idamoyibo in Okpeki (2011), two oguru female ensemble leaders Amukeye Okodibe and Titi Ovren confirmed that their ensembles comprise only female members, but include male drummers; the reason has been that in okpe culture women are not allowed to beat drums (235).

It is worthy of note to state that the *omu* identifies the women at such spots as *mmarigos*. This implies that even younger boys who are yet to become *adukwu* (initiates) can gain protection by running into the *omu* enclosed area. Any woman who fails to get into the *omu* enclosed area stands a great risk and damage if peradventure she is met by the spirit. Although younger and daring girls may join in the company of the *mmarigo's* every woman in the *omu* enclosed spot or shade (must) cover her hair.

Initiation Into The *Nmonwu* Cult Or Society

Before one becomes an *adukwu* (initiate), he must be of age, although there have been slight changes to that effect. But, any man who wishes to belong must be one who can fend for himself and perhaps his family. By implication, if a boy can fend for himself at/from the age of 17 years and above he is eligible to be initiated. The initiation is done at the *Ekwuru* (abode of the spirits) by night. The person who initiates one into the *nmonwu* fraternity is called "Ota-ala".

Conclusion

Women cannot make *nmonwu* that is, they cannot be properly initiated into the *nmonwu* secret cult as their male counterparts. They cannot be allowed to play nor touch any of the paraphernalia used in the *nmonwu* music-making as doing so would be teemed desecration and attracts grave punishments. They may behold the bag and not is inside the bag. There are abound expressions that have made that school of thought obvious. They include:

- *Okeke-nwanyi di nti njo*, meaning where the woman assumes the rights of a man is unheard of and unseemly
- *Agwo emeghi ihe ojiri buru agwo*, meaning if the snake never reacts the tendency of using it as a rope to tie firewood will be imminent
- *Nwanyi ama ife di n'ime akpa*, the secret of the spirits cannot be left out of the bag
- *Nmonwu di nso achoro nwanyi n'ahu nso*, because of women's menstrual nature their inclusion would desecrate then *monwu*.

References

- Achebe, C. (1958). *Things fall apart*, Pearson Education Limited.
- Akpabot, S.E. (1998). *Forms, Function and Style in African Music*, MacMillan.
- Asigbo, A.C. (2012). Transmutations in Masquerade Costumes and Performances: An Examination of Abuja Carnival 2010. *Unizik Journal of Arts and Humanities* (UJAH). 13: 1-13.
- Blacking, J. (1973). *How Music is Man?* London: Faber & Faber.
- Ekwueme, L.U. (2008). *A basic guide to music appreciation*. Lagos: Apex books
- Esimone, C. C (2014). The Role of Music in Family and Child Development. *Awka Journal of research in music and the arts* (AJRMA). 10: 65-73.
- Okpeki, P.I. (2011). Women and drumming in Eku Festival. In D. C. C Agu, I. O Idamoyibo & Y. S. Onyiuke (Eds). *Mekism and Knowledge Sharing of the Musical Arts of Africa* (pp.234-236). Nimo, Rex Charles & Patrick Ltd.
- Uche, O. (2009). Understanding African Traditional Religious Ethics in the 21st Century. E. C. Umezina & I. Emejulu (Eds). *Humanities for Tertiary Institutions* (pp.64-79). Onitsha, Master print.
- Utoh-Ezeajugh, (2009). The role of women in Igbo masquerade theatre. In E. C. Umezina & I. Emejulu (Eds). *Humanities for Tertiary Institutions* (pp.37-50). Onitsha, Master print.
- Waje, (2013). Why I posed nude. www.naijacenter.com
- Waje, (2013, September 1). Why I posed nude. [sundaysun](http://sundaysun.com), www.sunnewsonline.com Internet SOURces
- <https://end.m.wikipedia.org> www.umunna.org
- www.naijacenter.com

— —

CHAPTER FORTY-FOUR

PIANO AND THE AFRICAN SOUL: TOWARDS BRIDGING THE GAPS OF IDENTITY CRISIS

Gerald Eze

Abstract

Various African societies are going through a period of cultural renaissance. These are evident in the numerous festivals that have started gaining widespread acceptance in the various host cultures as well as international recognition. It then appears that the time has come for the Africans to rise above any fear to question anything that hinders the blossoming of the African spirit. However the wave of cultural renaissance blow, gently or strongly, some aspects of the Western cultures which have taken root in Africa may not necessarily be abolished, but they can be properly modified and adapted in the spirit of the ongoing renaissance. Piano music is one of such aspects of European cultures that appear to have come to stay. But the problem is that the learning materials for this instrument are predominantly Western. Whereas there are African compositions on the Piano, there are not enough materials arranged like Smallwood's Pianoforte Tutor, Piano Adventures or John Thompson's to serve the developmental needs of a child in learning music theory through the piano. The researcher through library sources and his experience as a piano teacher and performer findsthat the piano can integrate the African person properly with the world around it and position this person for active and impactful participation in the global village, but this can only happen when the materials that introduce the African to the piano are not alien to his or her environment. The research, therefore, recommends that piano tutors should be developed to capture various dimensions of the indigenous and contemporary African cultures.

Keywords: Piano, African soul, Cultural renaissance, Identity crisis.

Background

William Shakespeare was very apt to refer to music as the food of love and this implies that music is the food for the soul. The soul of a man is that core that the physical does not touch but which music always unlocks, nurtures, and soothes. And so if this music is the food of love, “play on; give me excess of it, that, surfeiting, the appetite may sicken, and so die.” But before we play on, there is a need to pause and look critically into the nature of the music, because every music type has a cultural background and roles to play in the life of human persons in society. Music is believed to be a universal language but no one's indigenous culture should give way to a supposedly universal language.

There is a reason why Africans in the days of yore developed folklores to nurture children and introduce them to the values of the society where they are born. Modernity does not include throwing away one's culture. A people will even be more modern if they grow their culture. The level of sophistication that is obtainable in a people's thought patterns is evidence of progressive

culture, not necessarily a borrowed one. The piano is increasingly a part of the Nigerian cultural experience, but this experience must be brought home, especially as regards the developmental stages of children in society. The Igbo will say that the firewood of a people will prepare their food better. Africans cannot then go against this age-long wise counsel by throwing away the original wood to cook a foreign food with a foreign wood. The soul itself “may sicken, and so die”, instead of the appetite for the food to the soul as Shakespeare had put it. In such an unfortunate situation, a creative activity that may have helped the Africans who are exposed to multiple aspects of Western cultures to integrate the essential borrowed aspects of Western cultures properly alongside his indigenous cultures becomes the bedrock of the crisis of identity.

Statement of Problem

While the efforts of creative composers like Akin Euba, Meki Nzewi, Christian Onyeji, to mention but a few, provide piano materials drawn from the various Nigerian ethnic nationalities for the advanced performer of the piano, the Smallwood's Pianoforte Tutor, John Thompson's Easiest Piano Course, and Piano Adventures, amongst others, has topped the chart of the books used in teaching children and young people piano in Nigeria. The performer of the piano may have to go through these books before they play the advanced compositions of the African composers. Moreover, the musical contents of these books are good. But have the piano teachers have not noticed that the tunes used are mainly Western folk tunes and they were creatively arranged to give the learning child a cultural experience of the West while learning piano. The tunes in the aforementioned books are not music for music's sake. Indeed, they are not the only tunes that can be used to play the piano.

As a piano teacher, I directly felt the impact of this problem as it became absurd to have my student play “Blue Bells of Scotland” to the parents who may want to know how well their children are doing with the piano experience. The parents do not even know these tunes except they also learnt with the Smallwood piano tutor, and as such the tunes remain abstract. This was enough to make my experience of teaching piano boring, arid, and uninspiring. The only solution was thought to arrange tunes that are within the experience of the child. Tunes he hears in the church, in school, in the market, everywhere around his immediate environment.

The African and his/her Identity

The Igbo culture for instance is going through a period of cultural renaissance and this rebirth of indigenous cultures has been on for over ten years. It has occurred in areas of religion, music, fashion, language, arts, etc. It has become more fashionable to play *Oja* for instance, instead of the flute, or to do the *mbem* (Igbo chant) instead of singing a solo from Western classical music compositions. Since this movement started, there has been the question of who is the authentic Igbo? Is it the person who can speak Igbo, or the person who can understand but cannot speak, yet funds cultural activities in his village? Or the person who speaks Igbo but who is an Anglican or Catholic by religion? Or the one who speaks Igbo but adheres to traditional religion? Or the one who speaks Igbo and adheres to traditional religion but who only focuses on the aspects of traditional Igbo religion which gives one plenty of money and spiritual protection from a gunshot for instance?

In fact, in recent times, this argument has occurred more between those who speak Igbo and adhere to the Igbo traditional religion. While people are increasingly bold to practice traditional Igbo religion in recent times, unlike in the early 2000s, the debate about who practices the authentic Igbo religion has been rife especially since 2022 when a lot of young people delved into money rituals and charms that protect them from gunshots and other weapons. Some argue that some of those rituals and charms are never aspects of traditional Igbo religion, while others

argue that there is nothing wrong in making money through charms. In 1999 or 2000 most of these people were burning the totems of worship used by their ancestors, declaring them fetish and the source of all forms of bad luck ranging from lack of money to failure in business, to marital problems, to barrenness. The African is confronted with the difficulty of knowing who he is and being that authentic self without needing to prove anything to anybody. This had given rise to the Philosophy of negritude by Leopold Sedar Senghor. But even Sedar Senghor acknowledged that too much negritude is bad. Achebe (2018) gives an insight into Senghor's disposition towards integration despite his strong position on the philosophy of negritude:

Senghor told me about the education minister who had been trained under him and had submitted a bill to Parliament to abolish the use of all French texts in all institutions of education in Senegal. Senghor smiled and told the young minister, "Thank you for your bill, but that would be too much Negritude (p. 164).

Hence, it is not entirely a problem that new cultures have come into the socio-political space of Africa. What is entirely a problem is the failure to question what is in vogue and understand the need to utilize what is available, picking out the essential ones amongst them (whether foreign or not) as a means of going back home to the roots. According to Ezeani (2014):

A person is alive and progressive to the extent they question themselves, reflect on, and question their actions, lives, imitations and practices. It is by this philosophical exercise that a human person or a person can transit from the level of being *Ihe-nkiti* to *Ihe-ndu*. A reflective exercise that does not make the thinker exclaim *Aaah*, is an incomplete philosophical exercise. The utterance of the word *Aaah* is an indication that one has discovered something new, or some truth. This 'truth' may, however, be relative (p. 23).

It is however understandable – given what is obtainable in the popular culture in various African societies – that it is difficult for one to acknowledge the prevalent crisis of identity much less of knowing how to address it. But in this challenge lies an opportunity waiting to be tapped, the University education in the community where people can be prepared to undertake this daunting task.

The Nigerian University Education

This area is important in this paper because the various music departments have produced music students and graduates who have been earning a living by teaching piano in schools, churches and homes. Some even own music academies where people come to learn piano and other aspects of music. In all these, the teachers either perpetuate what they were taught or question it. Some, however, neither practice what they were taught well nor have any critical look at it. We may take a look at what is obtainable in the various departments of music across the country from the position of Okafor (2005):

An examination of music education in Nigeria presents the observer with an immediate and glaring anomaly. The focus of music education itself appears to be on Western Music, music transplanted or introduced into the culture of the indigenous Nigerians from an outside culture. The syllabus of the educational system, the curriculum content, and the philosophy and thrust of institutions that teach music place a strong emphasis on Western music. The student and even the Nigerian teacher of this type of music will, therefore, have to grapple first with an understanding of the music, an understanding of the culture, and an understanding of the method of teaching it. The measure

of a trained or educated musician is one who knows about counterpoint, the history and literature of Western music, etc (p. 214).

Having pointed out this, one may wonder if Okafor opines that the study of Western music is not necessary. But one is better informed with the following: “Let us hasten to say that musical insularism is not being advocated. That would be counterproductive. The roots of our music education and its relevance must be in our culture and environment. A new scale of emphases and priorities in this matter needs to be set” (Okafor, 2005: 214). A university education can indeed prepare students adequately to look critically into matters, especially matters concerning the very education they have received. That some known scholars have done works in an area should not discourage an undergraduate from making critical inquiries into such areas and coming up with new knowledge. The university education therefore should give young students the liberty to be “conscious of their opinions and judgments” as Cardinal Newman posited. There is no gainsaying that one does not attain such awareness or consciousness without developing the tools of critical thinking and exposure to a wide range of disciplines. Hence, an introduction to studies on identity may the Nigerian student to see that there is not much about his environment during his entire university education. This kind of awareness is enough to make one want a total revamp of the curriculum and all the teaching materials available.

Odimegwu (2008) posits that:

The vicissitudes of the recent history of Africa and not less her current circumstance in the world call for global soul searching and examination of conscience. Such sad chapters as slavery, colonialism, neocolonialism, perennial political instability and economic underdevelopment..., have resulted in in-near-absolute disorientation of vision, dislocation of values and dissolution of identity. Consequently, the average African drifts aimlessly through life like a wafer cast out at sea. Like a rudderless ship perpetually imperilled by the stormy gales, the African is perennially vulnerable to the whims and caprice of any and every wind of strange and new-fangled ideology and doctrine (pp. 4-5).

While philosophy may ask the question "who is the African person, who is he in his world amongst other worlds?" music can help with the answer. Onyiube (2005) notes that:

...music contributes enormously toward the traditional education and integration of Nigerian children into society. Whatever they learn at the early stage of life is well registered in their subconscious mind. Music is purposefully utilized in most learning experiences organized for them to help them discover and develop their personality (p. 42-43)

If this person now looks within to find out that while it consumes mainly European food which may or may not harm the body, its soul is as well exposed to that sound that is not within its cultural context, yet it is Nigerian, a crisis of identity is already perceived. This situation could be a loud pronouncement that the Nigerian culture does not belong to the type that can be original, innovative and creative. There is then a challenge and an opportunity for the university education and educators if they can produce students who will question the status quo and by their works affirm that their African roots belong to the original, innovative and creative cultures in the world. The question then is: are the Professors interested in graduating good boys and girls or matured

minds that are self-reliant, disciplined and excellent with ideas; discipline, excellence and self-reliance are the motto of Nnamdi Azikiwe University, Awka. Can such graduates restore the dignity of man? And can the African man have a taste of dignity without being aware of his African values through his education? "It is important to realize that a form of education that fails to release its emancipatory and dignity-enhancing potential dehumanizes its recipients. But of course, colonial education did not pretend it intended to achieve such an emancipatory goal" (Ezeani: 2013: 33).

It is then really sad that the piano experience that should have opened up this African to the portals of creativity makes him an alien to his immediate environment, where his real genius should naturally emanate from. It is more worrisome that the urgency of this issue is not felt, hence the need to point out the importance of authentic self-affirmation on the part of the Africans. According to Odimegwu (2008):

This affirmative aspect of African personality is educational. It seeks to teach Africans to take interest in returning to their own roots, in uncovering and rediscovering the way of life from the colonialist distortions and layers of falsification and erosion of distinctive cultural values. Ultimately, the new African personality will integrate traditional values, assimilated values, and the new and current aspirations of the African (p. 23).

Piano Music and Identity

Observe that the Chinese have an indigenous orchestra that uses Chinese musical instruments but often imbibes the Cello and sometimes other Western musical instruments. The Cello does not make such orchestras less Chinese. It goes to say that music is universal since some aspects of other cultures can be borrowed. There are also compositions from various Chinese musicians for the piano that will make one wonder if the piano is an Asian musical instrument. An example is *Staccato Beans* by Tan Dun. The type of expression from musicians like Thelonious Monk, Oscar Peterson, Ray Charles, Scot Joplin who were simply expressing their unique Africanness on the piano – despite the attempts to cut them off from their African roots – shows that the piano is open to new interpretations. These were descendants of African slaves who did not have the *ubo*, *ufie*, *njima* (names of different Igbo musical instruments, all idiophones) at hand but then found the piano and poured out their soul in the medium of piano music. Also *Oga* and *Ufie* by Christian Onyeji which are traditional Igbo dance done during games and the royal/sacred Igbo drum, respectively, finds expression on the piano. Piano, therefore, has that large space for artists from different cultural backgrounds to express themselves authentically.

However, the rudimentary aspect is where not much has been done. Indigenous tunes of the various Nigerian cultures, Christian songs done in schools, and popular music can be harnessed to particularly serve as piano manuals or tutors. This can then further be used throughout the developmental stages of a child. Even all the playing techniques and music theories that Smallwood's Pianoforte Tutor teaches can be learnt using simple Nigerian Christian tunes like "Chineke Kaa, Ran Ka Shi Dade, and Ijoba Orun", (See Appendices B, C & D) or Nigerian folk tunes like "Nwa Enwe Nne, Iya, Akwoi Wata Geri" (See Appendices A & B). The thing to address is not whether the piano can play Igbo music or whether there have been compositions of African works on the piano, but whether the piano has been utilized effectively during the developmental stages of children to introduce them to their respective African cultures. Ezeani (2013) explains the unfortunate situation of African education thus:

The colonizing European African policy on education required Africans to discard their own worldview and adopt that of the English, French, Spanish, Portuguese and Arab world, as the case may be. Education thus became an important and effective instrument used to accomplish the mission of Europeanisation and the Arabisation of Africa. Hence, for a good number of Africans, adoption of anything foreign is a mark of 'onye ma ife' (educatedness or civilized person) as this is interpreted to be a symbol of education (p. 23).

The Nigerian child is viewing Disney cartoons; the mother is too busy to sing folk songs to the child because of how much time the nature of work that contemporary women do demands, and also because after work lots of adults will be busy on social media with her phones; the girl child is not in the kitchen cooking with the mother anymore; the girl and boy child watches cartoons like Barbie, Tom and Jerry, Shrek, while the maid cooks, and when the piano teacher comes, they will play "God save the Queen, Omaha, Great Clock," etc. This child in his primary and secondary school education ends up knowing more about Europe than its own environment. "From infancy, we start to train them up to cherish the outside and despise the inside; the English or French language is loved more the Yoruba, Ewe or Igbo language" (Ezeani, 2013: 28). It is however important to note that "the ability to learn in any field is not only inherited but is also a product of the environment" (Onyiuke, 2005: 1). Learning for the Africans is thus complicated since the environment is disconnected from the schools and learning activities. The schools even modify the environment over time to an extent that is disadvantageous to the core African values. The piano teacher could have contributed to solving the problem of identity crisis that the Nigerian child faces, but this teacher does not seem to be aware of the crisis in the first place and "no one gives what they do not have". Odimegwu (2008) affirms that:

The African person must define and distinguish himself from the mass of humanity, not to foster another extreme pole of racialism, nor to define and dictate all humanity exclusively from its own model and criteria as the colonialists have done, but in order to return to the meeting point of all humanity as an autonomous personality of this humanity (p. 25).

The African soul needs to be nurtured early enough to identify with the musical experience that prepares a child or a young person to appreciate its indigenous culture and this helps such child integrate successfully with the world outside its immediate cultural background.

Therefore there should be enough well-researched books approaching piano teaching from various perspectives. Not just piano accompaniments to African folk pieces, or piano compositions drawn from indigenous cultures, but piano tutors made up of African folk tunes, sacred music and pop music. Emphasis should however be made on the provision of materials that serve the developmental needs of children. Eze (2021) in volume one of *Pia Piano*, imbibes the enculturation methods of the Igbo to arrange Igbo folk songs to be played in an interactive manner as duets between a piano teacher (who may be a mother or relative or just a teacher). The earlier the African person is integrated into the African cultures through some essential aspects of Western cultures that have come to stay in the African societies, the better for the person and the society. In view of this Onyiuke (2005) writing about the African child's early exposure to music states that music appreciation:

...is acquired at the time of birth and the early years of a child. The child's

mother or carrier plays a vital role at this stage – the child is sensitized to acquire the culture's fundamentals of music time and dance through the carrier. The mother or carrier also straps the child to the body while sweeping, pounding, performing daily chores that require patterned rhythmic regularity. In this way, the child starts being enculturated into the society's cultural rhythm as well as musical sensitization as a passive participant (40).

What Can be Done?

How many young people know Ikoli Harcourt Whyte? Jude Nwankwo perceived that lots of young people do not know important composers like Harcourt White and organized a concert in 2017 with his choir in honour of Harcourt White. This was predominantly for young students of University of Nigeria, Nsukka and the family of Harcourt White, as well as prominent scholars. During the Corona Virus pandemic of 2020, one of the songs, *Chebem O Nna* (Protect me o Father), which was performed by J Clef Chorale and uploaded to the YouTube channel of J Clef Chorale led by Nwankwo (2017) became a song of succor to people all over the world as the video became viral, quenching the psychological effects of loneliness and despondency caused by the pandemic. Nwankwo did not expend his scholarly energy to write extensively about how the young generation of today is losing a sense of direction in life by embracing pop culture. He simple contributed immensely to solving the problem.

To blame the current young generation of Africans for their choice of pop music which is often judged to be without high taste is to forget that part of the work of musicologists especially those who are in ethnomusicology should include curating young people's experience of music. If not, for whom are all the enquiries on music in culture? Harcourt White's music should have been arranged for piano tutorials with short notes on the life of Harcourt White on the pages of the book, and this should come first into the experience of the Nigerian person who is studying the piano, not “The Great Clock, Duke of York Strut, and Turkish March” as can be seen in *Piano Adventures* by Faber & Faber (2013). What will be better for this African person amidst the prevalent identity crisis surrounding it? Is It Duke of York Strut or Harcourt White? I would say both but let the teacher start to teach with Harcourt White (See Appendices F & G). According to Darvey in Rotimi (2004):

In 1924, Harcourt Whyte was one of the forty lepers hospitalized in the Port Harcourt General Hospital for an experiment on a cure for leprosy being undertaken by a Scottish medical practitioner, Dr Fergusson. Public criticism was, however, strident over the introduction of that kind of Research in a 'normal' hospital. Dr Fergusson eventually departed for home, abandoning his research. The leprosy patients were now at the mercy of the British Colonial Administration harried by an indignant public demanding the instant flushing of all lepers into the bushes. It was at this point that the lepers felt the time had come to impress their modest right to exist upon the complacency of world conscience. But, first, they must mobilize, the people needed a leader. a selfless leader (pp. iv-v).

Eventually, Harcourt Whyte and his colleagues were settled at Uzuakoli Leprosy Center established by the Methodist Church where they were cured of their dreaded disease.

Rotimi (2004) utilized the music of Ikoli Harcourt Whyte who is remarkable for “his genius as a

musical composer and, unquestionably, one of the fathers of contemporary Nigerian choral music” (Darvey in Rotimi, 2004: v), in the drama *Hopes of The Living Dead* which was first performed in the public in 1985. One continues to appreciate the impact of the choice of Harcourt White's music and life to tell a story of lepers' rebellion in Nigeria in 1928 and 1932, ultimately, adapting Harcourt White's creative sense, deep faith, resilience, heroic activism, and leadership prowess to address national issues. This keeps Harcourt White's essence intact in the cultural development of Nigeria such that children need not only read about him to know him; they can simply absorb his essence once they encounter the play in the theatre and this subtle assimilation of essence of high energy is very crucial to the psychic and social developments of people in the society. This way they grow with the pulse of the society beating deep within and as such, they become capable of transcendence. To appreciate this possibility of transcendence further, Odimegwu (2008) explains that:

The human person yearns to surpass itself. He desires to go beyond every previous goal and achievement. But beyond these, it seeks to go beyond its present self. This tendency results from the incompleteness of being and insufficiency of human existence. The need for completeness or perfection is the tension for transcendence. The point of self-transcendence is reached when the elements of community and self-hood are articulated towards perfection. Consciousness is a prerequisite for the initiation of this process (pp. 43-44).

According to Onyiube (2005):

The spiritual, mental, emotional, moral and social development of the individual is perhaps incomplete without music. Music helps to evoke transcendental situations that are conducive to spiritual communication in traditional religious practice in contemporary religion also, people are easily transported into the realm of spiritual disposition through the manipulation of musical senses. Music has continued to evoke religious awareness, generating and consolidating desirable feelings in the citizenry. Music patrons and gospel artists capitalize on this attribute and constitute or form gospel bands and choir groups in many parts of the country (p. 44).

Therefore the works of composers such as Msgr. Cyril Ezenduka – who composed numerous liturgical music for the Catholic Church to serve the need for enculturation of Igbo music and spirit into the liturgy of the Catholic Church – can be utilized as materials to teach piano (See Appendix H). Ezenduka's tunes often have simple melodies. They are short and direct and full of spiritual essence. There is also Fr. S. Azuka whose compositions contained in Ezenduka (1982), will be very effective as arrangements for a piano tutor because of their simple and classical nature (See Appendix I). Arazu (2011) transcribed the psalms of David into English and arranged them to original Igbo tunes to be accompanied by the *ubo-aka* and other Igbo musical instruments. These psalms are sung all over Nigeria but particularly in Eastern Nigeria. These composers have left works that can be utilized for beginners on the piano but there is a need to arrange the works systematically to serve pedagogical and cultural purposes.

The more popular Nigerian composer of sacred music amongst those already mentioned could be Jude Nnam, whose tunes are known across the nation and beyond. Ezenduka, Azuka, and Nnam are all composers of the Catholic Church, and most catholic schools are known for their focus on the creative development of young people. Therefore, it is common in Eastern Nigeria to ask any pianist within age 10-20 if they are seminarians or if they attend a Catholic school. “The works of Ezenduka” like Arazu and Azuka “were built on the foundation of a philosophy, a philosophy of

language, identity and independence” (Umezina, (2012: 53). Why then can these tunes not become part of the formation of these students in Catholic schools to nurture deeper devotion to God? John Thompson's Piano tutor has an edition that just contains only Christmas tunes as arranged by Frith (1997). In the same way, there can be piano tutors containing only tunes from the Catholic Church for the students to learn the piano and what they learn can then be used during weekday and Sunday masses. This way the teaching and learning of piano become full of life, impactful and utilitarian. Why should a student go through Smallwood's Pianoforte Tutor, as is mostly the case, even though none of the tunes in the book relate to any experience they have in school or in Nigeria generally?

Indeed there is a need for a philosophy of music education in Nigeria. According to Honderich and Burnyeat in Umezina (2012), "the hallmarks of a philosophy are that the endeavour so described must have the two attributes of being rigorous and imaginative." The presence of a philosophy of music education will help pedagogues, theorists, composers, ethnomusicologists and music therapists to rigorously approach the issue of piano studies from a wide range of imaginations. Different gospel and popular music from Nigeria can be harnessed into piano tutors as done in volumes three and four of Pia Piano by Eze (2021). This will better serve the developmental needs of a child and this is a good way of bringing education home to the Africans (See Appendix J). Okafor (1999) while discussing Celestine Ukwu's music highlights the educational qualities of the music thus:

A critical review of Celestine's educational enterprise shows the following: Celestine succeeded (in the traditional way) in inculcating the basic facts of nature: Humanity as a common heritage; interest and the need to give each person an opportunity for self-actualization. The objective is to realize all-around man through a system of universal education in which learning is simplified for it is mixed up with leisure.

Why then have these songs not been arranged systematically and creatively into a piano tutor book, just like the folk and popular tunes of the West are arranged to teach piano and various Western musical instruments? Okafor (2017), Ibekwe (2018) and Okonkwo (2017) remain important materials on Igbo folklore that can be utilized to develop more educative and original materials for the teaching and learning of the piano at the developmental stages of growing children. These will not only serve the need of the Africans, but they will also become impactful and original exports, contributing to existing piano materials used all over the world.

Conclusion

The cultural renaissance happening across African societies requires some serious intellectual attention. The movement cannot be left to happen without serious attempts by scholars and artists towards shaping the period, thereby, furthering and “forging” the African consciousness “in the smithy” of the African “soul”, to paraphrase James Joyce in his Portrait of an Artist as a Young Man. The Mbira Center (Zimbabwe), in collaboration with the Ichoku Academy (Nigeria), for instance, is consciously and aptly taking a good step in hosting the Mbira festival to not only celebrate the Mbira but also celebrate African musical instruments and this work is borne out of deep thought did not emerge in itself or from the collective unconscious. Instead, it took the efforts of Albert Chimedza and other collaborators across Africa to set it up and sustain it for two years and counting. In the same way, it is important that scholars note that most parents and schools who request piano lessons may not know exactly what they want, except that they have seen other children in other families or schools play the piano. Perhaps they simply want their

children or students to be part of the elitist class by imbibing some elitist cultures. It is then important and urgent for the theorist, pedagogue, composer, ethnomusicologist, to take up a role to enlighten society by producing innovative materials that meet the creative needs of people in the society. This not only restores the dignity of man, but it also enables the human persons in the societies to thrive in a highly competitive world where the first questions asked are "who are you" and "what new thing do you have". Piano music can be to the African, a large field that can be planted with seeds of originality that will grow within and imbue self-confidence and dignity in Africa, and which will also nourish the souls of people who are outside Africa.

References

- Achebe, C. (2012). *There was a country: A personal history of Biafra*. London: Penguin Group Ltd.
- Arazu, R. C. (2011). *Abu-oma nke Bible*. (New ed., Vol. 1). Enugu: Prize Publishers.
- Odimegwu, I. (2008). *Integrative Personhood: A Communalist Metaphysical Anthropology*. Piscataway: Transaction Publishers.
- Eze, G. (2021). *Pia Piano: A Learning Guide for The Piano* (Vol. 1). Awka: Fab Educational Books
- Eze, G. (2021). *Pia Piano: A Learning Guide for The Piano* (Vol. 2). Awka: Fab Educational Books
- Eze, G. (2021). *Pia Piano: A learning guide for the piano*, 3, Awka: Fab Educational Books
- Eze, G. (2021). *Pia Piano: A learning guide for the piano*, 4, Awka: Fab Educational Books
- Ezeani, E. (2013). *A philosophy of education for African nations: Recovering from the negative effects of colonial education*. London: Veritas Lumen Publishers
- Ezeani, E. (2014). *Iqism: Intelligent questioning as African liberation philosophy*. London: Veritas Lumen Publishers.
- Ezenduka, C. I. (Ed.). (1982). *New Catholic Igbo hymn book*. Onitsha: African Publishers Ltd.
- Faber, N. & Faber, R. (2013). *Piano adventures: The basic piano method*. (Level 2B) U.S.A.: Dovetree Productions Inc.
- Ibekwe, E. U. (2018). *Children's folk songs in Igbo society*. Awka: Fab Education Books.
- Okafor, R. C. (2005). *Music in Nigerian society*. Enugu: New Generation Books.
- Okafor, R. C. et al (1999). *The life and works of Celestine Ukwu*. Enugu: New Generation Books.
- Okafor, R. C. (2017). *2017A study of Igbo folk song*. Enugu: academy publishing company.
- Okonkwo, J. (). *Akuko ohia Imo*. Owerri: Loneranger Publishers.
- Onyiube, Y. S. (2005). *Childhood music education in Nigeria: A case study*. Doctoral Dissertation submitted to University of Pretoria, South Africa.
- Rotimi, O. (2004). *Hopes of the living dead: a drama of struggle*. Ibadan: Spectrum Books Limited.
- Smallwood, W. (2006). *Smallwood's Pianoforte Tutor*. London: Faber Music Ltd.
- Thompson, J. (1997). *Easiest piano course: first Christmas tune*. London: Dorsey Brothers Music Ltd.
- Umezina, E. C. (2012). *Lee nnukwu ukochukwu: Ezenduka's musical journey from experiments to tradition*. Nimo: Rex Charles and Patrick Ltd.

Online Sources

- Nwankwo, J. O. [J Clef Chorale]. (2017, June 17). *Chebem o nna* [Video]. YouTube. <https://youtu.be/8lgBpkibmE4>
- Appendices (Excerpts from Pia Piano by Gerald Eze).

Appendix A

Nwa Enwe Nne

Igbo Folk Song
Arranged by: Gerald Eze

Nwayo Nwayo (Rather Slow) ♩ = 60

Voice (Call)
E je-be o-ru a kpo-kuo nw'e-nwen-ne

Voice (Response)
u - ne u - ne u -

Piano
u - ne u - ne u -

3
e je-be n-ku a kpo-kuo nw'e-nwen-ne e chu-be m-mi-ri a
ne u-ne u-ne u-ne u-ne u-ne

6
kpo-kuo nw'e-nwen-ne ma na e-ri-be n-ri a chu-pu nwa e-nwe n-ne
u-ne u-ne u-ne u-ne u-ne u-

Appendix B

Iya

Yoruba folk song
Arranged for piano by: Gerald Eze

Cheerfully ♩ = 120

Ee Ee Ee Ee

5
Ee Ee Ee Ee

Appendix C

Chineke Kaa

Igbo Christian Song
Arranged by: Gerald Eze

Moderately

1 2 3 4

— —

Appendix D

Ranka Shi Dade

Hausa Christian Song
Arranged for piano by: Gerald Eze

Brightly ♩ = (130-145)

7

14

21

28

Appendix E

Ijoba Orun

Music by: Lara George
Arranged by: Gerald Eze

Moderately ♩ = 60

6

12

18

23

— —

Appendix F

Halleluya Chim Le

Lively, with excitement Music by: Ikoli Harcourt White
Arranged for piano by: Gerald Eze

Musical score for Halleluya Chim Le, arranged for piano. The score is in 4/4 time and consists of two staves. The first staff is the treble clef and the second is the bass clef. The tempo is 'Lively, with excitement'. The key signature is C major. The score includes chord symbols: C, C7, F, F, C, G7, C. The piece ends with a double bar line.

Appendix G

Tiwa Obi Anyi, Chukwu

Moderately $\text{♩} = (95-105)$ Music by: Ikoli Harcourt White
Arranged for piano by: Gerald Eze

Musical score for Tiwa Obi Anyi, Chukwu, arranged for piano. The score is in 3/4 time and consists of four systems of two staves each. The key signature is D major. The tempo is 'Moderately' with a quarter note equal to 95-105 beats per minute. The score includes fingering numbers (1-5) and dynamic markings (p, mf). The piece ends with a double bar line.

Appendix H

Christi Ukochukwu Ebebe

Moderately $\text{♩} = 100$ Music by: Msgr. Cyril Ezenduka
Arranged for Piano by: Gerald Eze

Musical score for Christi Ukochukwu Ebebe, arranged for piano. The score is in 3/4 time and consists of two systems of two staves each. The key signature is D major. The tempo is 'Moderately' with a quarter note equal to 100 beats per minute. The score includes fingering numbers (1-5) and dynamic markings (p). The piece ends with a double bar line.

— —

Appendix I

Bianu Kanyi Rie

Moderately $\text{♩} = (100-110)$ Music by: Fr. S. Azuka
Arranged for piano by: Gerald Eze

Musical score for 'Bianu Kanyi Rie' in 3/4 time, moderately. The score is arranged for piano by Gerald Eze. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a mezzo-forte (mf) dynamic. The second system includes piano (p) and forte (f) dynamics. The third system includes mezzo-forte (mf) dynamics. The fourth system includes piano (p) and mezzo-forte (mf) dynamics. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

Appendix J

Joromi

Music by: Sir Victor Uwaifo
Arranged for piano by: Gerald Eze

Allegro $\text{♩} = 190$

Musical score for 'Joromi' in 4/4 time, allegro. The score is arranged for piano by Gerald Eze. It consists of five systems of music, each with a treble and bass clef staff. The key signature has three sharps (F#, C#, G#). The first system starts with a treble clef staff. The second system includes a forte (f) dynamic. The third system includes a mezzo-forte (mf) dynamic. The fourth and fifth systems include accents (acc) over notes. The piece concludes with a double bar line.

CHAPTER FORTY-FIVE

SOCIO-CULTURAL RELEVANCE OF UMUARO YOUTHS MUSIC IN COMMUNITY SERVICES IN MBUTU, MBAISE.

Kenneth Anosike Opara & Eunice U. Ibekwe (PhD)

Abstract

Music is known to serve different purposes for different people and communities and the diversity in the use of music could not be stretched beyond elasticity. Therefore, the use or making of music by different communities in Africa could either be for festivals, ceremonies, religious worship, traditional marriage, funeral ceremonies and other numerous events and activities. The youths of the Umuaro community in Ihitte oha village Mbutu of Aboh Mbaise Local government area of Imo state is known to use music as a drive or motivation in their various services to the community. When the occasion demands it, they get themselves organized to render different types of service for community development while employing the use of music. This study, therefore, is about the Socio-Cultural Relevance of Umuaro Youths Music in Community Services in Mbutu, Mbaise. It attempts to highlight different occasions during which the services of the youths are required. It is relevant to show the contribution of youths in facilitating the developmental pace of a community and also their role in making social activities more enjoyable. In eliciting information and data collection for this work, the research involves the use of a qualitative method which includes oral interview, observation and literature review. During the investigations, it was discovered that music undoubtedly facilitates the developmental pace of communities. As regards Umuaro youths, it is noteworthy to say that majority of them resides in urban areas or outside the community apparently in search of greener pastures and this has led those within the community to have an exorbitant list of demands on beneficiaries of their services. It is recommended amongst others that youths should gear their efforts towards involvement in useful and productive activities for community development.

Keywords: Umuaro youths music, Community service, Socio-cultural services, Mbutu Mbaise.

Introduction:

Community services are pivotal acts for the growth and development of a society. The powerful effect of the youths on the development of any community or society is an essential drive that cannot be overlooked for positive results. As the postmodern of the modern society, youths are often referred to as the leaders of tomorrow and this could mean that the future lies in the hands of the youths. Youths are the workforce of society, and a community or society blessed with vibrant, committed and active youths could always enjoy rapid and sustainable development and stand out as examples from which to borrow a leaf by neighbours who are not thus blessed. Asserting the usefulness of the youths to society, Uzoigwe (2013) opined that: "Youths are the pivotal organ and fulcrum of every human society. They are filled with vigour, enthusiasm and vitality, they are

ever ready to perform any kind of work at their disposal. As the workforce of the state, youths are cherished by the human society and society depends on the youths for result-oriented projects. Given their virility and ingenuity, youths remain the life wire of the society" (p.172). She further referenced Maurus's assertion that "No one can spread the light better than our young men and women. They have faith, confidence and energy.... youth is fitter to invent a better society, fitter for a new project which is linked to who and to what we are called to be" (p. 17).

As the youths of Umuaro engage themselves in services to the community, they often do so with the accompaniment of different types of music which could either be acapella or with some form of instrumental accompaniment to motivate as to make a seemingly difficult task to be less burdensome. By thus doing, they can accomplish a large portion of tasks within a shorter space of time. They have two sets of local instruments which they use interchangeably depending on where they are needed.

It could be boring or tiresome to do certain tasks, perform certain functions or engage in certain activities without the right frame of mind, inspiration, or determination to go about it. The Socio-Cultural Relevance of Umuaro Youths Music in Community Services in Mbutu, Mbaise suffices as to make seemingly difficult tasks less burdensome. To achieve greater goals in life sometimes requires an extraordinary drive to go beyond the limit. This study, therefore, is to examine the Socio-Cultural Relevance of Umuaro Youths Music in Community Services in Mbutu, Mbaise. It also dwelt on the motivational force of music in facilitating/aiding the accomplishment of greater feats in different areas of community services by Umuaro youths. This study is important or relevant to show the commitment vis-a-vis the contribution of youths in keeping alive and adding colour to various occasions as well as facilitating the developmental pace of a community. This study covers The Socio-Cultural Relevance of Umuaro Youths Music in Community Services in Mbutu, Mbaise, within their community and beyond. The study is limited to five occasions highlighting the requirement of Umuaro youth's music in community services.

Methodology.

The research involved the use of oral interviews, observation and literature review to gather information. The researcher made several phone calls and arrangements which made it possible for him to travel to the village to meet with the youths to take pictures and record their engagements and also conduct face to face oral interviews with some of the youths on different dates. As a result, relevant information was analyzed and data collated. The songs recorded were transcribed into staff notation and the photographs taken were saved in soft copies for upload.

Conceptual framework

The concepts which give this study its validity are explained below:

Socio-cultural

This concept as defined in Oxford Advanced Learner's Dictionary, (2018) is "relating to society and culture" (p.1482). While the offline English Oxford Dictionary (2011) defined it as "relating to both social and cultural matters".

Relevance

The Oxford Advanced Learner's Dictionary, New 9th Edition (2011) defines Relevance as "closely related to the subject you are discussing or the situation you are thinking about" (p.1303). The offline English Oxford dictionary(2011) defines it as "the relation of something to the matter at hand". Umuaro youth's music as performed during various social events within and outside the community is a reflection of cultural identity which also is closely connected to this project topic.

Music

Music has been defined by various scholars with different perspectives. Since music is universal, its use and definition have cultural variations. The Oxford Advanced Learner's Dictionary, New 9th Edition (2011) defines music as "sounds that are arranged in a way that is pleasant and exciting to listen to" (p.973). The offline English Oxford dictionary(2011) defines music as vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion"(p.566). Mbanugo (2006) has this to say about music "Generally, music is an essential part of every facet of daily life in the African society. This is, probably, more so in the life of Nigerians...Music is an in-built cohesive force in the Igbo social organizations." (p. 186). The type of music played by Umuaro youths is not only pleasant and exciting it also contains elements of musical expressions which enables quicker tasks accomplishments in their various services.

Community.

Oxford Advanced Learners Dictionary New 9th Edition defined Community as "All the people who live in a particular area, country...group of people who share the same religion, race, job... the feeling of sharing things and belonging to a group in a place where you live, a group of plants and animals growing or living in the same place or environment". (p.304). The above definition captures some common traits among Umuaro youths for they are origins of the same area with Christianity as the dominant religion and engage in the job of community service.

Service

As defined by Oxford Advanced Learners Dictionary, service is "A system that provides something that the public needs, organized by the government or a private company; the work that somebody does for an organization etc especially when it continues for a long time or is admired very much". (p.1414). Umuaro youths have for a long time through self-organization been committed to useful and satisfactory work within their community.

Youth

According to Uzoigwe (2013) "attempt at defining youth as a concept has been a herculean task; this is because its approach by different scholars from various disciplines is subject to bias and prejudices...to suit specific purposes" It then classified youths "as those people who fall within the age limit of 18 to 45" (p.164). The definition of the concept youth by Oxford Advanced Learners Dictionary is "The time of life when a person is growing, especially a time before a child becomes an adult, the quality or state of being young". (p.1816). Umuaro youths are within the age limit classified by Uzoigwe thus they possess the quality or state of being young as the dictionary definition suggests.

Motivation in music

Motivation as defined in offline English Oxford dictionary (2001) is "the psychological feature that arouses an organism to action towards a desired goal; the reason for the action; that which gives purpose and direction to behaviour" (p.563). As submitted by Fairfield High School students and published in The Times-Gazette (2020), it is stated that "the motivation from music is powerful; that is why it has become such a huge part of our daily routine; we use it when we clean, cook, dance, exercise and even study..."(p.4). It further stated that "today there are so many different genres and styles of music, but we listen to at least one type of music to cure boredom, have fun with friends, and strangest of all, to motivate ourselves"(p.5). Relating the above to this work, it could be deduced that there is a very strong force in music that can pave the way for greater accomplishments in all human endeavours. This invariably is the much-needed drive for Umuaro youths while engaging themselves in various community services. A strong

bond of togetherness and oneness is a visible attitude present among them while doing their tasks. They are often conscious of the fact that when all hands are on deck during difficult activities, the use of music helps to sustain their energy and quicken their pace of work. According to Ibekwe (2008) "music draws people together to the scene of any particular event: and both the observers and the participants feel satisfied after the occasion" She further stated: "They can achieve what they could not have achieved were music excluded"(p.38).

Music is also a cultural indicator in their community as there is hardly any community or society without music as part of its cultural integration. The theme of their songs is often to give praises to God and a reminder of their past tasks or what lies ahead. Sometimes it is an expression of some character traits of persons in the community which otherwise would not be expressed in ordinary times. Music, while they work, enables the youths to display their talents either in the playing of musical instruments, singing or dancing. It also enables some of them to boost their ego or show how more energetic they are than others as they tackle more difficult tasks or assign to themselves larger portions of work. In all of these, vibrant youths and various kinds of music abound in Umuaro for community services. Once a target is set or a task is at hand, with suitable music the accomplishment of any fieldwork for community well being becomes a matter of time. The youths render their services during the day or at night depending on the task at hand and in line with the cultural identity of the community. Because some of them are personally engaged in other meaningful and beneficial activities that are not connected to community service, there is often the privilege for those so engaged to choose a suitable time to do their duties which otherwise should be done collectively and simultaneously.

Theoretical Framework:

This work would be based on "Activation theory" as proposed by Canon Bard. The theory was thought up in the 1960s that people need a certain amount of mental arousal to be able to function effectively, "in that we need a certain level of activation to be sufficiently motivated to achieve goals, do good work and so on"(April 1962). Based on this, Umuaro youths employ the use of music to be in the right frame of mind and actively motivated whenever they are engaged in services to their immediate and neighbouring communities. With their sets of African musical instruments, they can provide the right type of music that is suitable for various occasions that requires their services. Their music not only provides entertainment it also help to uplift their mental as well as emotional stability to perform satisfactorily.

In June 1940, world war two was in full swing, the British Broadcasting Cooperation (BBC) introduced a program called "Music while you work" which was a brainchild of the UK government. This program was aimed at broadcasting live upbeat music in factories twice a day to help step up the pace of work. The impact of this program was described as incredible and it was also estimated that, for an hour or so after a session of music, output at factories increased by 12.5 - 15%. A survey conducted in 2019 found that around 2000 Britons listen to music while they work, with two out of five believe that it helps them get more work done. According to Michael Vettraino, the founder of London based music consultancy Michael Anthonio Vettraino (MAV) music, his company helped introduce background music to several offices and the result was that "our clients have told us that it increased their productivity when they have had the right music playing in the office, in terms of staff motivation" says Alex Hill. Laren Landay, a former professional violinist and graduate student at the University of Alabama, asserts that "Historically, music and work have always been intertwined". In one of her authored reviews on the subject "Think about romantic visions of peasants singing as they harvest, or sea chanteys sung by sailors as they work on their ships... it's perfectly natural to feel that music must have some sort of positive impact on our work" (March 2020). From the above assertions, the

possibility to get more work done in different workplaces could be ascribed to playing the right kind of music. This is in line with Canon Bard's Activation Theory which states... "we need a certain level of activation to be sufficiently motivated to achieve goals, do good work and so on." This invariably is the strength that Umuaro youths have embraced in community services.

This research work is hinged on the work by Ibekwe (2008) which has been reviewed for proper validity of this work. The work by Ibekwe centred on African Music and Social Commitment in Nigeria in which she noted that: "The type of music performed during any occasion depends on the social event or context". Citing Nketia (1974:24) it was noted that "It is customary to organize the music in relations to the different phases of community life or in terms of the needs of the special situation" In line with the above, the sociocultural relevance of Umuaro youth's music in community services in Mbutu, Mbaise, highlights different occasions that demands services such as funeral ceremonies, bush clearing, harvesting and processing of farm products, traditional marriage ceremonies, title taking ceremonies and so on. Ibekwe further highlighted that there are qualities or essential attributes of African music which go a long way in promoting the social life of the Nigerian communities... there is no way a social gathering can be fulfilled without one type of traditional music or the other, whether it is in form of dance, songs, solo performance, African chorus, African opera, instrumental music, etc. The role played by Umuaro youths when rendering their services with the aid of the different types of music undoubtedly provides a great level of fulfilment in various kinds of occasions within and outside their community. They have two sets of local instruments which they use interchangeably during occasions depending on where they are needed. The instruments include the Bongo which comprises the large, medium and small which control the rhythmic flow of the music, the Ekwe, Udu, Okpokolo, and two membrane drums. The combination of rhythm and beat from the instruments play very important roles during their outing. The bongo player who is the lead instrumentalist changes the rhythmic flow of the music and also cues in other players.

The performance by the youths during social events does not only gratify occasions, it also provides them as well as other participants some form of relaxation, mental stability and also weigh down the effect of hard work as rightly noted by Ibekwe thus: "people feel more relaxed when listening to music. Their participation in it also enhances mental stability and release from emotional distress caused by strenuous activities". By engaging in these social activities, Umuaro youths have successfully raised the moral standard among them in the community. Social vices such as idleness, drug abuse, indiscipline, cultism and other forms of criminality have been curbed to the barest minimum if not completely eradicated. Their musical activities have also guaranteed harmonious co-existence amongst them for they have come to realize that working together to achieve common goals not only makes community development possible it also improves the spirit of oneness.

Socio-Cultural Relevance of Umuaro Youths Music in Community Service of Mbutu, Mbaise
There are various kinds of occasions in the daily activities of indigenous African communities and even around the globe. As these occasions are observed, there are often different types of musical accompaniment to add colour and life to them. Ibekwe avers that:

The type of music performed during any occasion depends on the social event or context. This implies that no music is performed out of context in Nigeria and African culture". Drawing from Nketia (1974:24), she added that: "It is customary to organize the music in relation to a different phase of community life or in terms of the needs of the special situation.

Some of the occasions during which Umuaro youths render community services while employing the use of music include:

Funeral ceremonies

No sane mind wishes anyone dead and there is usually no queue or other to which people must die. However, death is an inevitable end for all living things, man-animals and plants. A funeral for a man often follows death, when such occur in the Umuaro community; the youths play a very active role right from the period of mourning to the evening after burial. It is their role to clean and cut down overgrown grasses and bushes in and around the family compound of the bereaved as soon as they receive news of the death of a member of the community. They are also responsible for the digging of the grave or final resting place of the deceased.

In line with the cultural practice of the community, digging of the grave is only done at night a day before the burial and between the hours of 10:00 pm to around 3:00 am. This very task comes with a demand on the family of the deceased who is required to provide 4 lobes of kola nuts, one bottle of hot drink, one crate of beer, one crate of malt, one cooler of rice, four bags of pure water and one live chicken (native fowl). These items are taken to replenish lost energy because grave digging is quite a difficult task. They take turns in digging the grave while playing different types of music until the task is complete when they have to go on the brake to get some sleep before burial. On the burial day proper, it is the duty of the youths to carry the corpse from the mortuary to the church and to bury it if no other arrangement was made. In the evening after the burial, they gather in the family compound of the bereaved for further condolences, refreshment and entertainment.

Bush clearing

This is an annual task that is done at the advent of every planting season. The youths get together to clear bushes and prepare the land for farming. To accomplish this task, they make provision for farm implements such as cutlasses, hoes, shovels, diggers etc. Although this is done mostly on community lands that have not been shared among different family members of the community. However, where lands are privately owned, the owner(s) may employ the services of the youths to do the bush clearing and farming.

Harvesting and processing of farm products

When it is time to harvest crops collectively owned by the community, it is the youths that also take the responsibility. They come together on given dates to harvest and collect farm products for processing. Some of the products so collected and processed include, cassava processed for garri, bunches of palm fruits processed for palm oil, kernel and shells. These and other crops such as corn, plantain, yam, cocoyam, vegetables and fruits are usually shared among members of the community but where there is a need to sell them to raise funds for other projects for community development, it is so done. As in bush clearing, private owners of farm products may employ the services of the youth to do the harvesting and processing of their farm products.

Traditional marriage ceremonies

Getting married is a lifelong dream of every youth male or female who has come of age and every parent looks forward to the occasion of giving out their daughters in marriage or seeing their sons getting married. Traditional marriage is an occasion when Umuaro youths avail themselves of the opportunity to render services. They get an invitation to play music and act as agents of 'ask me' during refreshment. The young maidens or girls among them helps to escort the bride to greet her would-be in-laws and the general public and also when she goes in search of her would-be husband. This is done while singing different types of songs with an instrumental accompaniment played mostly by the males. They also benefit financially from this service as the celebrant is obliged to pay the sum of ten thousand naira to the youths.

Title taking ceremony

On this occasion, men and sometimes women within the community who have proven to be of worthy character are given or take titles administered by an Igwe or Eze. This makes them members of Igwe's cabinet or (Igwe in counsel). The beneficiaries of this ceremony are admonished to be a good custodians of the communities values and norms. Like on every other occasion, Umuaro youths also get an invitation to bring more life into this with suitable musical renditions. This is one of the ceremonies when the youths make more money for services rendered. Some of the songs rendered during their services are both indigenous and adapted as shown below.

E bi e bi k'i bu e bi e bi k'i bu e bi e bi k'i bu e bi e bi na ra e ke
 6 le E bi e bi k'i bu e bi e bi k'i bu
 9 e bi e bi k'i bu e bi e bi na ra e ke le

Toya

To ya to ya Ebi e bi on ye we anyi wu eze to_
 5 _ ya to ya to ya on ye we anyi wu eze

Indigenous song:

Odogu

o do gu bia la n ga si ya la wa o jim to ro o do gu bia la n ga
 7 si ya la wa o jim to ro o do gu jim to ro si ya la wa o jim to ro_
 13 _ o do gu jim to ro si ya la wa o jim to ro

The above song is connected to the character traits of some people who are in the habit of borrowing money and have not been able to pay it back as promised. It is usually performed during traditional marriage ceremonies because paying of bride price is done in cash and not by empty promises.

Data Presentation, transcription and translation

Igbo rendition

English translation

Song 1

Ebi e bi k'i bu
Ebi e bi k'i bu
Ebi e bi k'i bu
Ebi e bi nara ekele

You are eternal
You are eternal
You are eternal
Eternal receive thanks

Song 2

To ya
To ya
To ya onye we anyi wu eze

Praise him
Praise him
Praise him our Lord is King

Song 3

Odogu bia la nga
Si ya la wa
O jim toro
Odogu bia la nga
Si ya la wa
O jim to ro
Odogu jim to ro
Si ya la wa
O jim to ro
Odogu jim to ro
Si ya la wa
O jim to ro

If odogu comes here
Tell him to go
He owes me money
If odogu comes here
Tell him to go
He owes me money
Odogu owes me money
Tell him to go
He owes me money
Odogu owes me money
Tell him to go
He owes me money

A practical example of one of Umuaro youths' projects during title taking ceremony.





Recipient of chieftaincy title.



Sample pictures of the researcher's interview with some members of Umuaro youths.

Summary of findings:

Music exists as a universal language. Any attempt to define music without the word "pleasant" will not be entirely correct. In the course of this study, information gathered shows that the possibility of rapid community development lies in the power of music. It also shows that Umuaro Youths of Mbutu Mbase are aware of the irresistible drive in the music and have thus availed themselves of the use of music in the disposition of their services for the overall good and development within and outside their community. It was also discovered that Umuaro youths

— —

make use of the occasion of their services to showcase their talents, foster the spirit of togetherness, display their vibrancy and also make some financial gains to meet their individual and collective needs.

Recommendations

The researcher does not claim to have exhausted the Socio-Cultural relevance inherent in music for the achievement of greater goals in places of work. Therefore, it is recommended that:

- Youths should gear their efforts towards involvement in useful and productive activities within the community.
- Organizers and celebrants of social events should involve more of youths participation in occasions.
- Emphasis should be placed on the need to streamline occasions with suitable music while such occasions are going on.
- Community leaders and president generals should make it a point of duty and ensure that youths within their communities are encouraged to take active participation in social events. -
- Efforts should be made by well-meaning individuals within the community to donate musical instruments or money for the youths to be adequately equipped and maintain their instruments for engagements.

Conclusion

The discussion above bears evidence of the socio-cultural relevance of Umuaro youth's music in community service. It has also provided information on the youths of Umuaro in Mbutu Mbaise and their embrace of music in their various services for the development and general wellbeing of their community. Furthermore, various submissions by resourceful scholars were also highlighted to drive home the focus of this study.

References

- Fairfield High School students, (2020). Embrace music. Times Gazette. Retrieved: 6th August, 2021, from <https://charlie.student.csu.edu.au/2016/01/14music-that-motivates-you-to-study>
- Ibekwe, E.U. (2008). African music and social commitment in Nigeria. *Awka Journal of Research in Music and the Arts (AJRMA)*, 5, 35-42).
- Karen, L. (1997). *Live upbeat Music*. Available @ Retrieved: 11th August, 2021.
- Mbanugo, C. (2006). Nigerian minstrelsy music and social commitment: A study of Morroco Maduka's Art. *Nigerian Musicology Journal: Association of Nigeria Musicology*, 188-200.
- Hornby, A. S. (Ed.). (2015). *Oxford Advanced Learners Dictionary*. (9th ed.). England: Oxford University press
- Theresa, L. (2011). *Work place music*. Available @ <https://www.researchgate.net>. Retrieve: 6th August, 2021.
- Uzoigwe, A.M. (2013). Towards inculcating morality among the youths in Nigeria: The holy family youth village example. *Unizik Journal of Arts and Humanities (UJAH)* 14. 1,161.

— —

CHAPTER FORTY-SIX

EMEM KE NIGERIA: A DIDACTIC IBIBIO CHORAL MUSIC COMPOSITION

Precious Kufre Udoh
& Alvan-ikoku Okwudiri Nwamara (PhD)

Abstract

This composition work re-evaluates, defines, and contextualizes Ibibio choral music within the compositional framework of Nigerian Arts music. This work was conducted in order to assess the importance of the Ibibio language in vocal music. Texts drawn from the bible, rhythmic motifs derived from the Ibibio traditional orchestra instruments and other compositional techniques underpinned this composition. The work derived its theme from scrutinized and detailed research and study of existing literature. It was observed that Ibibio rhythm, style, and harmony employed western harmonic styles; the selected traditional orchestral instruments employed are of different sizes and shapes, and as such produce different sounds and pitches which also influence Ibibio beat patterns. An analytical research method was employed. Primary and secondary sources were sourced through the internet and library. Recommendations were made. In the end, it was observed that the song text in 'Emem Ke Nigeria' portrays the identity of the Ibibio people; it also encourages a state of peace and tranquility, through prayer for a nation where people crave love and oneness during political events of a country (Nigeria). This study is an attempt towards creating and documenting new genres in the contemporary Ibibio musical work repertoire, as well as providing comprehensive material for further musicological and compositional research in the near future.

Keywords: Rhythm, language, choral, composition, style, harmony, Ibibio.

Introduction

Composition is a work set into music to express feelings, ideas, beliefs, and impressions of events, incidents, and the world around. According to the Encarta dictionaries (2009), the composition is defined as the creation of musical or literary works: the art or the process of creating something such as a piece of music or writing. Harper Cothins Dictionary of Music (1972: p.86) defines it as the process of creating a musical work. It involves work, literature, or art of a particular culture put into music. Ibibio music, like other African music, is not only to produce lyrical and melodious sound but, rather, also convey messages through the language of its ethnicity to the community. Jones (1963), observed that: The Ibibio tradition do not themselves provide any coherent historical perspective, taken collectively, they offer a very broad and vague sequence of events or pattern of dispersion when considered and ascertained in conjunction with geographical, cultural, social, legends and political data. Many young scholars among the Ibibio people seemed to have lost interest in their music, implicitly this may lead to extinction due to the influence of western music. Corroborating this in comparison to Igbo music, Nwamara (2006-2008) submits that, the continuous decline in the interest of the Igbo, especially the youths, in Igbo music appreciation, composition and practice, and the craze for its

western counterpart, is obvious. This has adversely affected so many areas of the life of the Igbo. In the church, the story is the same as church musicians and composers have followed the trend in composing and performing what can be best described as western-music-influenced Igbo music. The study is an attempt towards creating and documenting a new genre in the contemporary Ibibio musical work repertoire, as well as providing comprehensive material for further musicological and compositional research in the near future. Ibibio choral music composers are culturally and duty-bound to, create a musical identity that should be found in melodies, rhythm, harmony, instruments, form, meter as well as all other compositional materials utilized during the composition process. This composition 'Emem Ke Nigeria' draws from folk materials to create character and mood. It is imperative to note that, there is a need for composers wishing to draw creative materials from the Ibibio socio-cultural music to appreciate the ethnic's language. The work is accompanied by traditional orchestral instruments to create and apply effectively the various constructs and techniques of composition to reflect the cultural idioms, phrases, and concepts of the Ibibio. In African orchestra, Akpabot (1967) observed that the drum is the foundation of most African music ensembles, it fits into both the percussive and melodic rhythm of Africa, the author further pointed out the need to be receptive to folk music and more importantly, embark on an analytical study of such music. The work 'Emem Ke Nigeria' is an attempt at creating an original compositional choral work in the Ibibio language in SATB, accompanied with selected Ibibio traditional musical instruments, its purpose is to display the contrasting mood, rhythm, variation, tone colours, and other techniques inherent in Ibibio composition. The work is anchored on the theory of primordial musical styles propounded by Curt Sachs (1940), he posited that there are three classifications of all forms of vocal music: Pathogenic, which refers to songs written out of emotional outburst of the composer; Melogenic, songs that are melody (word) borne out from the folk materials of the society in which the song emanated; and Logogenic (speech) borne which are melodies built on the contour of the speech. Nzewi (1985: 64-82), remarked that it is a tribe that ascribes meaning to music, in terms of its sound implications and non-musical essence. The methodology employed for this study is the analytical research method. Primary and secondary data were sourced through the internet and library, recording, notation, review of related literature and existing works. This method was considered to ascertain the extent to which scholars have contributed to Ibibio choral music.

The Music of Ibibio

The traditional make-up of Ibibio music is not entirely different from other ethnic groups in Africa, this is because compositional characteristics are not exclusive to one community, culture, or country. One can extract the dominant musical concept and procedures in a given area. Scholars like Nettl (1954) and Agordoh (2002) refer to this as a 'cultural concept', defined as 'geographic units whose inhabitants share a relatively homogenous cultural style. Nwamara (2017) also states that many aesthetic features of a wide range of the arts of music, dance and drama fill the lives and environments of Igbo rural communities. As the very essence of culture, folk music forms the basis of people's traditions and identity. Transmitted orally among generations, it does not necessarily conform to the music of other cultures. The culture of Africa can then be categorized according to the reoccurring styles and tendencies that are displayed in musical compositions. Ibibio music is vocal, instrument (traditional), or vocal and instruments; and this helps to create and apply effectively the various constructs and techniques of Ibibio which reflect the cultural idioms, phrases, and concepts of the Ibibio. The scale usually maintains a distinct tonal system that is tone inflected, it is often constructed on the heptatonic scale and the first note of the scale (tonic) is repeated at the octave. The dynamics used in Ibibio music depicts and portrays the mood, scenarios, and intensity in the song. The concept of music is pre-determined and not by reactions. The mood and character of most Ibibio compositional works are cheerful and lively as expressed in bright melody, in addition to the tempo and dynamics except in

the case of death. According to Tracy (1963) the way Africans conceive music is different from the way the Europeans do, to Africans 'music' is a word meaning 'vocal participation, the physical manipulation of the instrument and rhythmic or dance movement associated with music. comparing the aforesaid with the Igbo music, Nwamara (2019) state that, in all Igbo activities, the role of music is obvious as there can hardly be any meaningful function without music. Music-making in Igbo functions/occasions 'educates, informs, addresses issues, corrects impressions, directs people, heals, inspires, encourages, energizes, and criticizes and so on.' This, then, suggest that Ibibio music just like other African music affects the ways of thinking and feelings of their society.

This work is a non-ritualistic in nature, the use of unison, solo part voices, call and responses, and traditional Ibibio accompaniment comprising percussive, rhythmic, and Melo-rhythmic instruments are clearly depicted. It is written in a steady rhythmic pattern, and the compositional style and content is folklore; which is defined as the traditional beliefs and stories of a people (Oxford Dictionary). In the same vein, Amos (1971) posits that folklore is a communicative process. Abraham and Foss (1976), defines folklores as being oriented more strongly towards the community of a tradition. The pre-compositional factors considered for the work are: Form (which features unison, call and responds phrases varying from one another, and chorus); Setting of Texts to Melody (the melody is speech pattern, and the language and texts are interrelated influencing the pitch and rhythm elements of the songs to a large extent); Harmony and Texture (harmony are based on seconds, thirds, and sometimes fourth. The voice parts maintain the meaning of each word in the song text imitating melodic leaps strictly). The rhythm is naturally phrased from the spoken language, with emphasis on 'ong' in 'isong, 'e wong o.' Tonality is a distinct tonal system, while the dynamics depict and portray the mood and intensity of the song. The mood and character are pre-determined and not by the reactions; and expressed in a bright, lively, and cheerful character.

Findings and Discussions

The conceptualization of this work 'EMEM KE NIGERIA', which means 'PEACE IN NIGERIA' can be viewed from various perspectives, though was conceived as a prayer song for peace to reign in Nigeria. It is borne out of passion, craving for a lasting unity and harmony among Nigerians irrespective of tribe, tongues, and other ethnic connotations. Stressing that Nigeria is our God-given land and our place of abode, we should be united, and promote love amongst our citizens. It condemns evils at all levels; advocating that all will come to terms with peace- a vital tool with which to guard against chaos, turbulence, and instability in Nigeria. The work prayed to God for peace in the country and on earth, among citizens and also seeks an end to war.

Transliteration and Translation Analysis

Transliteration

Nigeria, *isong Abasi*
isong ewong o
isong iyene
song idem
song ubok
 mum Nigeria *kama*
 Nigeria *isong ete'n yin*
 Nigeria *ebiet idung'n yin*

Translation

Nigeria, God's land
 land of covenant
 land of riches
 be strong
 be firm
 hold onto Nigeria
 Nigeria our fathers' land
 Nigeria our place of abode
 'Giant of Africa'

<i>ke'n yin ido</i>	that's what we are
<i>k'i song Abasi</i>	in God's land
<i>yak Emem odu</i>	let there be peace
<i>tad esit 'fo</i>	open your heart
<i>tad ubok 'fo</i>	open your arms
<i>ma'a yin uka</i>	love your sister
<i>ma'a yin uso</i>	love your brother
<i>ye'm boh'i dung 'fo</i>	with your neighbors
<i>yak i diana kiet k'i ma o</i>	let's live together in love
<i>ima ke'n yin iyem</i>	love is all we want
<i>yak Emem odu k'i song'n</i>	let there be peace in our land
<i>yin yak Emem odu ke</i>	let there be peace in Nigeria
<i>Nigeria Emem ke'n yin</i>	peace is all we want
<i>iyem Emem o, Emem o</i>	peace, peace
<i>Emem ke isong'n yin</i>	peace in our land
<i>Emem k'e yong, Emem k'isong</i>	peace in heaven, and earth
<i>Emem ke Nigeria'n yin o</i>	peace in our Nigeria
<i>anam idiok</i>	evil doer
<i>awod owo</i>	murderer
<i>anam uke</i>	gossips
<i>ayip ino</i>	thieves

Textual Analysis

All: Nigeria, *isong Abasi*
Nigeria God's land

<i>isong ewong o</i>	land of covenant
<i>isong iyene</i>	land of riches
<i>song idem, song ubok mum</i>	Nigeria kama be strong, be firm, hold onto Nigeria
<i>Nigeria isong ete'n yin</i>	Nigeria our fathers' land
<i>Nigeria ebiet idung'n yin</i>	Nigeria our place of abode

Call: 'Giant of Africa'

Resp: *ke'n yin ido*

k'i song Abasi yak Emem odu

All: *tad esit 'fo tad ubok 'fo*

that's what we are
in God's land let there be peace
open your heart open your arms

Call: *ma'a yin uka ma'a yin uso*

Resp: *ye'm boh'i dung 'fo*

All: *yak i diana kiet k'i ma o*

love your sister love your
brother with your neighbors
let's live together in love

Call: *ima ke'n yin iyem*

All: *yak i diana kiet k'i ma o*

love is all we want
let's live together in love

Call: *Emem ke'n yin iyem*

All: *yak i diana kiet k'i ma o*

yak Emem odu k'i song'n yin

peace is all we want
let's live together in love
let there be peace in our land

Bass Solo: *yak Emem odu k'i song'n*

yin yak Emem odu k'i song Nigeria

let there be peace in our land
let there be peace in Nigeria

First Entry: *Emem o, Emem o Emem ke isong'n yin* peace, peace, peace in our land
Emem k'e yong, Emem k'isong Emem ke'n yin iyem peace in heaven, and earth peace is what we want

Third Entry: *Emem ke Nigeria'n yin o* peace in our Nigeria

Div. Entries: *anam idok* evil doer
awod owo murderer
anam uke gossips
ayip ino thieves

Structural Analysis

The style of the music is through-composed, written in the key of F major. The scale represents the rise and fall in pitch of the note used in the song text, phrases, and sentences. There is a call and response done interchangeably by voice parts and sometimes by a solo instrument. The entire composition is accompanied by selected Ibibio traditional instruments to serve as 'contrasting' unlike in the typical choral music composition where voices are predominantly employed. The work consists of ninety-two bars, with a compound time signature of 12/8 (which is interpreted as twelve quaver beats in each bar, and each takes one count). There is also an instrumental introduction and interlude which occurs in the smaller section usually written in moderate tempo having its range and tessitura as (dotted note of 120):

Figure 1: Soprano voice range



Figure 2: Alto voice range



Figure 3: Tenor voice range

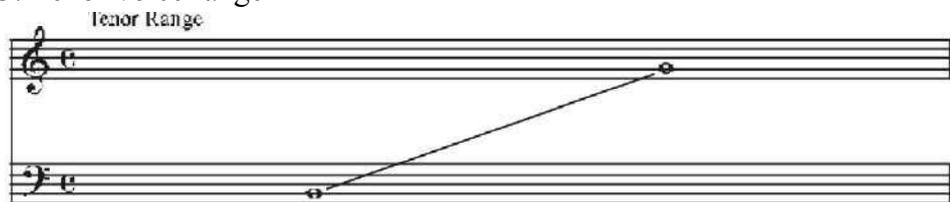


Figure 4: Bass voice range



— —

The work is a non-ritualistic choral work for (SATB) with selected Ibibio traditional musical instruments comprising percussive, rhythmic, and Melo-rhythmic accompaniment. Both the voices and the accompaniment complement each other to produce speech melody and speech rhythm; meaning the compositional work is tonal. This conforms to the primordial musical style on which the study is anchored. The music conveys a message using the Ibibio idioms, phrases, concepts, and also through the call and response technique. It employs Ibibio theoretical constructs necessary to express contrasting style, accent, inflexion, moods, rhythms, colours, pitches, and variations. No modulation throughout the entire choral composition.

Summary of the Composition

Introduction: Ibibio traditional instrument introduction with the Nkwong/Gong initiating the lead, with the voice unison entry.

Text: Ibibio Language.

Form: Through-Compose, and Call and Response.

Melody: Speech Pattern influencing the pitch and rhythm elements of the song. The flow in the melody is influenced by the tonal inflexion of the Ibibio words.

Scale: Constructed on the heptatonic scale.

Harmony: Seconds, Thirds, and sometimes Fourth, with the voice part maintaining the meaning of each word.

Key: F major.

Time: 12.

8

Range: 9th.

Rhythm: Naturally phrased from the spoken language, with emphasis on 'ong' as in 'isong, 'e wong o.'

Mood: Expressed in a bright, lively, and cheerful character.

Instrumentation: A total number of six instruments are in use with the Eka Ibibio/Drum playing the role of the master instrument.

Conclusion

It is strongly agreed that a non-Ibibio speaking composer needs to understand the ethnics' linguistic inflexion before he/she can properly write/compose using Ibibio folk materials. Composing indigenous music such as the Ibibio entails an in-depth understanding of the spoken language (which comprises the idioms, phrases, and the theoretical basis) and is reflected in their rhythm, style, and harmony which is similar to that of the western harmonic styles.

Recommendation

1. The language and culture of the Ibibio should be understudied with apt understanding either directly or indirectly.
2. More researchers should aspire to explore Ibibio culture and tradition to create awareness, thereby making available materials for further studies.
3. The use of traditional musical instruments accompaniment should be encouraged in musical art composition to bring out the African culture in such works.

References

- Akpabot, S. E. (1967). *Foundation of Nigerian traditional music: A modern approach to the study of Nigerian music.*
- _____. (1975). *Ibibio music in Nigeria n culture.* Michigan: Michigan State University Press.

-
- Elbourne, P. (1976). Anglo-American folksong style. *Yearbook of the International Folk Music Council*, 7, 14-23.
- Agordoh A. A. (2002). The role of music in the life of the Africans. *Studies in African Music*. (rev. ed.). Ghana: Comboni Printing School.
- Ben, A. D. (1971). Towards a definition of folklore in context. *Journal of American Folklore*, 84, 60-69.
- Jones G. I. (1963). The trading states of the oil rivers. London: O. U. P
- Harper Collins Dictionary of Music. (1972). New York, Harper & Row.
- Hugh Trace. (1963). The Development of music. *African Music*, 3 (2) 36.
- Nwamara A. O. (2008). Contemporary art music for Christian worship in Igbo liturgy: Original compositions in African idiom with biblical texts. Nnamdi Azikiwe University, Awka.
- _____. (2017). Repackaging Igbo folksongs for global acceptance: towards reviving and Preserving the musical heritage of a Nigerian community. *Journal of the Musical Arts in Africa*, 14, 53-67.
- _____. (2019). Community's influence on Igbo musical artiste and his art. *International Journal of Literature and Arts*, 7(1), 1-8. doi=:10.11648/j.ijla.20190701.11
- Nettl, Bruno (1954). "Text–music relationship Arapaho songs, *Southwestern Journal of Anthropology* 10:p.192-199.
- Nzewi, Meki. (1985). Features of musical practice in Nigeria's socio-cultural complex. In E. Ihekweazu (Ed). *Traditional and Modern Culture: Readings in African Humanities*. (pp.64-82), Enugu: Fourth Dimension Publishing Co.
- Sachs, C. (1940). *The history of musical instruments*. New York: W. W. Norton and Co.

CHAPTER FORTY-SEVEN

MUSIC AND TOURISM IN MODERN-DAY

Vivienne Okey-NGene

Abstract

In every sphere of life, music plays a major role. It rejuvenates our minds and provides us with pleasure in our social life. The benefits of music cannot be overemphasized. From the cradle, every person experiences music in varying ways and degrees that excites the mind throughout one's lifetime. It is true that some 150 years ago, people only listened to the music emanating from their tribe and culture. In the modern-day, what would seem as incredible to our forefathers makes good music. The paper uses analytical research method, approached from the survey, and descriptive angles, to educate readers on music tourism and how best to utilize its potential and tremendous benefits; to highlight the impact of music on tourism in other words how music affects tourism, bearing in mind that there are economic, social and cultural implications to be considered and more so how music contributes to modern-day tourism. This paper will also open up the minds of music educators in Nigeria as to the abundance of musical instruments and musical performances of different cultures yet to be explored and appreciated by Nigerian students by going through a tour of world music. The paper concludes by recommending that Music departments in Nigerian Universities organize periodic tours for their students to other countries of interest to explore and experience first-hand all they have been taught in theory and indeed witness the sights and sounds of these countries for greater inspiration and interest in music.

Keywords: Music, tourism, modern-day, tourism activities, world music.

Introduction

Tourism has indeed expanded the horizon of music to such an extent that wherever you go, different kinds of music accompany you. Music and tourism have thus over the years been somewhat like inseparable twins – where one cannot go without the other. The existence of music festivals all over the world presents an opportunity for travel and tourism and impacts the socio-cultural psyche of persons of different cultures coming together to enjoy themselves. Every tribe, culture, race in the world enjoy music. According to Adjija (2019) music is “accorded such reverence because it embodies the necessary tools that can be engaged to express and input feelings, desires and thoughts of humans that mere words may fail to achieve”. It is what makes places torn apart by conflict, economic depression, and other sociological problems of our day seem a little more bearable; it is truly a unifying force. Modern technology has also made it possible for people all over the world to listen to virtually any kind of music they desire through the internet, on the radio or on CDs. However, what may seem very enjoyable music to say an Asian may sound quite boring to an African. Quite naturally, this is expected as every tribe has its unique way of presenting music that emanates from different cultures.

Music and Tourism plays an important role in appreciating the culture and music of different peoples of the world. Indeed 'music tourism evokes nostalgia and meaning and celebrates both heritage and hedonism (Gibson & Connell, 2005). Music tourism provides the opportunity to enjoy the unique culture of others through their music not just by listening on the radio or TV but by being physically present in the environment and appreciating the live sounds and beat of musical instruments. So, while you can enjoy music sitting in the comfort of your room, music tourism makes it more enjoyable as this time you are experiencing the full impact of the music in a unique environment. The foregoing will present some issues relating to music and tourism with the expectation that the reader's mind is broadened on this topic. The terms music and tourism and music tourism will be used interchangeably.

Music tourism

Put simply, music tourism is travelling to a city or place to watch music performances. It also involves people travelling to attend music festivals which are very popular in recent times. A large number of music festivals is usually held annually. Some of note are the Summerfest, an 11-day festival in Milwaukee, Wisconsin (see Appendix A); New Orleans Jazz and Heritage Festival (music tours), Montreal International Jazz festival, Rio Carnival in Brazil (see Appendix B), Notting Hill Carnival (London, UK) etc. In all, there are an estimated 10million people that travel worldwide to watch music performances.

In Nigeria, Echezona and Okezie (2018) highlight some festivals in which tourists travel to watch:

1. Kwa-Ghir Festival: A festival of the Tiv people in Benue State. It is a display of traditional masquerades, dancing, music and puppet theatre. It is indeed a musically colourful festival with a distinct culture.
2. Eyo Festival: Located in the south-western region of Nigeria, it is the annual festival of the people of Eko in Lagos State which holds yearly.
3. Argungu Fishing Festival: Argungu is located in the north-western region of Nigeria, in Kebbi State. It is a 5-day festival between February and March and is famous for attracting international tourists and for its musical display, dance and singing throughout the event. (see Appendix C)
4. Igue Festival (also known as King's festival): This is an annual event held in Benin-city, Edo State. It is organised by the Oba of Benin and displays cultural music groups who come together to celebrate the year. It is usually colourful, fun-filled and packed with indigenous music. (see Appendix D)
5. Izon Boat Regatta: The Izens and other peoples of the Niger Delta have ceremonies that include extremely colourful boat regattas and water races after which tourists and the general public are treated to nice indigenous music.
6. New Yam festival: An event indigenous to the Igbo tribe and held in August every year, the New Yam festival bears its root in the veneration of the earth's goodness for a fruitful harvest year. Though it has witnessed modernization, it still retains its cultural bearings through colourful and flamboyant dances, wrestling and local games.
7. Durbar festival of Kano: This is especially a very colourful event and is characterized by Emirs riding on horsebacks amid extreme drumming, trumpeting, singing and dancing.

Apart from these festivals highlighted above, there are numerous tourist sites in Nigeria where local and indigenous musical performances are on display. A typical example is a recent visit to La Champagne Tropicana Beach resort located at Ikegun, Ibeju-Lekki, Lagos where African culture, heritage and music is extensively on display. As the in-house cultural troupe performed

various African dances and tunes, tourists enjoyed dinner under palm trees and the breezy comfort of the beach close by. (See Appendix E)

The impact of music on tourism

Music is a very influential element in every society – it has the power to shape us culturally, morally and emotionally. The same way music affects every sphere of our daily lives so also does it impact tourism. What are the impacts of music on tourism one may ask? It is now a widely known fact that the tourism industry is one of the fastest developing sectors in the global economy. The unique success has largely been attributed to a number of factors top of which is the impact of music on tourism because music also contributes to every sector of the economy. As such it has greatly influenced tourism and left behind a trail of benefits in the sector. It is thus important to note that there are a number of ways through which music has affected tourism either directly or indirectly.

As earlier mentioned, music and travel go hand in hand. These sectors are mutually dependent on each other and the growth in one sector leads to a corresponding growth in the other. For instance, when one watches music videos and see different cities or countries being featured in the video, there is a desire to visit the country to witness first-hand the musical experience in that country. Music has been one of the great ways of promoting tourism across the globe. This is mainly due to the fact that music plays an important role in the display of beauty, culture and elegance of a country or city. Oftentimes, music creates curiosity in the minds of people which prompts them to move from one corner of the world to the other to witness and watch a musical performance. Such movement provides a big boost to tourism especially due to the fact that it helps enhance tourism activities in the particular city or country. When travelling, music can easily draw one to great adventure by giving you the feeling of nostalgia for home and making you feel welcome and well settled where ever you are. Tourism mainly revolves around providing elegant scenes and they bring about great satisfaction to tourists. Festivals have been one of the ways through which music has had a positive impact on tourism. As earlier mentioned in the introduction, music festivals alone attract a huge number of tourists around the globe. These staggering numbers have left an incredible mark in modern-day tourism around the world due to tourism activities during the festivals. Other than the tourism industry, there are other sectors that have benefitted from these festivals. These are sectors such as the hotel industry due to massive bookings of hotels and other accommodation facilities, food industry such as restaurants and grocery shops, cloth industry which at such times record high flow of clientele and customers and in effect promotes the economic growth of the particular city or country.

Tour of world music

This sub-topic by no means envisages world music in a literal sense but is a modest attempt to highlight the different music of some cultures around the world. The excursions will take you through Korea, Latin America, Austria, India and Zimbabwe. These are different kinds of music but all geared towards a particular message – it can relate to the listeners of different nationalities. Rommen (2017), puts it aptly:

...acknowledging the ways that the music of the world differ from each other can (and often does) lead to new insights and to rich and meaningful musical encounters that illustrate sameness, solidarity, and shared horizons. The difference can, in other words, enable us to see (and hear) ourselves in the other and the other in ourselves. This is especially the case if we approach these musical encounters open to the possibility that our own perspective is subject to reinterpretation and to change in the face of new experiences (p. 4)

Korea's 'Arirang'

Arirang is a song created in the early 20th century but one that was inspired by a folk song that had the word 'Arirang' in the title. The modern 'Arirang' is however modelled after 'Jeongseon Arirang', a folk song from the Central-eastern Korean province of Gangwon-do. It is also widely linked to Korea's national anthem. Both South and North Korea have various adaptations of 'Arirang'. It is a good example of flexibility which makes it the most important feature in Korean traditional music. It can be modified to suit particular singers and they, in turn, will choose verses, tempo etc. to suit the mood and audience. 'Jeongseon Arirang' is normally sung in a slow, flexible tempo and it is sober in content. Despite more recent genres of music in contemporary Korean music such as Korean pop (also known as K-pop) 'Arirang' remains hugely popular. (See Appendix J: Music Score for Arirang).

Music in Latin America

When you think of Latin American music, I reckon what comes to mind is the popular 'Salsa'. Quite true, Salsa music is one of the top genres of music in Latin America. However, Latin America has quite a number of top genres of music that are also popular. Cumbia music for instance is one that is guaranteed to be heard in travels to Columbia, Argentina, Chile and some other Latin American countries. This music originates from Columbia and it is widely known for its folk style and in the modern day is recognized for its mixture of indigenous rhythm and instruments such as the 'gaita' (similar to a flute) and other western instruments. There is also Raggaeton music mostly a younger generation genre of music and has a blend of Latin and reggae rhythms.

How about Bachata music? This genre of music originates from the Dominican Republic and made headlines in the 20th century. There are five instruments used in a Bachata performance and these include a 'requinto' (like a lead guitar), 'Segunda' (a rhythm guitar), bass guitar, bongos, and 'guira'. Over the years, Bachata had transformed to be one of the most popular Latin American music genres heard worldwide. Have you heard of Rumba music? This is another popular Latin American style of music and is usually accompanied by two or three conga drums and sticks. It is also a widely popular ballroom style of dance you can hear throughout one's travels in South America and around the world. Most definitely, the very popular Tango music originating from Argentina and Uruguay is another genre of music performed in Latin America. A traditional tango sextet consists of a piano, double bass, two violins and two bandoneons and is recognised by its two-four and two-two beat.

Marimba is worthy of note. It is an instrument of African origin but widely used in Ecuador, Columbia and Costa Rica as a symbol of heritage. It is used in a community dance prevalent in Ecuador and Columbia called Currulao. The Currulao features dance that includes the marimba, single-headed conical drums in two different sizes, two double-headed drums and bamboo shakers.

Vienna Tunes

The capital of Austria, Vienna, is also known as 'the city of music'. This is obviously due to the fact that many musical greats such as Beethoven and Mozart regarded Vienna as home. It has indeed come to gain the reputation as the capital of classical music with numerous opera houses and concert halls organising glorious performances all year round. Major music venues include the State Opera House, the People's Opera House, the Burgtheater (all three owned by the federal government) and the Theater an der Wien. Yearly, the Waves Vienna – A music festival and conference draws an international audience from around the world and showcases European pop music.

Hindustani and Karnatak Music

In ancient India, the country had a uniform form of music that dated back to the time of Vedas, the holy scriptures of Hinduism traditionally recited by Brahmins and passed down by them orally. However, with time, two classical music systems have evolved - Hindustani music (from North India) and Karnatak music (from the South). These two forms of music continue to develop till the modern-day. Hindustani classical music is mostly known for its instrumentalists, while Karnatak classical music is renowned for its virtuosic singing practices. Instruments most commonly used in Hindustani classical music are sitar, sarod, tanpura (see Appendix G) and tabla while instruments used in Karnatak classical music include the violin, kanjira, and vina. The use of bamboo flutes such as murali is common to both traditions as well as many other genres of Indian music (Roda, 2009). Indian music has though gained international acclaim. According to Sykes (2017):

Hinduism is a vastly diverse religion whose followers constitute about 80 per cent of the populations of India and Nepal, with significant numbers of followers in Sri Lanka and Bhutan. South Asian Hindu cultures are globally audible, as well, though here it is worth considering their physical presence and music in the world's global cities, London, Johannesburg, and Kuala Lumpur (Malaysia) are all cities with significant Hindu populations, and Hindu temples in these cities routinely hold festivals and processions. The annual Thaipusam festival held at a cave complex (Batu Caves) just outside Kuala Lumpur now draws 1.5 million spectators and participants a year. At this and other Hindu temple festivals, an icon of the resident deity ... may be taken out and wheeled around the neighbourhood on a chariot accompanied by musicians, bringing Hindu religious sounds to ethnically mixed public spaces and diverse audiences (p.21).

Today, Indian classical musicians travel all over the world to perform. They also log into social media to teach students who may live in India, the United States, Nigeria or any other place in the world.

Zimbabwean sounds

Zimbabwe is widely known for its beautiful landscape diverse wildlife found in parks, reserves and safari which undoubtedly draws tourists all over the world and inevitably to Zimbabwe's sounds. Zimbabwean music is heavily reliant on the use of instruments such as the mbira, Ngoma drums and hosho. The mbira for instance has been classified by musicologists as a lamellaphone (Linguaphone) which is created from things found in nature such as wooden board (often fitted with a resonator) and tines. It is usually played in a calabash resonator which amplifies the sounds and augments using shells or bottle caps placed around the edges (see Appendix H). Often accompanied by the hosho (a percussion instrument), the mbira is played at religious ceremonies, weddings and other social gatherings.

There is also marimba earlier mentioned as an instrument of African origin used widely in Columbia. It is a percussion instrument consisting of a set of wooden bars struck with yarn or rubber mallets. Resonators or pipes are suspended underneath the bars to amplify the sound (see Appendix I). The marimba was introduced in Zimbabwean music sometime in the early 1960s. It was adopted by the Kwanongoma College of African Music in Bulawayo and the marimba of Zimbabwe we know of now goes by the name Kwanongoma marimba and is considered part of Zimbabwean culture. For more on Zimbabwean music, one may watch "My beautiful Zimbabwe" as well as "Zimbabwe top 40 songs" on Youtube.

Conclusion

This study, it is hoped, has broadened the reader's knowledge of music tourism. I have attempted to highlight the various forms of music tourism that are particularly popular in our modern-day. It also emphasizes the relationship between music and tourism in our day and its impact on our society. As one can see from the foregoing, music has made a tremendous impact in the world of tourism and vice versa. The impact of music on tourism is especially prominent in musical festivals around the world that rake millions in the tourism industry. As music tourism continues to gain recognition in Nigeria and abroad, it is hoped that governments all over the world, make continuous efforts to keep it alive and improve on what they have on the ground to boost tourism through musical performances and the display of cultural heritage.

Finally, going through the tour of world music, I highlighted the music of some countries around the world to emphasize the fact that through travels and tourism, different countries have over the years been able to borrow music from one another to suit their local circumstances and making adaptations where necessary. It has indeed made it possible for different cultures to appreciate each other's music and borrow some inspiration and even musical instruments. We have seen above for instance where the Marimba of African origin is popularly played in ceremonies in Columbia and other parts of Latin America. Also considering the popular use of the piano and violin (which have their origins in Italy) by music educators in Nigeria and indeed over the world bears credence to the fact that music has travelled far and wide. In Nigeria for instance, classical music is widely taught in schools and have somewhat brought western music and culture into the minds of students. I may dare to suggest that Music departments in Nigerian Universities organize a periodical tour for her students to other countries of interest to explore and experience first-hand all they have been taught in theory and indeed witness the sights and sounds of these countries for greater inspiration and interest in music.

References

- Adjija, O.J. (2019). Importance of music and the effects of modernity in Nigeria. *Journal of the Association of Nigerian Musicologists*, 13, 321-334.
- Echezona, A.U.& Okezie, K. (2018). The Role of music to tourism development in Nigeria. *Journal of Tourism and Heritage Studies*, 26, 112-113
- Rommen, T (2017). Introduction: Studying music of the world cultures. In B. Nettl and T. Rommen (Eds.). *Excursion in World Music* (7th ed.). (pp. 18-61). New York: Routledge.
- Onyiuke, Y.S. (2009). *Childhood music education in Nigeria: A case study*. Saarbrücken, Germany. VDM Verlag. Cover Image: <https://www.purestock.com>
- Sykes, J. (2017). Music of South Asia. In B. Nettl & T. Rommen (Eds.). *Excursion in world music* (7th ed.) (pp. 18-61). New York: Routledge.

Internet sources:

- Gibson, C.& Connell, J. (2005). *Music and tourism – On the road again*. Available from <https://www.researchgate.net> . Accessed on 4th September 2021.
- Roda, A. (2009). *Musical instrument of the Indian sub-continent*. Available from <https://www.metmuseum.org> . Accessed on 19th September 2021.

- <https://www.hisour.com>
- <https://www.tourisembassy.com>
- <https://www.trafalgar.com>
- <https://concert-vienna.com>
- <https://en.m.wikipedia.org>

APPENDICES



*Appendix A:
Summerfest, Wisconsin*

Source: Travel Wisconsin



*Appendix B:
Rio Carnival, Brazil*

Source: Getty Images



*Appendix C:
Argungu Festival, Kebbi State,
Nigeria*

Source: The Guardian



*Appendix D:
Igue Festival, Edo State,
Nigeria*

Source: How NG

— —



Appendix E : La Campagne Tropicana, Ibeju-Lekki, Nigeria *Amateur photo



Appendix F: Vienna state opera house

Source: Britannica



Appendix G: A lady playing the tanpura
Source: The Met

Credit: Flecher Fund (1996)



Appendix H: Mbira

Source: Wikipedia



Appendix I: Zimbabwean Primary School Playing Marimbas

Source: Wikipedia

Arirang

Folk song from South Korea
Arranged by Y S Onyiuke

A - ri - rang, A - ri - rang,
A - ra - ri - yo,
A - ri - rang, ko - ge - ro,
nu - mou, gan - da,
Na - rul bu - ri - go ga si nu ni - im un,
Sim - ri - do, mok - qa - so, bal bung nan - da.

*Arirang, Arirang, Arariyo _____,
Arirang, pass through the Arirang hill _____,
I'll follow you follow you go there _____,
Here you wait for me Arariyo _____.*

Appendix J: Arirang Korean Folk Song.

Source: Onyiuke (2009:115)

CHAPTER FORTY-EIGHT

PROGRESSIVE TRADITIONALISM: *ORIN IBÌEJI* TRADITION OF THE SOUTH-WEST NIGERIAN THE CONTEMPORARY TIMES

Omolabake Adejoke Dada & Timothy Kayode Ajiboye

Abstract

Orin ibèjì performance, an age long musical tradition among the Yorùbá people of South Western Nigeria has undergone an evolutionary trajectory; over time, a change in the practice of the tradition has been observed. This paper investigates and presents the progression of its evolution from its traditional form to the present. The theory of Progressive Traditionalism propounded and first used by Emielu (2018) is employed as the theoretical backbone of this paper. Oral interview, archival and observational methods are employed as the methodological approach in gathering pieces of information for the study. The study observes that several elements have changed in the *orin ibèjì* practice. These changes include the context of performance, the class of performers, and the contemporized usage of the music. This paper attributes these changes to acculturation due to immigration, globalisation, modernisation and advancement in technology, which it opined has helped in the propagation of this musical tradition. The paper further observes that these aforementioned factors should be harnessed to advance, rather than impede, the progressive course of indigenous values such as *orin ibèjì*. For example, technological means could be employed in the preservation and archival of *orin ibèjì* to project this tradition for global relevance.

Keywords: contemporary, folklore, *orin ibèjì*, progressive traditionalism

Preamble

I first encountered Prof. Young-Sook Onyiuk at the University of Lagos, Akoka, Lagos State in the year 2014 as one of her post-graduate students during my Master of Arts in Music Education programme. I can still clearly recollect my experiences in her classes on 'Educational Planning' and 'Philosophy of Music Education. I consider the fundamental principles of Music Education that she taught us as of great value, and they form the core and foundations of my music education career and practice until now. One of the valuable lessons I took from her numerous counsels is to believe in myself and strive for the best in scholarship. I am a witness to the fact that she demonstrated her generosity to us in so many ways. I am grateful for the opportunity to have passed through her tutelage. As she is being celebrated and honoured, I wish her long life and more fruitful scholarly engagements. Best wishes to her in all her future endeavours.

(Omolabake A. Dada)

I met Prof. Young-Sook Onyiuke at the symposium organised in honour of the late Prof. Akin Euba sometime in early 2019 at the University of Lagos and became attracted to her due to her engagement in scholarly discussions. As she is being celebrated, I wish her a long life in good health and peace of mind.

(Timothy K. Ajiboye)

Introduction

Music, as a prehistoric human practice, has evolved over the years as a universal phenomenon. It is a performance art that is common to virtually all known human cultures, hence its reputation as a universal phenomenon. This axiom alludes to the fact that music is not static but a dynamic art. Over the years, the art of music has revolutionised, undergoing phasal and seasonal transformations. The concept of 'change' itself is generally regarded as a constant and inevitable phenomenon of life; this can also be said to be true about the musical arts. This may not be unconnected with the fact that human beings, over time and seasons, tend to evolve in their musical tastes and preferences. Music, as a creative art, is therefore subject to whims and caprices of evolving human tastes and preferences.

Orin *ìbejì* is an age-long musical tradition of the Yorùbá people of south-west Nigeria. This tradition is based on personality-themed songs that are performed for twins (*ìbejì*) in Yoruba land. *orin ìbejì*, as a form of traditional music, has also undergone a series of changes over time. This change can be attributed to several factors and circumstances surrounding the *orin ìbejì* musical practice. There is every likelihood that particular musical genres/styles undergo some metamorphosis after a period of 'reign' and acceptance.

African traditional music, like other creative works, tends to mutate over time. This happens to meet up with the patroniser's ever-changing desire for something new and different. This is why signification in African music per time is closely tied to the context of its performance. This is also why the meaning of African traditional music such as *orin ìbejì* can be best understood by tracing its evolutionary trajectory. These assertions corroborate Agawu's opinion that "African music is best understood not as a finite repertoire but as a potentiality. In terms of what now exists and what has existed in the past" (Agawu, 2003, p. xiv). In this context, understanding *orin ìbejì* will be easy if careful attention is paid to how it has evolved over the years of its existence.

This paper seeks to trace the evolution of *orin ìbejì* bringing out the nuances in its transitions that have been observed overtime. The study, therefore, seeks to answer the following questions:

- i. What was the nature of this music at its inception and what has it become in contemporary times?
- ii. Under what circumstances, and for what purposes was this music performed at its inception and what has it been used for in the present times?
- iii. What was the profile of the performers in historic times and what class of people perform the music now?
- iv. What musical instruments constituted the initial performance ensembles in the traditional setting and which instruments are used in the contemporary times.

Theoretical framework

This study is hinged on the theory of Progressive Traditionalism that was propounded and first used by Emielu in 2018. Progressive Traditionalism, according to Emielu, "is a process of how age-old indigenous music traditions are being revitalized and sustained through a continuous process of self-renewal" (2018, p.207). He explained that the basis of the theory is that "cultural interactions with the outside forces are deployed to enrich, not to destroy, inside resources in a progressive manner." Emielu went further to expatiate on the meaning of 'outside forces' by including internal borrowing and cultural exchanges from within and not limiting it to exogenous cultural forces. In Emielu's view, innovations and new developments contribute to the sustenance and the contemporary relevance of old music traditions. This theory is apt for this discussion because *orin ìbejì* has undergone a metamorphosis; a series of transformations have occurred, from what it was in its inception, to what went through at different stages of its developmental

stages, into what it has become in the present times. The various components of the *orinìbejì* songs have been transformed to accommodate changing tastes, preferences and external influences. The context of the performance of *orinìbejì* has been extended considerably, accommodating different contexts of performance that were not considered possible or not explored in their early beginnings. Also, the various musical instruments incorporated in the performance of *orinìbejì* have extended to accommodate new and modern musical instruments with a high sense of adaptability and fluidity.

Orin ìbejì and the attendant Changes

Different scholarly works have engaged the meaning of *orinìbejì* as “different songs that are variously rendered or performed for twins and which has ìbejì as the central theme or its basis” (Dada, 2020, p. 375; Dada, Akere & Omoniyi, 2021, p. 210). This definition is apt and it is what will be adopted for the study. *Orin ìbejì* is a musical tradition of South Western Nigeria and is categorised as a type of traditional music that has its root in the culture of the Yorùbá people. *Orin ìbejì* covers a wide range of areas in the Yorùbá belief systems that are associated with the raising and bringing up of twins children in the South West Nigeria traditional setting. This musical tradition has revolutionised over the years, transforming from what it used to be to what it is now.

The different changes have occurred in *orinìbejì* over time, from its primeval roots to contemporary practice. The changes observed in the *orinìbejì* musical tradition are highlighted as follows:

- i. changes in the content of the music that is performed;
- ii. changes in the initiators of *orinìbejì* performances;
- iii. changes in the context of *orinìbejì* performances;
- iv. changes in the use of the song;
- v. changes in the accompanying musical instruments.

Despite the highlighted area of change above, there still exists the performance practice of *orinìbejì* in its raw primordial form, as initially performed in the indigenous communities. However, this mode of musical practice has largely given way to the more modern forms. The reasons for these changes will be explained after the discussion on the areas of change highlighted above.

Changes in the content of the music

The lyrical content of *orinìbejì* is based on the norms and customs that govern the belief systems in the Yorùbá traditional settings from historic times. That is why some of the *orinìbejì* songs are not just mere songs but purveyors of deep philosophical thoughts in and around the cultural bases *ìbejì*. An Example of this is an *orinìbejì* titled ‘*woòins’o’lroiròid’omi*’ that discusses the mythical powers that the twins are believed to have and which, according to myth, were given to them by Olodumare, the Supreme Being. The musical and textual illustration of this *orinìbejì* song is given hereafter.

Musical Example 1 (Woòins’o’lroiròid’omi)

Song text in Yorùbá:	Translation:
<i>Woòins’o’lroiròid’omi</i>	They’ve turned oil to water
<i>Woòins’o’lroiròid’omi</i>	They’ve turned oil to water
<i>TàyeìloluìÈlìjìrèì,</i>	The beloved twins,
<i>Oòmoòis’o’lroiròid’omi</i>	have turned oil to water

— —

Transcription

Wón S'òróró D'omi



Wón s'ò - ró - ró d'ò - mi, wón s'ò - ró - ró d'ò - mi.
 Tá - yé - lo - lú è - jì - rẹ, ọ - mọ s'ò - ró - ró d'ò - mi.

Textual analysis

This orinibeji expresses the spirituality behind the disobedience to instructions regarding the care of the twins by a particular iyaibeji (mother of twins). Her children, the twins (ibeji), informed her through the divination (Ifa) to indulge in the practice of carrying them (the twins) for musical performances in public places; and that she should stop frying beans cake as her trade. The woman refused because of the embarrassment and shame of the public performances. As she was about to commence her beans cake business one day, the groundnut oil was turned to water by an unknown force. She was made to believe that this was due to her disobedience to the instruction of the gods about her twin children. The experience compelled her to change her mind and do as the divination initially instructed.

In modern times, there is an observable shift in the historical and philosophical patterns of lyrical contents in orinibeji. The song lyrics have been adapted and expanded to accommodate a wider range of modern themes. This is in tune with the preferences of modern-day performers and listeners (majorly the youths) who find it easier to relate to urban-themed lyrics rather than the highly figurative, philosophical and spiritual texts of the traditional practices. An example of an orinibeji with lyrical themes that are a departure from the older practice is titled 'Ijoil'òlwo'.¹

Musical Example 2 (Ijoil'òlwo')

Songtext in Yorùbá: Translation:

Tàyeiloluijoil'òlwo' Tayelolu dancing is your
 trade Èjìrẹi joil'òlwo' Ejire dancing is your trade

Transcription

Ijó L'ò-wò ẹ



Tá - yé - lo - lú i - jó l'ò - wò, i - jó, È - jì - rẹ i -
 jó l'ò - wò, i - jó; Tá - yé - lo - lú i - jó l'ò - wò, i - jó l'ò - wò ẹ.

This orinibeji is based on the belief that the art of public dancing is the stock-in-trade of the twins. The song affirms this belief but in a subtle way. The lyrics of the song do not portray any form of seriousness, rather, it seems to lack philosophical and spiritual depths that are typical of the early orinibeji songs. The song seems to make a mockery of the traditional belief behind the idea of the song.

Changes in the initiator of orinibeji and the context of performance

Orinibeji, as a traditional musical performance, was usually initiated or performed mostly by a

set of people. These include iyaiibeji (twin'smum), grandmothers of the twins, neighbours and relatives of the twins or whoever may be representing the iyaiibeji at performances as a traditional rite. This musical performance is a rite that is usually carried out in the market and public places by these sets of people. It is believed to be based on the divine instruction given by a recognised spiritual authority or a compelling force (such as the ifa oracle) that has been accepted by society and revered as capable of giving such instructions. The types and motives for the performances of orinibeji are discussed below:

- i. The one that is performed commonly at home like a lullaby, to soothe and pacify the twins when they're agitated;
- ii. The one that is being performed during the sacrifices to Orisaibeji, the god of the twins, is sacred and is for the worship of this deity;
- iii. And the one that is been performed in public and market places is a traditional rite usually carried out for the healthy living and to preserve the lives of the twins that are been asked to be taken about for such. It is important to note that during Iya Iibeji's performance of this rite (public musical performance of orinibeji), monetary rewards that are usually received from the people are usually used for the upkeep of the children.

In the context of contemporary practice, the pool of performers of this musical tradition has increased greatly. Different people, aside for the mothers of twins and the class of people mentioned earlier are now known to perform orinibeji. This set of people may be public musicians, elders and orators in the community that do not necessarily have anything to do with the twins. Also, professional and amateur choirs may engage some compositions of orinibeji without necessarily having any connection with the twins. The motive for the performance by these sets of people is not usually based on any spiritual or divine instruction as is the case in the traditional and primordial settings. This class of performers often perform orinibeji as panegyrics for the sole aim of financial rewards, or purely recreational means. Also, such performances can be staged at public functions and concert halls.

Changes in the attendant musical instruments

In traditional African culture, drums are an essential part of the day to day activities. Africans use an array of different types of drums as are necessary and applicable to different situations. Jones (1959) established that drums are the most important section of African Music (what he referred to as 'Orchestra'). Just like music, drums are regarded as part of the culture and are referred to as material culture to be specific. These drums are oftentimes associated with sacred roles. In South-Western Nigeria, nearly all traditional drums are associated with one deity or the other. This is corroborated by Olusegun (2015) who affirms that some festivals also establish the usage of a particular indigenous drum in Yorubaland. For example, ilpele drums are used in the festivals, worship and rituals that are associated with Ifa (the god of divination); Balta drums are employed in the worship and praise of Soango (the god of thunder and lightning); Beo Imbeo is the drum that is most recognised in the festivals and rituals that are associated with Odisun (the river goddess); Iyailuludu is used in to sing praises of Ogun (the god of iron) (Adegbite, 1988; Vidal, 2012; Dada, 2015; Olusegun, 2015). Adeleke (2008) reported that seio ilii and alkuiba are the musical instruments that are used in the performance of *orinibeji*. Vidal (2012) observed that kananguis engaged in the praises of special children such as Daldand ibeji, in Yorubaland.

Duludu in ensemble which comprises *iyailuludu* (mother drum), *Keorikeor* (father), *Iisuwajuor* (male), *altelleor* (female) and *Guiduguidu* (twin drum) are usually engaged in the festivals, rituals and praises of ibeji. In any case, this pattern of drum use is not

sacrosanct; any member of the *duḽḽduḽ* family, except *guidiguiduḽ*, can be employed in the absence of other members of the family. It is very rare to see the complete ensemble in performance. *Guiduguiduḽ* is rarely seen in performances for praises of the twins. In the traditional settings among the Yoruba, it is a common practice to see *iyaibeji* in performance, going about with her *ibeji* (binding one to her back with a piece of cloth and carrying the other one with her hands), in the company of a talking drummer carrying *gaḽḽḽ* drum. *Duḽḽduḽ* ensemble can be used to perform *orinibeji* repertoire without engaging human voices.

In contemporary times, the accompanying musical instruments have changed considerably. Different types of drums, aside from the dedicated drums mentioned earlier (members of the *duḽḽduḽ* ensemble or the ensemble itself) for the performance of *orinibeji*, are now being employed for the musical performance of *orinibeji*. It is now common to see people performing *orinibeji* with different types of musical instruments. Some traditional musical drums that are not *duḽḽduḽ* drums or *duḽḽduḽ* family are now being employed for this musical performance.

At the concert halls, where art music is being performed, different exotic (non-indigenous) musical instruments are now introduced to this musical performance. An upright piano was engaged in the performance of *orinibeji* titled “*Epo n be Ewa n be o*” (attached as an appendix) an art music composition by Chinedu Osinigwe for choir and piano accompaniment. It was performed by New Wine Ensemble at the World Choir Games held in South Africa in the year 2018. The context of the performance and the accompanying instruments for this *orinibeji* musical performance represents a total shift from the foundational practice.

The above may not be unconnected with modernisation and current trends in musical practices and this does not exclude the performance of *orinibeji*. The average tempo (pace) of performance has also been observed to have changed as well. Most modern *orinibeji* songs are presented in rather fast, more rhythmic and danceable tunes.

Identified reasons for the attending changes

Presently, there has been a greater level of consciousness or awareness of artistic creativity by many modern performers of *orinibeji*. This is due to the technologically driven creative processes and the dynamics such devices are introducing to the creative processes. All the changes previously identified (changes in the content of the music that is being performed; changes in the initiator of *orinibeji*; changes in the context of performance; changes in the use of the song; and the changes in the attending musical instruments) for *orinibeji* traditional musical performance are driven by technology, advancement in knowledge, exposure to other cultures of the world and the advent of foreign religions such as Christianity and Islam.

All of the identified changes have inadvertently affected *orinibeji* tradition both negatively and positively. The negative side of it is that it has considerably reduced the instances of the original mode of musical performance rites and traditions. This has led to what can be construed as a change in the identity of the musical performance, thereby diluting its originality as profound spiritual and philosophical art rather than mere musical performances. This development can also be traced to the advent of exotic religious practices (especially the Abrahamic ones) which largely relegated the African religions, traditions and culture to the status of primitive and barbarous statuses.

Nevertheless, the modernisation of this musical practice also comes with some advantages which, in the opinion of this study, far outweigh its disadvantages. These advantages are what the

paper refers to as 'progressive' for the orinibeji musical tradition and they are discussed hereafter one after the other.

These changes have given the musical tradition more visibility and global recognition due to the present-day online file-sharing systems. Also, the different format or types of arrangements has helped to propagate the musical tradition beyond the shore of the areas where it has been practised. Of note is the one composed by Chinedu Osinigwe that was performed in South Africa as mentioned earlier. The fact that the modern versions of orinibejilare presented in more comprehensible formats allows more people to relate to it. This is another advantage of the contemporary orinibeji types over the older ones. Due to these changes, different types of orinibeji have been composed while some are being arranged for both the traditional and the contemporary ones, thereby leading to more patronage by all and sundry – this is good for the preservation of the tradition. Lastly, the documentation of orinibeji musical performance by art musicians is a way of preserving the tradition for posterity to prevent it from going into extinction.

Conclusion

This paper has explained the primordial state of orinibeji at inception, what it has evolved to be in modern times and what it has developed into in the hands of its different performers. The different changes are highlighted and discussed. The paper has also been able to identify some of the reasons for the changes, bringing out their advantages and disadvantages for orinibeji musical tradition. The paper believes the advantages outweigh the attending disadvantages of the different changes experienced by the musical tradition. The paper concludes that the changes are progressive for the global recognition and high visibility that the orinibeji tradition deserves.

References

- Adegbite, A. (1988). The drum and its role in Yorùbàireligion. *Journal of Religion in Africa* 18(1), 15 -26.
- Adeleke, A. A. (2008). An Ethnomusicological appraisal of form and Structure of IyereIfá (Doctoral dissertation). University of Ibadan, Ibadan, Nigeria.
- Agawu, K. (2003). *Representing African Music: Postcolonial notes, queries, positions*. New York NY: Routledge.
- Dada, O. A. (2015). An Evaluation of Dundun Technology Curriculum in the Music Programme of the Polytechnic Ibadan (Master's thesis). University of Lagos, Akoka, Nigeria.
- _____ (2020). Towards the documentation of Yorùbaitraditional musical forms for national development: Orin ibeji of Igbo-Ora people of Oyo State Western Nigeria. *Journal of The Association of Nigerian Musicologists*, (14), 373- 387.
- Dada, O. A. Akere, A. O. and Omoniyi, B. O. (2021). Structural elements in orinibeji of Igbo-Ora. In F. Adiodun and A. Nwamara (Eds.), *Music in and out of culture, musical arts education perspectives* (pp. 209-226). Lagos: Malthouse press limited.
- Emielu, A. (2018). Tradition, innovation and modernity in the music of the Edoof Nigeria: Toward a theory of progressive traditionalism. *Ethnomusicology*, 62(2), 206-229.
- Jones, A. M. (1959). *Studies in African music (1)*. London: Oxford University Press.
- Olusegun, O. (2015). Yorùbàiindigenous drums: An aesthetic symbol in ecological ritual of the Yorùbài people. *European Scientific Journal*, 11(5), 1-17. Retrieved from <https://core.ac.uk>.
- Vidal, A. O. (2012). "Oriki Traditional Yorùbá Music." In F. Adedeji (Ed.), *Essays on Musicology, History, Theory and Practice*. (pp. 151-159). Ile-Ife: Obafemi Awolowo University Press.

SECTION F
MUSIC, CREATIVE ARTS AND ENTREPRENEURSHIP

— —

CHAPTER FORTY-NINE

APPRAISING POPULAR MUSIC BUSINESS IN NIGERIA AND JOB CREATION: A STUDY OF SELECTED YOUTHS IN AGO- IWOYE, OGUN STATE

Sunday Olufemi Akande

Abstract

The efficacy of Nigerian Popular music in Nigerian society spans beyond mere entertainment, education, communication and relaxation. Popular music is a reflection of different ethnic groups in Nigeria but with the influence of western culture. Its broad scope makes it inevitable and highly intrinsic as to its benefits to society and more specifically, Nigerian Nation. Nigerian Popular music business refers to any money-making venture associated with Nigerian popular music. The study evaluates how Popular Music Business in Nigeria has created job opportunities and a means of livelihood among selected Youth in Ago Iwoye, Ogun State. It elucidates aptly the development of Nigerian popular music. The study employs a quantitative method. Both primary and secondary data were used for this study. The Primary data used was a well-structured questionnaire administered to selected 80 youths between the age of 18- and 29 in Ago- Iwoye. The Data collected from respondents were analysed using frequency distribution and percentage. The study concludes that popular business has helped to drastically reduce the rate of unemployment in Nigeria as many Nigerians who are musically inclined do not bother looking for jobs. Music automatically serves as a means of livelihood for them. Music jobs range from the playing of musical instruments, Composer/Song Writers, Record Label Entrepreneur, Recording Engineers, Music producers, vocalists, music managers, DJs, Dancers, Singers, Backup singers and a lot more. The study recommends that government and private sectors should invest more in music, in training youth to acquire creative skills such as music to spur self-employment and job creation. Music should be made a compulsory course in all citadels of learning from primary schools to higher institutions in Nigeria.

Keywords: Appraising, Popular music business, Nigeria, Job creation

Introduction

Music exists everywhere in daily activities. People listen to music when driving, studying, or relaxing as well as in commercial arrangements. Music can move people in many mysterious ways. (Enoh, 2006) opined that almost every sector in this country uses music for one purpose or the other because music is accessible to all. Nnamani (2004) opines that music is an integral part of the traditional culture of the people of Nigeria. It plays a very significant role in every aspect of traditional and modern societal lives from birth to death. Music is a general phenomenon that cuts across racial, cultural, social, educational, and economic barriers, which enhances cultural appreciation and awareness. Its symbol systems are important as letters and numbers. Music integrates mind, body, and spirit as well as provides opportunities for self-expression, bringing

the inner world into the outer world of concrete reality, which in turn offers the avenue to "flow states" and peak experiences. Some Nigerian youth have seen popular music as a career worth depending on as a means of livelihood. Omoruyi (2008) opines that a multi-dimensional process of development includes changes in structure, growth, the reduction of inequality and the eradication of absolute poverty.

A Nigerian youth who had acquired some skills in music which varies from the playing of musical instruments both (African and western) instruments as the playing of Keyboard, Saxophones, Trumpet, Gangan, Bata, Guitars and others feature in some popular music performances. Some who are well trained in Voice and dance also play important roles in various popular music bands and studios. Also, some major the brass instruments such as the Trumpet as it is usually used in bands, brigades and Orchestra. Other brass instruments played by Nigerians include the Trombone, Tuba, Euphonium, Cornet, Bugle and French horn. Some Nigerians acquire skills in playing percussion instruments such as the tenor drum, bass drum, Drum set, Kettle drum and others. The African musical instruments are also represented in the varieties of instruments played by Nigerian Youths. Apart from the use of those instruments in various bands, they are also played during festivals, ceremonies and religious gatherings. According to PwC's Global Entertainment and Media Outlook 2017-2021 forecasts, the revenues from the music sector will hit US\$73m by 2021 (Iweka, 2018).

Nigerian Popular Music

The music of Nigeria includes many kinds of folk and popular music, some of which are known worldwide. Styles of folk music are related to the ethnic groups in the country, each with its techniques, instruments, and songs. The earliest styles of Nigerian popular music were palm-wine music and highlife, which spread in the 1920s among Nigeria and nearby countries of Liberia, Sierra Leone and Ghana. In Nigeria, palm wine became the primary basis for juju, a genre that dominated popular music for many years. During this time, a few other styles such as Apala, derived from traditional Yoruba music, also found a more limited audience. By the 1960s, Cuban, American and other styles of imported music were enjoying a large following, and musicians started to incorporate these influences into juju. The result was a profusion of new styles in the last few decades of the 20th century, including waka music, Hip-pop and Afrobeat.

Highlife which depicts the musical acculturation of African American style of music which has taken place in Nigeria is called one the popular music because it became widely accepted by neighbouring counties. Highlife originated in Ghana, is a Nigerian musical phenomenon by it and through it, other musical genres came to play. As Nigerian music is said to be always functional it is no surprise how highlife music began to flourish especially in the Yoruba land and Lagos state in particular highlife brought in a social musical context of a nightclub. Lagos became a centre of attraction at the time as neighbouring countries came in to visit and enjoy Nigerian Highlife. The key composers and beneficiaries of the advent of Highlife music were Adeolu Akinsoju and Victor Olaiya, they were pioneers of the Nigerian Highlife style and they organized concerts and performances where gate fees were charged and the prices were normally very high and it was for the high class, these became a means of livelihood for them. According to (Forchu,2009) Apart from entertainment and relaxation, Nigerian popular music contributes significantly to other areas of human endeavour. The impact of popular music on the national economy cannot be overestimated. Nigerian popular music has been able to raise the standard of living by creating more job opportunities in the Nation.

The palm wine style of music was also fast rising with the fusion of brass instruments, and percussion and it was called the Lagos-born palm wine style. Tunde King being one of the notable

composers of this music rebranded its name and called it JUJU according to the sound of one of the instruments used in creating the style of the music, it was however argued that the name was coined by the French colonial masters who expressed dislike for the style of music by calling it a 'jou jou' meaning nonsense. British record labels soon began to record the palm wine style of music anyway but artists like Tunde King, Speedy Araba and so on established the core of the juju style and it became more popular through the 20th century. Nigerian music became a source of pride to Nigeria and it was sung in 1967 on the battlefield of the Nigerian civil war to lift the morale of the federal troops. After the second world war, juju and Highlife continued to grow more strongly and several musicians began to come up. Juju music also incorporated more African American instruments like Gangan, electric guitar and accordion which was recognised by I.K Dairo and his band. I.K Dairo took juju music to an international level spreading its fame as far away as Japan and he became the first Nigerian to be honoured by receiving membership into the British empire in the United Kingdom. More musicians emerged from the band of some of these notable musicians. Music was passed on as several people took their interest to study abroad and brought the knowledge home to establish a band, a record label and start different styles of music that began to unfold.

The music of Nigeria was also greatly influenced by the likes of canon J.J Ransome Kuti and Nigerian Arts musicians such as TKE Phillips who began to write Yoruba hymns for churches and they also began to expand and create Nigerian music. As they served as an inspiration to other upcoming musicians, thus people were inspired by music either through formal, semi-formal or informal and passed on to younger generations. The acquisition of musical skills then is an essential ingredient for the building of a self-reliant individual capable of employing himself. Popular music is socially related and appeals mainly to the youth in the urban areas and on the electronic media. It is device-oriented and finds its expression in pops and nightclubs. It is used for entertainment (Okafor,2005).

Nigerian Music Industry and Examples of Youth Beneficiaries of Job Creation

The Music of Nigeria has excelled in times past because of its uniqueness and diversity. Nigeria's internal population is estimated at 200 million citizens and still growing. The Nigerian Music industry is so diverse consisting of many genres, each kind of song is so distinctive with each having its techniques, instruments, and language. Which makes it a veritable avenue for moulding or engineering Nigeria's economy. The industry is so dynamic that it is known worldwide, and this attracts different foreign artists who come to sing or perform in Nigeria. It has not only attracted foreign musicians but also other platforms and foreign industries have come to invest in the musical talent of Nigeria like the MTN Project Fame.

Project Fame, also known as Project Fame West Africa or MTN Project Fame West Africa (for sponsorship purposes), is a music talent TV reality show filmed in Lagos and aired in the West African subcontinent. It is a regional version of the Star Academy reality series that was developed and is licensed worldwide by Endemol. The show used to feature contestants from Ghana, Liberia, Nigeria and Sierra Leone, but Liberia and Sierra Leone have been dropped since the 2014 Ebola Outbreak. The show is broadcast by networks in these four countries and across the African continent.

The show is broadcast by networks in these four countries and across the African continent. The jury is formed by three judges; Praiz, Bibie Brew and Tee-Y Mix, and Faculty members of the Academy which include: Joke Silva, Lovette Otegbola, Dupe Ige and Ben Ogbeiw. It's has succeeded in producing many musical talents and made production for employment with music

some of its beneficiaries are Iyanya (2008) (2009) Mike Anyasodo (2010) Chidinma (2011) Monica Ogah (2012) Ayoola (2013) Olawale (2014) Geoffrey Oji (2015) Jeff Akoh (2016) Okiemute Ighorodje and many more. To date majority of these contestants are still in the music industry making a living for themselves. A very good example is Chidinma, who won the contest in 2010.

Chidinma Ekile, a Nigerian Youth (born 2 May 1991), popularly known as Chidinma, is a Nigerian singer and songwriter. In 2010, she rose to stardom after winning the third season of Project Fame West Africa. Chidinma worked as a business promoter in Lagos before auditioning for the third season of Project Fame West Africa. She initially declined her admission to the University of Lagos due to her advancement in Project Fame West Africa. Chidinma and the other contestants were coached by music professionals: voice coaches, inspirational speakers, established musicians, and music business service providers. Moreover, contestants were taught choreography and several rehearsal drills. Chidinma was announced as the competition's winner on 26 September 2010. She won several prizes, including ₦ 2.5 million, a 2011 Toyota RAV4, and a production deal. In May 2013, Chidinma signed an endorsement deal with MTN Nigeria. This and many more platforms have used music in raising many Nigerians from penury to being self-employed.

Many Nigerian musicians today are being sustained by their musical knowledge and talent in the music industry the likes of Dbanj, 2face, the Sound sultan who are now legends in the music industry with more rising stars like Wizkid, Davido, Olamide P-square and the female artists are also not left out they are Asa, Yemi Alade, Waje, Mo'Chedda and many more. Expanding the cost of employment in the Nigerian economy. There is therefore a huge economic potential in the popular music industry which if fully tapped, can replace crude oil as the mainstay of Nigeria's economy (Ogunrinade,2015). The music business has so much been so enterprising especially now in the entertainment world. A single show or concert opens opportunities for many other business specialists to include videographers, photographers, decorators, sound engineers, food vendors, security outfits, printers, event planners, stage and set design, costumiers, fashion designers, Music journalists, Make-up artists and a lot more. These alone generate a lot of money for Nigerian youths who are skilful in those areas.

Looking at popular music and its perspective, it is a huge channel not only for national development but for providing job and wealth creation to several numbers of people ranging from songwriters, music publishers, composers, arrangers, producers, music recording and marketing companies, printing companies, cassette, CD, VCD, DVD manufacturers, wholesalers and retailers of musical recordings, dealers on musical instruments, studio and stage sound engineers, musicians, singers, dancers, promoters, talent scouts, entertainment writers, stage designers, lighting crew, structural engineers, advertising practitioners, media houses and many more professionals, income generation and distribution in the popular music industry is broad-based and far-reaching. Not to mention monies accruing to the government through various taxes across professional lines (Emielu, 2008).

Okafor (2001) opines that the music industry moves a lot of money in any country even outside Nigeria. He noted that everybody that was associated with the production and marketing of music by 'the Beatles' was virtually a millionaire. The system is an aggregation of several activities and organisations working towards specific ends but united in the common objective of distributing music for profit. As a result, the beneficiary is several centres – the composer, the artist, the industrialist, the agent, the producer, the marketer and the user. The implicated services

would include advertising, banking, promotional services and public relations. The industry, therefore, offers an opportunity for several disciplines, talents, organizations and persons. (Okafor,2001).

This reveals enormous opportunities Popular music creates among Nigerian youth. It then means that as long as the music is continuously produced and live performances are staged, the jobs created will be sustained and many who depends on such jobs as a means of livelihood will be sure of job security. To also note is the possibility of expansion as new popular music artists continue to emerge, the music industry also experiences expansion and more job opportunities are open to people.

Analysis of Data

Table 1

Music Performance creates other business opportunities

SD	D	SA	A	TOTAL
1	0	62	17	80
1.25	0	77.5	21.25	100%

In the above table 62 (77.5%) and 17 (21.25%) of the respondents strongly agreed and agreed that Music Performance creates other business opportunities.

Table 2

Popular Music business enables people to do other available other jobs

SD	D	SA	A	TOTAL
0	1	52	27	80
0	1.25	65	33.75	%

The above table shows that 52 (65%) and 27 (33.75%) respondents Strongly Agreed and Agreed, which is far above the percentage of respondents that disagreed and strongly disagreed. This shows that a good number of Nigerians believe that the Popular music business enables people to do more other available jobs

Table 3

Music fuels tourism and development in Nigeria.

SD	D	SA	A	TOTAL
2	4	23	51	80
2.5	5	28.75	63.75	%

The table above presents that 51 (63.75%) and 23 (28.75%) respondents Strongly agreed and agreed, which is far above the number of respondents who Strongly disagree and disagree. This

shows that a good number of people Agree that Music fuels tourism and development in Nigeria.

Table 4

Music businesses created through Popular Music are on the increase in Nigeria.

SD	D	SA	A	TOTAL
2	5	24	49	80
2.5	6.25	30	61.25	100%

The table above presents that 24 (30%) and 49 (61.25%) respondents Strongly agreed and agreed, which is far above the number of respondents who Strongly disagreed and disagreed. This shows that a good number of people Agreed that the Music business, created through Popular Music is on the increase in Nigeria.

Table 5

Music is an unbeatable source of wealth to some Nigerian Youth

SD	D	SA	A	TOTAL
0	7	20	59	80
0	8.75	17.5%	73.75	100%

The table above presents that 14 (17.5%) and 59 (73.75%) respondents Strongly agreed and agreed, which is far above the number of respondents who Strongly disagreed and disagreed. This shows that a good number of people agreed that Music is an unbeatable source of wealth for some Nigerian Youth.

Table 6

Musical events provide a means of livelihood to some youths in Nigeria.

SD	D	SA	A	TOTAL
2	7	20	51	80
2.5	8.75	25%	63.75%	100%

The table above presents that 51(63.75%) and 20 (25%) respondents Strongly agreed and agreed, which is far above the number of respondents who Strongly disagree and disagree. This shows that a good number of people agreed that Musical events provide a means of livelihood to some youths in Nigeria.

Table 7

Popular Music attracts business investment and investors to Nigeria.

SD	D	SA	A	TOTAL
2	12	34	32	80
2.5	15	42.5	40	100%

The table above presents that 34 (42.5%) strongly agreed, while 32 (40%) respondents support the claim that Music attracts business investment and investors to Nigeria.

Table 8

Musical career increases the population of the employed in Nigeria

SD	D	SA	A	TOTAL
2	12	25	41	80
2.5	15	31.25	51.25	100%

The table above presents that 25 (31.25%) and 41 (51.25%) respondents strongly agreed and agreed, which is far above the number of respondents who Strongly disagreed and disagreed. This shows that a good number of people Agree that a Musical career increases the population of the employed in Nigeria.

Table 9

Music is used to advertise goods and services in Nigeria

SD	D	SA	A	TOTAL
0	0	40	40	80
0	0	50	50	100%

The table above presents that 40 (50%) respondents Strongly agree and agreed, which is far above the number of respondents who Strongly disagree and disagree. This shows that a good number of people Agree that Music is used to advertise goods and services in Nigeria.

Table 10

Musical Album sales contribute to the development of the Nigerian economy.

SD	D	SA	A	TOTAL
2	8	11	59	80
2.5	10	13.75	73.75	100%

The table above presents that 59 (73.75%) and 11 (13.75%) respondents Strongly agreed and agreed, which is far above the number of respondents who Strongly disagreed and disagreed. This shows that a good number of people Agreed that Musical Album sales contribute to the development of the Nigerian economy.

Table 11

Popular Music business empowers Nigerians to be self-employed.

SD	D	SA	A	TOTAL
0	4	60	16	80
0	5%	75%	20%	100%

The table above presents that 60 (75%) respondents strongly agreed, which is far above the number of respondents who Strongly disagree and disagree. This shows that a good number of people Agreed that Popular Music empowers Nigerians to be self-employed.

Table 12

Music is another viable medium for empowering Nigerian Youth.

SD	D	SA	A	TOTAL
1	5	24	50	80
1.25%	6.25%	30%	62.5%	100%

The table above presents that 50 (62.5%) respondents agreed, which is far above the number of respondents who strongly disagreed and disagreed. This shows that a good number of people agreed that Music is another viable medium of empowering Nigerian youth

Discussion of Findings

From the analysis, it is crystal clear that music plays a significant role in creating jobs and empowering Nigerian youths. Many Nigerians depend solely on the music business. This corroborates the view of (Anuforum,1984) who rightly observed that music has as one of its objectives the development of the child's talent, physical skills as well as the acquisition of specific vocational training that could enable one to develop a healthy attitude towards honest labour. Nigerians who are fully trained do not need to begin to look for a job elsewhere. This automatically contributes to national development in Nigeria and reduces the rate of unemployment.

Nigeria's popular musicians have, at one time or the other, been invested with prestigious international and national honours in recognition of their contributions to society as cultural ambassadors of the nation (Onwuegbuna,2012). This supports the claim in table 5 that some Nigerian Youth became wealthy through popular music. Such are those who had in one way invested in their Nation. A recent example was Davido who raised two hundred million and added fifty million for the sake of children in Motherless homes in Nigeria. Table 3,4,5,6,7 shows that music fuels tourism attracts business investments, and opens doors to several jobs. Table 9 shows that music is used in advertising goods and services. According to these scholars, music is used everywhere and it is extremely important in advertising. Stout and Leckenby (1988) found out that music in advertisements can influence the information retrieved by consumers and also, the purchase intention of the consumers was higher with the advertisement with music in them. According to Stewart and Furse (1986), purchase intent was higher with advertisements that had music in them, and generally, subjects had more negative attitudes towards advertisements without music. This shows that music is very effective in the advertising of goods and services.

Conclusion

There is no gainsaying that the Popular music business contributes immensely to creating job opportunities for Nigerian Youth. Its pivot role cannot be undermined both in the Economy and by making some youths self-employed. It has helped to drastically reduce the rate of unemployment in Nigeria as many Nigerians who are musically inclined do not bother looking for jobs. Music automatically serves as a means of livelihood for them. Music jobs range from the playing of musical instruments, Composer/Song Writers, Record Label Entrepreneur, Recording Engineers, Music producers, vocalists, music managers, DJs, Dancers, Singers, Backup singers and a lot more. It is not in doubt that music has the capacity of equipping its beneficiaries with the necessary skills and attitude with which to be self-reliant. When people are self-reliant, they will contribute in no small measure to their immediate community and Nigeria at large. Music is a contributing factor in the development of Nigeria's economy which has in no small way impacted the lives of various individuals in the society these contribute in no small measure to the self-empowerment and livelihood of Nigerian Youths.

Recommendations

This study recommends that music should be financed more by the government. Music training centres should be set up to further musical skill acquisition and knowledge amongst young elites in Nigeria. Private business sectors can also support music by raising self-reliant musicians just like MTN Project Fame has produced several musicians like Chidinma Ekile, Waje and many

more who are well to do with the knowledge of music. A strong music sector cannot emerge without strong leadership and management. The need for management skills permeates all aspects of the music industry. Good governance based on a sound economic and political programme is the recipe to keep Nigeria one. To curb the menace of unemployment, the government, policymakers and implementers should ensure that music is made compulsory in schools as a compulsory subject and course right from the elementary to the university level so that those opting to venture into music on graduation would do so from a position of knowledge, skillful and professional know-how. The government should guarantee loans for the production of recording projects (expert products), through meaningful dialogue with the industry to determine how best it could be of assistance. They should also help the music industry in the reduction of tariffs for imported musical instruments. If this is done, and almost everyone can acquire the instrument of his choice, it could make life easier for youth venturing into music as a career. National honours should be given to nationalist composers regularly. This will encourage them all the more to compose more.

References

- Anuforom, H.U. (1984). The role of music in traditional education. *Proceedings of the conference of Music Educators, A.I.C.E. Owerri*
- Emielu, A. (2008). Popular music and youth empowerment in Nigeria. *Proceedings of the Professor Femi Osofisan International Conference on Performance*, University of Ibadan.
- Enoh, J.O. (2006). Music and national development. *Knowledge Review: A multidisciplinary Journal of National Association for the Advancement of Knowledge*. (NAFAK) 1 (1), 66 - 67.
- Forchu, I. I. (2009). Nigerian popular music: Its problems and prospects in development. (UJAH) *Unizik Journal of Arts and Humanities*, 10 (2), 103-114.
- Nnamani, S. N. (2004). The role of music in nursery education in Nigeria. *Awka Journal of Research in Music and the Arts (AJRMA)*, 2(1), 93-97.
- Omoruyi, F.E. (2008). *The dynamics of community development: The Nigerian approach*. Benin: New Era Publication
- Onwuegbuna, I. E. (2012). Popular music and socio-cultural integrity: The contributions of E. C. Arinze. *Nsukka Journal of Musical Arts Research*, 1, 154 - 162
- Ogunrinade, D. O. (2015). Music education as a panacea for national development. *Journal of Education and Practice*, 6 (4) 27-33.
- Okafor R.C. (2001). Music and nation-building. *Nigerian Journal of Curriculum and Instruction*. 10 (1), 10-18.
- Okafor, R.C. (2005). Music in Nigerian festivals. *A Journal of the Association of Nigerian Musicologists*, 1 (2) 4-15.
- Iweka, K. (2018). Could Nigeria music industry do as much for the economy as Nollywood? <https://www.africa-ontherise.com/2018/04>.

CHAPTER FIFTY

MUSIC ENTREPRENEURSHIP IN TWENTY-FIRST CENTURY NIGERIA: PERTINENT ISSUES

Ikedimma Nwabufo Okeke (PhD)

Abstract

Pertinent issues affecting music entrepreneurship in Nigeria were highlighted in this paper. Several music business opportunities in Nigeria, their nature and peculiarities, the inherent risks in the businesses, and risk management strategies were explored. Problems affecting music business entrepreneurship such as Nigeria's economic downturn, financial instability, pervading insecurity, COVID-19 adversity, etc. were also analyzed. Globally emerging and music business entrepreneurship types such as music streaming and music networking were also discovered and recommended for prospective music business entrepreneurs in Nigeria. Findings show that in the face of the current financial and security challenges in the country, there are still several music business entrepreneurship vistas that prospective entrepreneurs can engage in successfully. It is recommended that prospective and practising music business entrepreneurs in the country be knowledgeable in the peculiarity of the Nigerian business terrain, and be properly guided in the diversity of opportunities in the field along with the concomitant risks and risk management strategies presented in the paper.

Keywords: Music business entrepreneurship, risk management, music business entrepreneurs.

Introduction

Music entrepreneurship is not a new endeavour. It has been practised in virtually most civilized and developed climes around the world as a viable enterprise. People have successfully engaged in several music businesses such as music recording, music promotion, and music marketing with relative profit, though with the attendant risks. Music entrepreneurship has also been part of the Nigerian business milieu since the rise of minstrelsy and other forms of musical genres and various vistas of social entertainment. Okafor (2005) opined that:

The Nigerian musician is not only a valid member of society but one whose role has had continues to have and will have, even greater significance and importance not only in the field of leisure and entertainment but also in the economy. A genuine partnership between the powers of the society and the artiste including the musician is the only road to a viable future (p.2).

Music business entrepreneurship has been practised in Nigeria over the years but is presently fraught with so many challenges bordering on leadership crisis, economic crisis, insecurity, economic hardship, unemployment, ethnocentrism, nepotism, cronyism, religious intolerance, regional prejudices, mutual distrust, etc., thereby making it very difficult for the practice to thrive and these are the issues the paper has taken to interrogate.

Definition of Relevant Concepts

Entrepreneurship

This term refers to the process of creating a new enterprise and bearing any of its risks, with the

view of making a profit (Wikipedia, 2021).

Entrepreneur

This refers to the person who creates a new enterprise and embraces every challenge for its development and operation (Wikipedia, 2021). Allen (2000: 39) gave a more succinct definition as "a person who sells a product or a service for profit".

Kinds of Entrepreneur

Allen (2000) explains that there are four kinds of entrepreneurs: Intrapreneurs, Extrapreneurs, Infopreneurs, and Autopreneurs.

Intrapreneur Skills: To Influence, to Persuade, to Lead

An intrapreneur remains inside a corporation, not as an employee but as a consultant, commissioned salesperson, or part owner. Securities agents get residual sales. Network marketers get residual commissions. Corporate managers get stock options.

Extrapreneur skills: To be Creative, to Entertain

Actors get a piece of the action. Visual artists get royalties from paintings. Celebrity endorsers get a gross percentage of profits. Inventors get royalties.

Infopreneur skills: To Originate, to simplify, to Teach

An infopreneur is a person who makes money selling information. The primary product is data, knowledge, skill, or specialized information. This is where you turn your ideas, knowledge, and experience into cash. Authors like me earn royalties from their books and tapes. Franchisors get franchising fees. Software creators get royalties. Internet providers get advertising revenues and royalties.

Autopreneur skills: To Analyze, to see Hidden Value, to Invest.

Unlike traditional entrepreneurs who create businesses that sell. The autopreneur is looking for ownership of automatic streams of income without hassle (p.41-42).

Music entrepreneurship

Music entrepreneurship is the synthesis of music creativity, artistic vision, skills, leadership, value-based marketing, and business sense. It is the process of turning passion into the profession (Music Entrepreneurship, 2021). Music entrepreneurship is simply the engagement in musical practices for profit. Music practice yields many profitable engagements such as music directing, music promotion, studio recording, music label sales, musical instruments marketing etc.

Music Business Entrepreneur

A music business entrepreneur is someone that has set up a business to serve musicians, fans, or the music industry at large (Wiebe, 2020)

A music entrepreneur engages in any musical endeavour to make a profit. There are so many entrepreneurial positions in music such as music director music adjudicator, music promoter, studio manager, music academy director, etc.

Business risk

Business risk is the exposure a company or organization has to factor(s) that will lower profits or lead it to fail. Anything that threatens a company's ability to achieve its financial goals is considered a business risk (Investopedia. 2021).

— —

This paper shall be concerned with risks peculiar to music entrepreneurship.

Types of Business Risks

There exist several forms of business risks such as:

Economic risk, Compliance risk, security risk, financial risk, reputation risk, operational risk, and competition risk. These are explained below:

Economic risk

This refers to the risk that emanates from the unpredictable nature of the economy. The economy is constantly changing as the markets fluctuate. Some positive changes are good for the economy, which lead to booming purchase environments, while negative events can reduce sales.

Compliance risk

This is the type of risk coming from business laws and codes. Business owners face an abundance of laws and regulations to comply with. For example, recent data protection and payment processing compliance could impact how one handles certain aspects of his operation. The government is always issuing safety and protection laws, that businesses must abide by and some of them can affect businesses adversely.

Security risk

Businesses are always at risk of data breaches and hacking. As more customers use online and mobile channels to share personal data there are also greater opportunities for hacking. Identity theft and payment fraud illustrate how this type of risk is growing for businesses.

Financial risk

Credit facility to customers, loans, and fluctuating interest rates are all aspects of financial risks.

Reputation risk

There has always been the risk that an unhappy customer, product failure, press propaganda or lawsuit can adversely impact a company's brand reputation. However, social media has amplified the speed and scope of reputation risk. Just one negative tweet or bad review can decrease the customer following and cause revenue to plummet.

Operational risk

This business risk can happen internally, externally or involve a combination of factors. Something could unexpectedly happen that causes loss of business continuity. That unexpected event could be a natural disaster or fire that damages or destroys wares. Server outage, people or power cut, machine malfunction, technical glitches etc., are all operational risks that can adversely impact a business.

Competition risk

There is always fierce competition in every viable business. While a business may be aware that there is always some competition in their industry, oftentimes companies miss out on what other businesses are offering that may appeal to their customers. In this case, a business risk involves a company leader becoming so comfortable with their success and the status quo that they overlook ways to make continual improvements. The increasing competition combined with an unwillingness to change may result in a loss of customers (Investopedia, 2021).

Business risk Management

Business risk management is a subset of risk management used to evaluate the business risks

involved if any changes occur in the business operations, systems and processes. It identifies, prioritizes and addresses the risk to minimize penalties from unexpected incidents, by keeping them on track (Wikipedia, 2021).

Clarification of Synonymous Concepts

The two concepts of 'music entrepreneurship' and 'music business entrepreneurship' have been used synonymously in this paper to emphasize the nexus between 'music', 'business', and 'entrepreneurship'. They are lumped up together in this paper on the premise that music entrepreneurship is an aspect of the music business: it does not and cannot exist outside the scope of the music business, that is, a given music business should be first identified before any entrepreneurial engagement on it.

The idea of Music Entrepreneurship and the Theory of Interdisciplinarity

Music entrepreneurship is an interrelationship of two different specialized areas of human endeavour and as a result, there exist several intricacies regarding its functionality. For instance, as a musician one creates music- but as an entrepreneur, it is important to have the skills needed to develop a thriving career. Balancing your art with business acumen allows you to do what you love and sustain yourself financially. This leads to the theory of 'interdisciplinarity' or 'interdisciplinary integration' which is "a process by which ideas, data and information, methods, tools, concepts, and/or theories from two or more disciplines are synthesized, connected, or blended" (Moran, 2010).

Generalist interdisciplinarians understand interdisciplinarity loosely to mean "any form of dialogue or interaction between two or more disciplines" (Moran, 2010). The theory of interdisciplinary integration 'identifies the links, not only between ideas and processes within a single field but also between ideas and processes, in separate fields'. 'The integration of knowledge and skills can be categorized according to three main types of curricular connections: within one subject alone; between two or more subjects; and beyond the subjects' (Manitoba.ca/education).

An interdisciplinary approach (also called horizontal integration) connects the interdependent knowledge and skills from more than one subject area to examine a central theme, issue, problem, topic, or experience. It is a holistic approach that stresses linkages.

The concept and practice of music entrepreneurship is an interdisciplinary endeavour that combines music business with entrepreneurship to make and sustain profit. The meeting place of music and entrepreneurship is gradually becoming a hot topic as musicians continue to come to the realization that it takes both artistic and business skills to achieve the success they desire.

Prospective Music Businesses in Nigeria, the Inherent risks, and Risk Management Strategies

The art of organizing concerts, ceremonies, events, etc. along with the invitation and management of artists for events constitute the music business. This art sounds simple but the dimensions and ramifications are enormous. The nature of the event determines the type of music to decorate it with. Chieftaincy title events naturally demand traditional and highlife music groups such as the chief Stephen OsitaOsadebe, MorrocoMaduka, Oliver de-Coque, OzoemenaNsugbe, King Sunny Ade. Most of these legends are dead now but their music still lives on and is performed by other experienced musicians on demand. The ofala festival of Onitsha ado in South-Eastern Nigeria is always graced by the Egwuabia (performed by an ensemble of titled men) and IkemMazaeli, a highlife maestro who is a native of Onitsha. It would be incongruous to stage classical or jazz ensemble for an *Ofala* festival and also unfit to

stage *Egwuabia* for a church thanksgiving. These nuances are serious issues in event planning. Weddings, whether church wedding or traditional wedding, require either a gospel band or DJ unit or even a mixture of the two. Marriage solemnization in churches usually engages choirs, soloists, classical music, special songs, and church band on stage. Traditional wedding rites employ life bands that can play every genre of music when demanded or a DJ-manned unit that can roll out any kind of music from his digital compact system. Some wedding receptions feature live bands, DJs, traditional troupes, or even solo performers who can accompany themselves on a keyboard instrument as he performs. Evidently, the nature of the music business in Nigeria has become so dynamic and complex that it is difficult to predict what an event would feature as regards music.

The complex nature of weddings in most communities in Nigeria, the Igbo community of South Eastern Nigeria for example, is a fallout of the contact with the missionaries who introduced Christianity and insisted on the so-called White wedding. The Nigerian youth finds himself entrapped in two worlds – his native world and the Western world. The prospective suitor must fulfill all traditional rites of marriage and every dowry before he is accepted as an in-law; he also must show himself a worthy Christian by settling all church dues regarding the wedding and finally lead his wife to the altar to submit to a priest for solemnization to be deemed successful.

It is not the interest of this paper to investigate the appropriateness or inappropriateness of these social-cultural engagements, but our concern here is that the multiplicity of ceremonies surrounding marriage in Nigerian society has yielded ample opportunity for the music business to thrive. From the point of traditional marriage setting to the white wedding, reception, and thanksgiving; everything is interlaced with music. It continues even to child dedication and naming, wedding anniversary, family reunion, etc. The investor in music business in the Nigerian society is never in want of contracts. Numerous opportunities abound in the music industry as music businesses which we have listed and discussed below:

Live Band Management

My experience in the field of live band music business shows that a competent band group can make up to one million nairas or more during festive seasons. An accomplished band charges between one hundred thousand and two hundred thousand naira or more for a show depending on the distance from the point the band is domiciled to the place of the event. This fee is not fixed because some bands might charge higher or lower depending on the bargain with the celebrant or compere. This basic charge usually covers servicing of the equipment, logistics and settling of instrumentalists. A live band usually performs with about six instrumentalists (keyboardist, drummer, lead guitarist, bass guitarist, trumpeter, and saxophonist) who are booked on time before the event because most bands do not have permanent instrumentalists because of the challenge of fixed allowances. Bands engage and disengage instrumentalists depending on the flow of contracts. The more accomplished a band becomes, the greater the contracts, and the bigger and more regular the instrumentalists become if the pay is robust.

The major attraction and incentive to live band music business in Nigeria is not the initial charge but the financial accrument from amounts of money sprayed on the band during their performance and this can triple the initial charge for the performance if the audience were of a wealthy class and enthralled by the band.

Musicians always wish for such outings with such a class of audience where the appreciation they garner on stage can triple the initial charge and this always translates to more pay for the instrumentalists. Sometimes a compere negotiates a contract with a celebrant and then invites a

band, whichever way it is done the basic thing is that business has transpired. Both the compere and members of the band are in the music business which has proven to be a very lucrative business for youths.

The major business risks in live band management are the problem of wear and tear of musical instruments and sound amplification gadgets which can disrupt and totally disengage a band if not properly managed. The precise management of this problem is the regular servicing of all musical instruments and gadgets before and after every performance. There is also the problem of some instrumentalists not showing up on time or at all for a given performance as a result of sickness or several unforeseen circumstances and thereby jeopardizing the given event. The way around this risk is to have substitute players available in the band even though that is financially demanding in sustaining but it keeps the band out of the risk of non-performance because of ailing or absent members.

Disc Jockey (DJ) Business

Disk Jockey, popularly known as DJ is an aspect of music entertainment that features a device that can play, remix, enhance, distort, and synthesize numerous recorded music. Both the operator of the Disc Jockey and the gadget itself are called DJ. DJ is a viable business in virtually all social events. It saves space, time, energy, resources, and money due to its compactness and handiness. Electricity, a few speakers, a sound amplifier and the Disc Jockey gadget are all that is required for music to roll. The modern DJ unit has even replaced the Disc Jockey with a laptop that can access, download, store, and replay any kind of music on the digital format with ease. This form of music is worthy of scholarship in the University to ascertain its dynamism and ways of improving on it since it can, and has been a source of livelihood to many Nigerian youths.

This music business is fraught with the major danger of faulty gadgets which can disorganize an event without any signal. Power outages, power surges, wrong electrical and electronic connections etc., are some of the eventualities that can cause a malfunction. It is advised that spare gadgets be kept in place for immediate substitution in the event of a problem.

Event Planning

Event planning is a lucrative occupation in developed societies and also gradually taking a good turn here in Nigeria. Music is a major item in any event planning and the expertise of the individual knowledgeable in various musical genres is highly appreciable in the planning so that he can carefully source for the type of music and the music group that can blend well with the particular event. The challenge of this enterprise is coping with adequate and timely sourcing of the music type or types for each event since every event makes peculiar demands on the planner and failure to provide that always causes problems and the loss of patronage.

School Programme/ Music Directing

The advent of private schools in the Nigerian school system has expanded employment indices and opportunities for the youths. More so, private schools have added peculiar flavour to school programs such as graduation, inter-house sports, seminars, symposia, Christmas concerts, and prize/award giving days. These events call for serious program directing which invariably involves music. My experience with about five private schools in the Onitsha metropolis of Anambra State, Nigeria is an attestation to this fact. I had coordinated school programs in various schools within Onitsha such as Irene Menakaya School, Supreme Knowledge Comprehensive schools, Springfield Academy, Mount Olive School, and Helen – winners International School between 2007 and 2012. Private Schools usually end every term with an event: Christmas carols for the first term; Inter-house sports for the second term; and graduation/prize-giving ceremony at the end of the third term.

I was originally employed as a music teacher in these respective schools but I took my services beyond that and made sure that school programs were laced with special musical performances from the pupils which earned me many promotions and accolades amongst which was the applause by the Governor of Anambra State, Mr Obi who was enthralled by the live performance of the Nursery Orchestra of Mount Olive School, G.R.A, Onitsha (during the 2009 graduation ceremony of the school) and requested for an encore.

My music directing in schools was taken further to a higher dimension of convening and coordinating the first Private Schools' Music Concert in Anambra State Nigeria held at Supreme Knowledge comprehensive schools Onitsha in 2008. All these efforts culminated in my invitation by ASUDEB in 2010 to coordinate a special performance by Anambra state pupils in welcoming former President GoodluckEbele Jonathan on his first official visit to Anambra State. This is well documented in the archives of ASUDEB, Awka, Anambra State, Nigeria. This is just to show the wealth of opportunities for Nigerian youths in directing programs in schools with music.

The major challenge to this aspect of music entrepreneurship is that one is usually tied down to a particular school that demands total loyalty from the entrepreneur in rendering full musicological services as a music teacher, band director, choral director, orchestral tutor, and general music director with a meagre salary.

Church Programme/Music directing

Church program/music directing is an aspect of the music business and takes a similar modus operandi as that in schools mentioned above. Churches have a very strong tie with music: sacred music for liturgy, hymns for service, music for the offertory, music for praises and worship, a solemn piece for sermon, music or benediction, songs for thanksgiving, solos, special renditions, and classical for special occasions such as ordination, enthronement, baptism and child naming, Knighthood, funeral, mothering and fathering Sundays; oratorios and cantatas for religious seasons of Easter, Christmas, New year, ascension, etc. The church is unarguably the highest patron of music in Nigerian society just like it was during the mediaeval, renaissance, and Baroque periods in Europe.

These varieties of musical performances make much demand for and on musicians. What most churches do is employ several musicians who can fit into various musical groups under the large umbrella of a music ministry with a music director who oversees the operations of the entire music department. Besides this formal arrangement, some churches still go a little further in organizing music concerts, festivals, and jamborees with the engagement of an event planner, who is usually a musician, in a bid to engage the youths meaningfully and also to foster church growth. All these have created wonderful business opportunities for Nigerian youths within the ecclesiastical enclave. Churches generally have a penchant for exploiting music directors. Church music directors always stand the risk of the sack at the slightest provocation and this fact jeopardizes job security.

It is advised that prospective music directors be prepared for this development and make a mark by proving their ingenuity within the shortest time of their engagement in order to be able to show evidence of their expertise in case of any gainsaying or appraisal. Proving oneself increases ones' profile for further employability and other musical engagements.

Musical Organology

Musical organology is an aspect of musicology preoccupied with the production of musical instruments. Even though organology is basically handled by technocrats, musicians still make

relevant contributions towards the art regarding the tone quality of the instruments and therefore making it a lucrative form of business for skilled youths. World acclaimed musical instrument makers in industrialized worlds like Yamaha, Casio, Roland, Korg, Thunder, Premier, Armstrong, Kramer, etc, have thousands of people in their employees such as musicians, technologists, technocrats, sound engineers, polymer engineers, and physicists who pool their skills together in producing and supplying genuine musical instruments to the world.

The Nigerian society may not have the technological capacity to compete with the companies above but we have traditional African Musical instrument makers around us, such as *ogene*, *ekwe*, *oja*, *ubo*, *kaakaki*, *udu*, etc, who are already engaging youths in the craft. It is worthwhile to patronize their art, study them, promote them, and make moves towards integrating the art into the curriculum of music studies before the master makers all die off with their knowledge.

Musical Instrument sales

Musical instrument crafting cannot thrive if there is no demand for instruments; the supply of musical instruments also cannot be effective without musical instrument dealers. This is an economic chain of demand and supply. Nigerian youths and undergraduates can learn the booming trade under the apprenticeship system or in the university under the aegis of Music Departments, Business Schools, and Departments of entrepreneurship.

Musical Instrument testing

Under the umbrella of musical instrument, production and sales come the business opportunity of musical instrument testing after production and before sales. Just like aircraft and automobiles are subjected to test run before final certification for use, musical instruments are also tested for tone quality, range, pitch sense, natural and chromatic tone articulation, and durability. The business of musical instrument testing is handled by accomplished instrumentalists who know the expected capacities of a given musical instrument. Companies producing musical instruments have so many well-paid instrument testers in their employ who help to curb the embarrassment of faulty musical instruments after delivery. Also, individuals who wish to buy musical instruments always engage the services of instrument testers before purchasing because from the point of manufacture to the point of delivery and sales something might go wrong with even the most certified musical instrument. Musical instrument testing, therefore, is a viable music business opportunity for Nigerian Youth.

Musical Instrument Tuning

Musical instruments such as the piano, organ, jazz drum set, violin, viola, cello guitar require tuning before use. African musical instruments also such as the thumb piano (*ubo*), *ogene*, *igba*, *une*, conga drums, undergo some kind of tuning. Tuning the Grand Piano or organ, for instance, is a special art requiring peculiar skills because the instruments are delivered in fragments that need to be pieced together and tuned to standard pitch before use. Few people are experienced in the art now in Nigeria such as MrElochukwu Oku owing to the complexities and intricacies involved. This art can be introduced in the curriculum of music studies and an aspect of the music business in our institutions of higher learning so that some youths can tap into the job opportunities it presents.

Western orchestral ensemble units also require the tuning of instruments of the string family owing to their particular problem of frequent detuning. Most standard orchestral ensembles engage the services of an instrument tuner who readily fine-tunes the instruments before the orchestra commences. Tuning involves strong aural perceptivity and precise discrimination of sounds and pitches. Tuners make use of tuning forks or they sometimes rely on 'absolute pitch' which is rare musical gifting of identifying pitches without reference to or the aid of any musical instrument.

African traditional musical instruments such as the membranophones—those with animal skins fixed over the surface of the instrument such as *igba*- also require a kind of tuning where the membrane is proportionately spread and strapped to the body of the instrument. Some people also specialize in that peculiar art and their services must be engaged before the *igba* sounds in an ensemble or any event.

Musical Instrument repairs

Musical instruments sometimes get damaged by accident, mishandling, and inappropriate packing or wear out as a result of use. Sometimes the levers of a piano could start falling off or the fingerboard of a guitar or violin could bend or break. A trumpet's valve could start malfunctioning or the key levers of a saxophone could stiffen. The membranes of the percussions, let us say, the jazz drums or the *igba* could get torn or the strings of a stringed instrument gets cut during a performance. All these are some of the happenstances regarding musical instruments and fortunately, most musical instruments are serviceable and repairable. This is another aspect of the music business that can richly engage entrepreneurs.

The apparent risks in this endeavour are the dangers of damaging a musical instrument entirely if not properly attended to and the risk of getting wounded by some sharp and strung parts of some instruments. The strings of stringed instruments can snap off during repairs and pose some hazards to the repairer. Caution is called for when engaging in instrument repairs.

Musical Instrument Hiring

Hiring musical instruments to performance groups and bands has proved a viable music business though very demanding in terms of start off capital. Most popular live bands do not have personalized musical instrument sets, they hire from proven hiring companies and return the instruments after any engagement. This practice is quite useful to some bands since it takes off the responsibility of purchasing new instruments and gadgets, repairs, and the encumbrance of the logistics of musical gadgets. The major drawbacks to this system are the danger of losing out on gadgets for performance due to late booking or high demand on the hiring company from other bans during festive seasons and the danger of picking faulty instruments inadvertently. Nonetheless, musical instrument hiring is a proven lucrative venture.

Music Academy

Music academy refers to the formal or informal setting for music education, apprenticeship, or mentorship. Music academies are run by individuals with proven competencies in the rudiments of music, vocal nuances, and musical instrumentation with the ability to impart musical knowledge with effective pedagogical methodologies. Music academies have nurtured individuals who had no opportunity for formal music learning in schools or Universities. The major challenge in running music academies or music schools in Nigeria is the problem of low patronage stemming from the prejudice towards music. Most people do not see music as a core discipline deserving much attention in scholarship and this explains why music schools do not thrive well in the country. Another problem is time. The educational calendar for schools does not leave ample time for extramural engagements like music. Some schools have even wittingly incorporated weekends into their formal five-day schooling routine in order to give more attention to some hyped subjects like English and mathematics and this has seriously hampered time for music programs on weekends. The suggested solution to the problems is to run music academies as holiday schools so that pupils and students can afford the time to enroll.

Music adjudication

Music festivals, concerts, competitions, and fiestas in schools, churches, along with private and public organizations require adjudication to show the competencies of various musical

competitors. Music adjudicators judge performances based on stipulated criteria which must not be ambiguous in order to set forth a free and fair calibration of the capacities of the competitors be it choral, instrumental, or dance music. This is an area of music people can carefully study and practice as a specialty because of its uniqueness and high demand for it during music competitions. The challenge to this engagement is that it is not a regular business adventure because it comes periodically, maybe quarterly, annually and sometimes biannually, and as a result, can be frustrating for anyone if taken as a sole business.

Music Composition and Songwriting

Some people have a natural flair for composing music even though they may not show reasonable aptitude in singing, instrumentation or other forms of music. Some world-renowned composers and songwriters have scribbled down great songs and compositions for famous performers. This is an art that can be developed and prospective individuals formally trained on the principles underlying the art so that they can improve on their existing talents. Music composers and songwriters are on demand for school anthems, Diocesan anthems, choral works, funeral anthems, sports anthems, anniversary songs, commemoration and commendation songs, song recordings and collaborations etc.

The major problem with this art is that composers usually struggle to get royalties from their works even after formalizing royalty agreements. The composer of the Nigerian National Anthem, Ben Odiase, died in penury after several years of expecting royalties from the government in futility. Composers are advised to engage the services of a lawyer who can formalize the terms of reference for any composition requiring compensation.

Music Conducting

Music conductors are always sought for the proper interpretation and performance of musical compositions particularly art compositions like classical music and African art compositions which require attention to the details of musical tempo, time and key signatures, dynamics, expression and performance marks, mood, and theme of the composition. It is the conductor that holds a choir, orchestra, or an ensemble together with the meticulous and practised swinging of the hands and baton to capture the nuances in a piece of music.

Choral Group management

Raising and managing a choral group is a challenging art but with so many financial accruals if the group is well nurtured and packaged. Accomplished choirs traverse geographical bounds for renditions in special events. This music business has the peculiar challenge of the complexity of human nature and its management. Some members are not steady, some come with various idiosyncrasies that can impinge on the progress of the unit, and some also disengage from the group to join other groups after training. It takes time and patience to build a formidable choral group and every prospective choral group manager should inculcate that principle.

Orchestral ensemble

An Orchestral ensemble is the instrumental version of a choral group that is preoccupied with purely instrumental performances or the occasional accompaniment of a choir. There are Western orchestral groups which consist of Western orchestral instruments like the strings (violins, viola, cello, and double bass), brasses (trumpets, cornets, tuba, trombone, etc.); and there are some African traditional orchestra groups made up of traditional instruments like the *ogene*, *ekwe*, *udu*, *oyo*, *okpokolo*, etc. with thrilling performances in societal events within the Nigerian society. This type of music is a viable area of engagement in the music business. Managing musical instruments and instrumentalists in an ensemble is a challenging task owing to the diverse nature of the instruments and the idiosyncrasies of the instrumentalists. Proper care

and maintenance are usually given to the instruments to sustain good tone quality and the instrumentalists should receive adequate incentives to retain them.

Stage designing and management

The nature of music lends itself to peculiar stage designs and management, for instance, the stage for an orchestra or stage band should take into consideration the positions of the instruments, sound gadgets, and the seating arrangement of the instrumentalists. The sitting arrangement for a choir should also take into cognizance the spatial arrangement of the attendant voices in the choir for effective voice projection. The hoisting of speakers, positioning of stage lights and the acoustic balance of the stage are all the intricacies of stage design and management. Stage designers and managers are on-demand in concert halls, hotels, banquet halls, auditoriums etc., for the proper enhancement of musical performances and other related stage events. Stage design and management, therefore, is a lucrative craft that requires scholarship in our citadels of learning.

The business risk here is that stages are prone to accidents due to faulty props, lighting, power supply, and several other uncertainties that can mar the entire staging. One incident of stage flop can ruin a stage designer's career. It is advised that stage fittings, props, electrification, acoustics, lighting, be properly fixed before action. The stage fitness should also be double-checked using computer software in detecting errors, maladjustments, or malfunction.

Studio Recording

Studio recording is an indispensable venture in our musically inundated society which is always demanding new music. Many music studios have made fortunes in the Nigerian milieu such as Rogers All Stars, Melody Studios, and many others even though most of the mentioned analogue studios have given way to more sophisticated digital studios of the twenty-first century where recording has been made much easier with computers, synthesizers, and soft wares. Contemporary Nigerian artists and studio engineers and studio managers have made fortunes from the recording industry such as Don Jazzy, E-money and so many of them. Nigerian youths have fondly found solace in pop music recording and production as an escape from prevailing economic hardship.

The obvious risk in this endeavour is the problem of marketability. It is always difficult to guarantee or predict music that would make a hit in the musical milieu. This problem usually creates problems between the musician, music producer, studio engineer, music promoter or marketer due to overflow or shortfalls in expected returns in a given album. There have been incidents of court cases, suits and countersuits in the music industry around the world regarding music albums. The way out is usually to engage the services of a law firm to oversee the negotiations and signing of the record deal before hitting the studio.

Sound engineering

One peculiar thing about most musical instruments (particularly Western musical instruments) is that they have to be amplified with sound amplification gadgets for former adequate sounding on stage. Musical instruments are usually plugged into sound amplifiers which are connected to external giant speakers for proper sound output. Amplifiers do not only amplify sounds but also regulate the sound of musical instruments and microphones on stage. This is very important regarding the nature of some musical instruments such as the trumpet which even though is the loudest musical instrument but usually passes through the amplifier that moderates its sound volume so that it does not go too high amongst other instruments on stage. Electric guitars are connected to the amplifier with cords for amplification along with a sound-enhancing gadget

known as Guitar Wah. The violins in the orchestra are amplified using special sensitive pin-up microphones attached to the body of the instrument and plugged into the amplifier for regulation. These are just a few of the technicalities involved in musical instrument amplification on stage and the sound engineer, who must be knowledgeable in the practice, subjects the entire system to meticulous wiring, adjustments, and balancing until he gets the required sound output from the entire unit. The implication is that the sound engineer is an indispensable part of stage performance. This obviously is a viable music business area worthy of study and specialization. Sound engineers always risk electric shocks, eardrum malfunction due to exposure to loudspeakers, radiation from electronic gadgets, short-circuiting in gadgets, and the general accidental malfunction of gadgets on stage. The solution to the risks is to always check and double-check gadgets before employing them.

Costuming

Musical ensembles such as orchestras, bands, and choirs usually costume to enhance their stage appearance. Costumes have a way of affecting the mood of the audience depending on the colour or colour combinations employed. White evokes solemnity, purity, power, effulgence, and virtue; black and white suggests musical virtuosity sky blue elicits calmness and coolness; green and lemon evoke liveliness; while black evokes sobriety and that is why it is usually in place during requiems. Music projects aesthetics and it is not untowardly to yield more aesthetics through the play of colours in the costume design for the performers. In the African traditional musical setting, the skins of wild animals such as lions, tigers, or cheetah are used for the costumes of dancers and instrumentalists to evoke royalty, grandeur, and depict aggressiveness during war dances. The Zulu dance costume of the Zulu Kingdom of South Africa is an example of this practice.

Costumiers are therefore in high demand for the costuming of various musical groups and this is a viable area of business entrepreneurship. The apparent risk in this business is the issue of material damage. Textiles are susceptible to weather, long or inadequate packing which can alter their colour, texture, and quality. Some people are also allergic to some fabrics and textile manufacturing chemicals with several reported cases of skin rashes, nausea, respiratory problems, etc. Some fabrics also generate electric charges during dry seasons and this can cause fire outbreak incidents if not taken into cognizance. It is therefore suggested that materials for costumes should be properly scrutinized before employing them for individuals in specified roles.

Music Promotion

Music promotion is the encouragement of music through sponsorship, publicity, and contract deals. Many companies abound which are preoccupied with promoting musicians and musicians both rising and accomplished ones. These promotions take the form of bankrolling concerts, jamborees, and music fiestas just to bring a musician, musicians or a music group to the limelight and stardom. In the music promotion business both parties gain, the promoter and the artiste provided there are signed conditions of engagement.

Music promotion is fraught with similar risks mentioned in the studio recording. It is not always easy to factor which music or musician would make a hit and it is usually economically frustrating to invest in a non-marketable venture.

What experienced music promoters do is subject any prospective musician or music group to a series of auditions and performances to ascertain the level of ingenuity and marketability before accepting to sign the promotion deal.

Musical instrument Curator

Musical instruments require proper care, storage, and retrieval to ensure their durability and soundness and this is the job of a curator. If musical instruments are not properly stored away after use, deterioration sets in. Storing them is not just packing them away in containers and shelves but some of them require peculiar care such as the brasses and woodwinds that require that their valves and levers be regularly oiled even when in use and when not in use to avoid stiffening. Instruments such as the strings- violins, violas, cellos, and guitars are stored in places where drought does not affect them because dry weathers tend to bend the wooden fingerboards. Also, stringed instruments must be packed and stored with the strings loosened on the tuning pegs and fingerboard to reduce taut pressure which always damages the instrument over time. Also, the membranes of membranophones should also be loosened to reduce the effect of taut pressure. Membranophones (*igba, conga, etc.*) should also be stored in places of low humidity so that the animal skin used as a membrane does not moulder from the attack of fungi and bacteria. These and more are the intricacies of musical instrument curating which require carefulness and study.

Music Archiving

Music archiving refers to the analogue or digital storage, filing, cataloguing, branding, and retrieval of musical products such as copyrighted compositions, pieces, songs, renditions, recordings, etc. These materials can take the form of cassettes, cartridges, smart cards, CDs, diskettes, memory cards, flash drives, sheet music, discographies, saved materials on the cloud, etc. The main idea behind this art is the preservation of musical works for future reference. Industrialized and developed worlds have an efficient musical archival system that guarantees proper filing and prompt retrieval of musical materials from the medieval to the post-modern era. This explains why the works of Mozart or Beethoven are accessible through a designated company that can authorize the reproduction of the pieces or their live performances. Unfortunately, African societies relied on oral tradition for the transmission and preservation of patents even though that is gradually being transformed now with the advent of modern archival systems.

CD/Label production

The designing and mass production of Music CDs and the corresponding labels is a thriving aspect of the music business which demands attention. Some musicians regularly hit the top chart with every album release which can sell up to the tune of about one million to two million copies depending on market forces. Several companies have made fortunes just by winning the contract for the design of music labels for some popular musicians like Tuface, P-Square, Flavour, Pyno, etc. It is a wealth spinning music business that can sustain numerous interested Nigerian youths who can patiently learn and engage in it. The obvious risk involved in this engagement is the question of quantitation. How many CDs should be produced for a given album so that it would not be too small or too much? Another problem with this adventure is the emergence of online music streaming which is gradually rendering the CD business redundant.

Music Audio/Video online hosting/ Music streaming

Music marketing across the world has transcended beyond CD sales to online audio-visual hosting of music content. All a musician needs is to meet with an online music hosting company that negotiates with platforms such as youtube for space in uploading the music video and the music goes viral with just the tap of a button. Streaming currently represents one of the most popular modes of music consumption. Most people are familiar with companies like Spotify, Google, Apple, and TIDAL, which all have streaming platforms. The advantage of this system is that it guarantees visibility and curbs piracy which was the bane of the CD marketing system. But

the major drawback to the online hosting of musicians and their musical works is that people gradually lose interest in them due to overexposure. If a musician or music is so easily accessible to the public, it gradually loses flavour. Nonetheless, it is still a viable and lucrative form of the music business.

Music Software and Applications

The trending thing in the world is software and applications which run on computers and Android phones respectively. There is virtually an application for virtually all human enquiries now be it business, commerce, transportation and navigation, education, medicine, games, food and diet, geography and maps, meteorology and weather forecast, music, etc. A young Nigerian residing in the USA recently sold a traffic application he developed to Google at the cost of one billion US dollars.

There are wonderful music applications and software online now which can handle several musical tasks such as music recording, editing, notation, scoring, tuning, chord generation and interpretation, melody writing, barring, music reading, etc.

Software and App developers are always shortchanged by the problem of piracy. Even with modern copyright and anti-piracy laws, people still pirate people's patents and even make more profit than the original owners of the software and applications.

General Challenges facing Music Businesses in Nigeria

There exist numerous opportunities for several music businesses as had already been mentioned but there are so many challenges that need to be surmounted for their actualization. Some of the pressing challenges are highlighted below:

Unstable Economy

The Nigerian economy has been struggling for decades, crippling businesses, education, investments, and virtually all human endeavours. The problems with the economy is traceable to several years of military misrule and fitful democratic leaderships that fancied wanton treasury looting more than human, economic, and infrastructural capacity building.

Nondescript Governmental policies

Nigerian governmental policies exist only on paper, there is hardly any effort towards the implementation of the lofty ideals of the policies. Virtually all policies, be it educational, agricultural, or economic policies are all in shambles. Viable trade, business, and entrepreneurial policies would help the economy and moreover place music business entrepreneurship in proper perspective in twenty-first Century Nigeria.

Insecurity

The growing level of insecurity in Nigeria is alarming and that has left the Nigerian milieu sterile for any business to blossom.

Economic Insecurity

Unfortunately, Nigerian society has become inundated with all kinds of fraudsters, scammers, and rogues who monitor every bank transaction, business deal, company, and every financial platform and agency. This has seriously shrivelled business dynamism in this clime because trust has become elusive.

Unsteady power supply

Electricity unarguably controls all human endeavours and there appears to be no hope in sight in

ameliorating Nigeria's electricity problem. It is very frustrating to students, youths, businesses and corporate ventures.

Apathy

These unresolved issues in the country have conditioned people towards apathy for the country, particularly the youths. The average Nigerian has lost hope in Nigeria; he believes it is a contraption that has long lost its value, and so with this pervading mindset, it is difficult to convince people on considering the idea of music entrepreneurship in the country.

Issues from Covid -19

Covid -19 has, as it were, shattered any ray of hope on resuscitating Nigeria's economy. Everyone is still reeling from the bouts and effects of the viral attack and no one knows how we are going to survive or how we are going to scale through the present devastations. It appears the music business is the worst hit going by the COVID protocols of social distancing and a limited number of people in social and religious gatherings which has drastically reduced the number of musical engagements and the pool of music fans per event.

Recommendations

Music entrepreneurship promises to be a viable business engagement in Nigeria despite the plethora of problems currently besieging the country. No business exists without peculiar risks and the successfulness of any business venture is a measure of its subtlety in maneuvering through risks and challenges. It is recommended that practising and prospective music entrepreneurs in Nigeria should study the various music business opportunities presented in this paper, the inherent risks involved, and the respective risk management strategies proffered.

Other forms of music business entrepreneurship should also be explored such as music networking which is a platform that allows musicians to connect with other musicians. Some people are looking for band members or jam mates, while others are looking to fill a position for a touring act. Whatever the case, connecting with other musicians is a value-adding service.

References

- Allen, R. G. (2000). *Multiple streams of income*. USA: John Wiley & Sons, Inc.
Moran, E.F. (2010). Human- environmental interactions. *International Journal of the Commons* 4(2). Researchgate. DOI: 18352/bmgn-Ichr.239
Okafor, R.C. (2005). *Music in Nigerian society*. Enugu: New Generation Books.

Internet Sources

- Investopedia (2021). Business Risk. [Sourced: 29th July 2021].
Manitoba.ca/education (2021). Elements of Integration in the Classroom. [Sourced: 15th July 2021]
Music Entrepreneurhq.com(2021). Music Entrepreneurship. [Sourced: 29th July 2021].
Wiebe, D.A. (2020). What is a Music Business Entrepreneur? Music Industry How to, 1, 2020
Wikipedia (2021). Entrepreneurship. [Sourced: 29th June 2021].
Wikipedia (2021). Business Risk Management. [Sourced: 29th June 2021].
Wikipedia (2021). Entrepreneurship. [Sourced: 29th July 2021].

— —

CHAPTER FIFTY-ONE

IMPROVING THE PERFORMANCE TECHNIQUES OF ESE MUSIC THROUGH OMENKA ADIBE'S RECORDINGS: A SURVEY

Chima Albert Abiakwu

Abstract

Ese and Uko ensembles have been handed on through oral tradition like most other native ensembles and quite like others, while the thematic, rhythmic and philosophical ideologies have lived-on, the performance techniques and dexterity of their performers have continued to dwindle. There is in fact a general opinion of a drop in skill-level among current performers of these ensembles. OmenkaAdibe, a renowned master of these art forms, saw beyond his time and recorded some of his performances. These recordings have become the canon for appraisal of Ese and Uko Performance Techniques in his native Ahiara, AhiazuMbaise. The researcher carried out preliminary surveys of native audiences, his musical heirs and former apprentices. This survey confirmed the general opinion of a dwindling dexterity. However, the survey revealed that Egbeahiaogwu's use of Adibe's recorded performances during rehearsal sessions led to improved dexterity. The study therefore discovered from the surveys, that there is a positive relationship between the study of archived performance techniques of master performers on one hand and improved performance skill-levels of current performers on the other. It is the recommendation of the researcher that the works of OmenkaAdibe and indeed other master performers of other native ensembles be made available to current performers of Ese, Uko and other native ensembles for improved performance dexterity and skills which is the best way to ensure conservation, sustainability, efficient documentation and handing-on of these art-forms to younger generations.

Keywords: Performance Technique, Extemporization, Native Ensemble, Ese, Mbaise.

Introduction

Music is a universal phenomenon, a reality that is not only alive but functional among virtually all men, all societies and in all civilizations. Its origins have been traced to the very origin of men as some say it is as old as man. Societies and cultures have varying demands for it of course, but among all these demands, one basic fact is prevalent: that is the belief that music is a potent instrument for social cohesion, correction and advancement. Mbaise as an ethnic nationality is blessed with a plethora of original native ensembles ranging from those for rituals and work, to gender and age reserved ensembles. Ese, Uko, Mgba, Agborogwu, Ekpe, Abigbo, Ogbengleng, Alija, Agbach-a-ekurunwaetc are among the numerous native ensembles indigenous to Mbaise. Current performers (of these ensembles) have therefore learned their art from masters and their skills have been honed principally through observation and constant exposure to renowned performances Masters. Whereas the onus of hard-work is on the aspirant performer to study and learn from masters, the task of critiquing dexterity falls on the audience who are very knowledgeable about these ensembles and can detect from afar which ensembles is on display,

despite the similarities in instrumentation and performance organization.

Since the medium of transmission is oral (i.e not written down) memorization of their performance style is the norm and since it has to be reproduced, improvisation is a major component of most African music. However, technology has availed us the opportunity to do the unthinkable; to capture those elusive moments of creative genius. What could we do if we can capture, save and build on those skillful improvisation which formed parts of the mastery of renowned performers? It (Ese) utilizes the principles of dialogue and conversation among several drums and other percussion instruments to entertain while discussing prevalent social phenomena. The Ese ensembles is a melo-rhythmic organization, it speaks, laughs, cries etc. Larson (2012) captured the scenario so well when he stated that African music is characterized by the close relationship between instrumental music and speech. Most African instruments are played in a way that imitates the human voice.

Music in Mbaise Socio-Cultural Milieu

Mbaise area became a British colonial administration unit in the early years of the twentieth century (Nwala, 2005). Mbaise as her name implies refers to 5 towns. These are five independent clans whose merger came from the administrative convenience of the colonial masters. These five blocks are Oke-Ovoro, Ahiara, Ekwereazu, Agbaja and Ezinihitte. These five autochthonous clans according to Agulanna (1978:28) “occupy what can be said to be the central part of the area that later became Imo State.” Mbaise is comparatively a flat land, but around the eastern boundary towards the Imo river, it slopped to the river with about 200 or 300 feet below sea level (Eluwa, 1991:2). The Imo river separates the eastern part of Mbaise from Ngwaland, as it (Mbaise) is bounded to the north by Obowo, to the south by Ngor-Okpala and to the west by Ikeduru.

For Mbaise as a people, music plays a major role in everyday life. As is the case in numerous other Igbo societies and in Africa as a continent, there is music for every season, task, chore, situation etc. The Mbaise dialect is so rhythmic and troupes are available in this home of hospitality and wisdom. The Abigbo is perhaps the most widely known native ensemble of Mbaise origin partly because of its dialectic, cajoling and derogatory function, the exposure that it has received over the years as it is synonymous with Mbaise concepts and its fluidity in terms of performance context. Virtually every Mbaise town and village has an Abigbo troupe yet there still exists the general assertion that "AbigboMbaisewuotu" (AbigboMbaise is one) for while it exist among the various villages, its message is one; social cohesion and peaceful co-existence.

Among the Mbaise people arguably, the second most popular and frequent musical ensemble is the Ese ensemble, which is purely a male ensemble. Ese performs at a multiplicity of social contexts; its importance and place in Mbaise socio-cultural consciousness is very awe inspiring that so many regard it as ritual in nature, but this very idea is important to most African native music, they have this penchant for being relegated/exalted to ritual, by those who do not comprehend their complex rhythms nor key into their deep philosophy. little wonder Okoro and Okoro (2010) Noticed that "Ese is exclusively for men who are capable of understanding the details involved during its goings-on." Without much ado, as this work does not seek to give a structural and historical account of the Ese in detail, we leave it at this crossroad, to discuss some other native ensembles of the Mbaise people.

Closely related to Ese is its female counterpart, Uko. Their instrumental make-up are almost the same with very little difference, Uko performs for a female what Ese does for the male. Other native ensembles of Mbaise includes Alija which is a youthful ensemble and one that

incorporates all the calisthenic properties and features observable in youthful exuberance. it is very lively and fast paced. Ogbengelenge is a native xylophone based ensemble that inundates dance with a smooth collaborative discussion between vocal melodies and instrumental 'lyrics' designed from wooden pads placed on banana benches (as resonators). Then there is Ekpe, a drum- based ensemble built on the principle of hocket techniques. Ekpe is also a male dominated ensemble and is equally given a special place at ceremonies and functions. Agborogwu, and Agbachaekwurunwa are other native ensembles that punctuate the various life cycles of the Mbaise nation. In fact it is impossible to remove the prominence of traditional music from the Mbaiseness of Mbaise. The level of functionality upon which music operates within Mbaise society fits perfectly into the ambiance of social control as averred by Okafor and Okafor (2009) thus:

Approved agencies sing songs about actual evils perpetrated in the society. References are made to transgressors and they dare not retaliate. These songs (of derision) are commonly heard in the village streams, market, square, where women weave their hair and in social parades and processions which conveniently but embarrassingly pass where the transgressors can notice...(thus) is one of society's weapons of offense and defense (p.87).

This is true about music in Mbaise society and beyond derision, valiant and positive accomplishments are also appreciated and commended. Even in mainstream popular music the musicality inherent in Mbaise naturally prepares young minds for the trending metamorphosis from traditional to popular music. This is a very recognizable feature in the music of Prince Okunwamama and even of the Late (Dr.) Sir. Warrior of Oriental Brothers International Band.

Recording and Documenting Ese Ensemble: Prospects and Challenges

It is an established fact that most forms and features of African tradition were handed-on by oral means; hence traditional music is passed-on from one generation to the next by memorization rather than by writing. Most schools of thought see this as an evidence of lack of civilization, while some others opine that it is an intrinsic consequence of the high mental capacity of the African intellect to memorize and hand-on facts and figures with legendary accuracy. Whichever school of thought is more superior is a debate for another day.

The unfortunate reduction in patronage and requisite acknowledgment of Mbaise ensembles (among which is the famous Ese) have made it worthwhile to chart means for functional and efficient archiving and documentation of all native ensembles and art in general. This is a fact that holds water for most African arts. The Mbaise situation, although not an exemption, is a peculiar case. The situation is no longer a fight to prevent extinction; it is now a fight for increased patronage beyond Mbaise and better remuneration. The native ensembles of Mbaise are still very much alive and active in almost all the towns and villages that make up Mbaise, from Abigbo, Ese/Uko, Mgba to Ekpe and Ogbengelenge, you notice an encouraging availability.

However, the need for increased patronage, remuneration and wider appeal to global audience has recorded varying degrees of success. In the 1970s, Prof. Nwoga took an Abigbo troupe to the United States of America, various Ese, Uko and Mgba ensembles were in the 80s and early 90s invited by agencies of government to perform at various cultural and culture-related events and fairs. The enthusiasm of adventure and exposure attracted lots of young people to apply for membership and consequently play lots of roles that prepare them for taking over the mantle. In recent times, these ensembles have seen though a multiplicity of performances, but only within Mbaise and a rarity among her neighbours. That enthusiasm of performing at prominent stages

and platforms and the satisfaction of showcasing your art to a captivated external audience, is dangerously lacking; as a consequence, young performers are in short supply. Therefore, with an increasing percentage of aging skilled performers, there has arisen the need to sustain and archive their performances both for posterity and as a technique repertoire for younger performers.

OmenkaAdibe is a pacesetter in this all important task of documenting and sustaining the very essence and performance techniques of Ese; this, he made evident in his 2015 recording produced and marketed by Bartho Electronics W/A Ltd. It is an album of 7 tracks wherein varying rhythmic and thematic ingredients were utilized. Despite the novelty of his approach to sustenance and archiving of this art, very obvious hitches must have been encountered. These are factors which may or may not lie within his control; hitches, which he needed to overcome. Chief among them is the problem of performance context.

Problem of Performance Context:

The social context for Ese performance is an outdoor setting with membrane drums set on a stand/pad placed on the floor and wooden slit drums also set on the floor. In special cases (as seen in performances eulogizing great personalities) the entire ensemble could be situated on a raised platform in which case it is called Ese-elu or Ese-ike. The ensemble is then surrounded by an enthusiastic audience who not only are active participants in the performance but also efficient critics and adjudicators. Their participation by way of appreciation and singing the praises of the lead drummer, encourages the performers and spurs them to do more. There is almost always the awe-inspiring presence of both formal and non-formal dancers. When it plays at funerals, these dancers are members of Ndiopara (cult of first-sons) who must have done the ritual okwukwu for their late fathers. When Ese performs in any other social event, the dancers are all accomplished males of the society who wish to join.

Decorated with such glorious traditional stipulations, it would seem almost impossible to replicate a native Ese performance with all its attendant pomp and pageantry, inside a recording studio. The performer inside a studio would definitely be without the social space for his art, the encouragement of his cheering audience and the communication he enjoys with his dancers. Yet he has to do the needful. We agree that it is near impossible to replicate the traditional performance context of the Ese ensemble inside a recording studio. An alternative would be to attempt live recording while the performance is going on in its natural context. While this would most likely yield results, it would still face the hitches of space as dancers will obstruct the placement of the recording equipment.

Problem of Amplification:

The need to amplify instruments during recording is obvious, however, some instruments play minor roles in the whole Ese dialogue. Such instruments may necessarily not require amplification. But with the nature and set-up of recording studios, such instruments will unintentionally be amplified since the acoustic setting of the studio space reverberates sound and the engineer may not be aware that such instruments should be tuned down, or may not remember to tune down their volumes even if he is aware. Again the mixing and mastering process may alter the characteristic and dialectic intonations and timbre of certain drums, thereby blurring some speech passages, resulting to what the Mbaise would term “mmaduagaainyu-anyu, jeezoroazoro.”

Relationship Between Archived Resources and Current Performance Corpus

Oral tradition according to Asigbo and Aniagboso (2016) thrives in improvisation; improvisations mostly come 'unplanned' and at the spur of the moment; this is without doubt, a

fact. In linguistics, new words are from time to time added to the vocabulary of languages, a practice which keeps languages alive and ever growing. Again, in sports, geniuses invent some 'extra-terrestrial' skills which over time are imbibed by others and rules are often evaluated, with obsolete ones obliterated while new ones are added to suit contemporary demands.

The above examples underscore the idea that improvisation is worth handing-on although it is difficult to preempt, capture and store them since they come unplanned. But what if the difficulties of preempting, capturing and storing those moments of uncommon genius, cease to exist? What if those elusive flashes of brilliance can be captured and stored? If genius can be stored, replayed and documented, it forms the background for further genius. Modern technology has availed us the hitherto impossible ability to capture, store and playback sites and sounds. This opportunity was harnessed by OmenkaAdibe and it is our task in this paper to vivify the influential relationship between archiving Ese performance techniques as done by Adibe, and the dexterity of current performers of the ensemble.

The Igbo Adage 'Ohajianya' hints around the humanist philosophy of homo mensuraomnes. The people (informed audience) are the actual and efficient critics, commentators and adjudicators of a performer's skill level and of the quality of performance. This is true because they (informed audience) are the actual owners of all native ensembles and active participants within a native theatre since all music are fundamentally folk (Stokes, 1994). Masters of Ese ensemble have overtime, trained and tuned the ears of their informed audience to the in-exhaustive dialogue that ensues in all Ese performances. Larson (2012:14) captured the situation when he opined that "another general characteristic of African musical tradition, is the blurring of the distinct line between the performer and his audience." Adibe had literally perfected in Ahiara people, the important skill of listening. This phenomenal influence is even noticed during Ese performances by other native musicians; their dexterity is almost always compared to those of OmenkaAdibe, and appreciation is dependent on how close or distant their skills are from his. The following is an excerpt from the dialogue between the researcher and a resource person, Mr. ChukwuemekaOgu who is a native of OtuluAhiara.

Researcher: What will you say about the proficiency of current Ese performers?

Chukwuemeka: They give their best, but we still miss the genius of Mmaduadibe.

Researcher: You seem to be a huge fan of Adibe; what was so wonderful about his performance?

Chukwuemeka: A whole lot. His Ese drums speak so clearly that we hear and respond. No one around now plays like him.

Researcher: But some of his musical sons are performing well also.

Chukwuemeka: Of course, Emeka his son plays well and has inherited the Odinimo cultural troupe. Lots of his progenies too are doing well. Notable among them is Kelechi 'Egbeahiaogu' from Aguneze, Ahiara. We consider him the closest to Mmaduadibe's aka-nkwa (talking of dexterity). The truth remains that if it is not Mmaduadibe, it is not Mmaduadibe.

The above represents the opinion of most OtuluAhiara people, young and old alike. The researcher did a follow up and met Mr. KelechiOnyekachi a.k.a. Egbeahiaogu, who is said to be the closest in skill level to Adibe. The meeting was at his country home in Aguneze; after the normal greetings and presentation of kolanuts, we were allowed a couple of minutes of interaction. The following is an excerpt from the conversation:

Researcher: We have heard encouraging stories about you and your troupe. How often did you

perform with Mmaduadibe?

Egbeahiaogu: Thank you for the compliments. I started following Mmaduadibe as a young boy. From that time, I was in most of his performances.

Researcher: We heard you got the genius of your master. What would you say about that?

Egbeahiaogu: Well, it is impossible to compare myself or anyone else with Mmaduadibe. I have my strengths and weaknesses just like every other Ese performer, but Mmaduadibe was in a class of his own. His hands were so fast, both hands moving effortlessly as they play different rhythms at the same time. I try during my rehearsals to imitate his style and add to mine.

Researcher: You still remember his styles even long after his demise?

Egbeahiaogu: I spent so many years with him and I have his record (audio) with me. We (referring to his troupe) listen to it very often and use it for our rehearsals.

The interview explored other areas like construction of the Ese instruments, tuning, statutory remuneration, etc which do not fall within the scope of the present paper. However, the short discussion above was enough proof that archived documentaries can influence performance skills and as such can function as a repertoire of styles and technique. While it is true that genius and creativity is subjective, it is indubitable that training improves dexterity. Training is further enhanced when there are instructional materials. This is where archiving and documentation of the performance technique of masters of the Ese ensemble comes to the fore. When they are documented, they become repertoires, performance and instructional guides for other performers.

Conclusion:

Most African societies reserve a leading role to the most highly skilled in each art form. This role is officially or unofficially bestowed, but in any case, there exists in the consciousness of the society, the concord that certain persons are the custodians of certain art forms at least within a certain period of time. This often places on these masters the burden of improvement and sustenance of those art forms. As Larson (2012) noticed, in addition to serving in the role of professional musician and entertainer, this leader is also in charge of maintaining the oral history of his art. This was the role Adibe occupied in his OtuluAhiara community as regards Ese, Uko and Mgba ensembles; some argue that his prowess extended beyond the entire length and breadth of Imo State. It may have been in keeping to the societal mandate of maintaining the Ese custom that he went as far as breaking the barriers of space and context, to record his art. He did not only pick and train apprentices who have taken over from him, but he saw into the future to record and archive. The Egbeahiaogu revelation has justified that singular effort. It is thus the recommendation of the researcher from the foregoing that recording and documentation of performances of Ese performances as well as other native ensemble performances is a step in the right direction for their sustained as well as improved survival and that of the essences they represent.

References

- Agulanna, E.C. (1978). *Mbaiseness of Mbaise*. Owerri: I-O Publishers
- Asigbo, A. C. and Aniagboso, D.O. (2016). The media, minstrels and African traditional values. In E. C. Umezina, K. L. Nwadiolor, I. L. Umeanolue & N.J. Obiakor (Eds.). *Humanities and African values*. (pp 187-194). Awka: Fab Anih.
- Eluwa, M.N. (1991). The origin and organization of EgwuOnicha. An unpublished research project presented to the Department of History, AlvanIkoku College of Education, Owerri.

-
- Larson, T. (2012). *African Music and the Pre-Jazz Era, from History and Tradition of Jazz*. (5th ed.). Kendal Hunt .
- Nwala, T.U. (2005). *Mbaise in contemporary Nigeria*. New York: Gold and Maestro.
- Okafor, R.C. and Okafor, C.U. (2009). *Music and National Development in Nigeria*. Enugu: New Generation Books.
- Okoro, J.C. and Okoro, B.D. (2010). The Peculiar Significance of Ese Music and Dance in Mbaise Community of Imo State Nigeria. *Journal of Communication and Culture: International Perspectives*, 1(3), 37-47.
- Stokes, M. (1994). "Introduction: Ethnicity, Identity and Music." In M. Stokes (Ed.). *Ethnicity, Identity and Music: The Musical Construction of Place*. (pp.1-27). Oxford: Berg.

CHAPTER FIFTY-TWO

NIGERIAN CONTEMPORARY POP MUSIC IN CULTURAL AND CREATIVE ARTS CURRICULUM: IMPLICATIONS, CHALLENGES AND PROSPECTS

Ebele V. Ojukwu (PhD) & Echezona Adaora Unoma

Abstract

The Cultural and Creative Arts (CCA) curriculum has for several times and reasons concerned itself with the inclusion of Nigerian folk and art music in teaching and learning. While the efforts made by curriculum planners so far have achieved significant results, there is a need to make the learners relate more with the prevalent music of their time. Learning with the genre of music different from what the learners are exposed to daily may hamper cooperation, mutual communication and comprehension between the teachers and learners in the CCA learning process. This paper, therefore, intends to advocate for giving more place to more recent musicians and their music genre in CCA as the learners will relate to them better. This study recommends that musicologists should redirect their efforts towards the study of popular music even in higher institutions where the CCA teachers are churned out from.

Keywords: Nigerian contemporary pop music, musicologists, Cultural and Creative Arts curriculum.

Introduction

In Cultural and Creative Arts taught as part of Nigerian basic education, learners are exposed to making arts and crafts, dances, drama, music and cultural values. Before now, music and fine arts were separate subjects. Merging all these parts into one necessitated that many topics were jettisoned from the individual parts. Long after the end of colonialism, the Nigerian educational system still holds dear the ideals handed over by the Europeans. Though efforts have been made to mitigate this, there is still a lot more to be done. This has restricted the progress of developing a unique structure that suits the unique situation, needs and demands of our Nigerian society. Nigerian Contemporary music, a largely consumed art, is relegated to the background when it comes to teaching and learning in Cultural and Creative Arts. Judging by the potency of Nigerian contemporary music to create jobs, entertainment, inculcate moral values and so on, this paper emphasizes obstacles on the route to enthroning popular music, how we can remedy this situation and what the country at large stands to gain should it be adhered to.

Contemporary Nigerian pop music

Okoli & Atelhe, G. (2018) stated that “popular music is the genre of music that appeals to a mass audience within a contemporaneous time and space.” Nigerian pop contemporary music as used in this paper refers to recent Nigerian popular songs by current musicians such as Burna Boy, Wizkid, Rema, Fela and others. It covers the day-to-day music released which trend on social media, television and radio platforms and the internet. This music wraps around most of the social activities children are exposed to such as birthdays, funerals, parties, and even school social activities. According to Onyeji (2002), pop music is seen as “a genre of music,

encompassing several styles, that is readily comprehensible to a large proportion of the population; its appreciation requires little or no knowledge of musical theory or technique” (p.24).

Pop music is viewed by many as unofficial and urban. It is usually directed to the masses, especially the young people and has no language barrier. Pop music normally dwells on a topic dealing with everyday life, politics, love, sex, social issues and so on. This makes it appeal naturally to a large audience. Pop music employs a large number of persons including music producers, music promoters, performers etc. Many who are not even talented with music give it a try by manipulating technology to create something musical. Sometimes, it is the lyrics or the social issue in the music that drives the consumers beyond the music. Aluede&Ibekwe (2017) asserted that “pop music is strictly guided by audience taste and choice.” Several million nairasis generated from the pop music industry in Nigeria annually. Inyabri (2008) agreed that “this genre of popular music emerged in the early 1990s and was pioneered by artists like DadyShowkey, Baba Fryo, ZakiAzeez, and other young artists, especially in the megacity of Lagos where this brand of popular music was born”. (p. 166) Furthermore, Inyabri (2013) added that:

It was the enterprising efforts of young urban entrepreneurs such as Ken Ogungbe, proprietor of Kennis Music Studio that brought sophistication to the genre by introducing emerging digital technologies to the young but flourishing hip-hop music industry in Nigeria. By introducing digital technologies into what was essentially a modest and crude artistic effort by ambitious youth, Young entrepreneurs like Ogungbe and his cohorts opened the path for experimentation, improvement and commercial success for the young hip-hop composers, songwriters, musicians, and producers in the Nigerian pop music industry, many of whom drew on experiences gained from exposure to the American music industry (p.3).

Pop music in Nigeria enjoys a variety of sub-genres such as *hip-hop, juju, highlife, waka, ikwokirikwo, egedege, nkwa, afrobeat* etc. Pop musicians have always been very quick to exploit the possibilities of electronic equipment which include different types of guitars, synthesizers, drums and rhythm composers; computers (in recent times), amplifiers, sound effect generators, sound modifiers, sequencers, electronic keyboards with different functions, sound modifiers, etc. Pop music also utilizes non-electronic instruments such as trumpet with and without mutes, saxophones, acoustic guitars, jazz drum sets, trombone, flutes, clarinets, violins and different percussive instruments. (p.26)

Concept of Cultural and Creative Arts

Cultural and Creative Arts is a subject at the basic level in the first nine years of the 9-3-4 system of education. It covers music, arts and crafts, dance, drama and cultural values. The learners by it were supposed to have a well-rounded view of Arts and culture. It was also fashioned to equip the students with skills, creativity, team spirit and cultural values. Ojukwu and Onyiuke (2014), stated that CCA is an “umbrella term which brings together the three art subject areas: music, fine and applied arts and drama/theatre” (p. 77).

Concept of curriculum

Ogunrinade (2013) described the curriculum as, “the specific and formal knowledge and skills that the learners or managers will acquire from a course or programme”. A curriculum is a set of organized instructions in line with some educational objectives of a particular subject to be taught in schools. The curriculum embodies the plan that governs how the various themes,

focuses, topics and educational goals of the subjects are arranged, structured, broken down and prioritized.

Theoretical Framework

Bandura's theory of social learning as cited by Edtick.com explains that children's learning process is highly influenced by their environment and their interactions with it. The imitations and mimicking done by children is as a result of their encounter with the things around them. Five basic steps of the learning process are observation, attention, retention, reproduction and motivation. (www.edtick.com/en/news/social-learning-bandura-s-5-keys-of-the-learning-process)

Bandura emphasized that learning is not limited to what's happening within the mind of a child but also the external happenings. In fact, the external occurrences precede the internal impression before a final reaction. This implies that a teacher must be conscious of the environment of the child being taught to draw upon such environment to ignite a learning process or create such an environment that will enable favourable learning experiences.

Let us look individually at the five steps vis-à-vis music learning as part of CCA.

Observation, Attention, Retention, Reproduction and Motivation an important tools for learning in CCA Contemporary music in Nigeria inundates the learners from every angle namely television, radio, phones, laptops, and so on. These children grow up observing and imbibing the ubiquitous pop sound. It forms part of their social lives in churches, schools, clubs, and other various social gatherings. Coming to school to meet different music is enough to turn the children off. Since the children draw from their environmental experiences into their learning process, the music they hear most of the time will likely make a deeper impression on them. This is not to say that art music and folk music (which forms most of the basis for teaching CCA) can't be found in the learner's environment. Some of them attend orthodox churches where they are exposed to art music. However, the exposure and observation of contemporary Nigerian pop music is far higher and thus, creates more impression in their minds.

Inability to present that which the children observe more repeatedly in their daily life amounts to poor attention from them. The preponderance of Nigerian pop music makes it easier to relate to. This is because children are more influenced by what they encounter more often. Hence, Nigerian pop music will sustain their attention more.

The result of proper observation and attention becomes retention. The children can easily remember lessons learnt because it has a relationship with their everyday experiences. They can relate musical examples given in class to the music they are constantly exposed to, thereby enhancing remembrance. Hearing a track play on the street can easily make a child regurgitate the learning experience had with the teacher. Idamoyibo (2003) asserted that "knowledge gained through music stays in memory for so long, till life terminates". This indicates that the music which the learners store up into their memory most of the time should be a veritable educational tool. When observation, attention and retention have taken place, the learners can comfortably provide successful feedback. This they will do with joy and a motivated heart.

Inhibitions to the use of popular music in CCA

Popular music according to Green (2002) first gained entrance into formal education through jazz music in the United States of America (USA) in the 1960s and by the 1980s; it appeared firmly in the curriculum of many countries. (p. 4). However, Emielu (2013) asserted that:

Despite its popularity, the academic study of popular music is still in its infancy in most parts of Africa. The need to bring popular music within the mainstream of music [remain pertinent]...In the African continent, popular music is still a latecomer in the academic programmes of schools, colleges and universities. The need to develop specific pedagogical approaches for African popular music and musicians is therefore justified and significant for African music education.

The reason he stated for, this included the lack of a suitable pedagogical approach which the curriculum planners need to infuse contemporary Nigerian pop music into CCA. According to him, 'the major issue in popular music pedagogy is the clash of perspectives between informal learning which is the major domain of acquiring knowledge and skills in popular music and the application of 'classical music' pedagogy to teaching popular music in the classroom. Pop music would require an informal approach against the established formal structure. The formal approach most times, does not take into cognisance the intrinsic motivation of the student before his enrolment for music programmes, neither is the student given a creative latitude to grow his skills, knowledge, style and choice of music as well as personal assessment (Emielu, 2013). Efforts have been made by several scholars to push for the ascendancy of Nigerian Contemporary pop music in our educational system. This is yet to recommend tremendous success because the educational curriculum planners and the teachers were trained using the western educational system where art music gains prominence. They have been made to believe that art music is superior and more suitable for the learners. Bach is elevated above BurnaBoy, Wolfgang Mozart is revered above Wizkid and so on. The constant rise and fall of older artists in favour of newer artists will also require constant review of the curriculum when compared to celebrating the already obvious Western art composers.

The truth remains that it is the quest to uphold western educational ideals and the fears emanating from those whose teaching approaches are strongly limited to it that has obstructed the growth of pop music in our educational system. The truth remains that sticking to prior approaches will not only disfavour educational growth but also cripple the proposed future of the learners who are to benefit from what they are being denied. Another detriment is that academia will not have much influence on the popular music content and musicianship which happens to be a viable means of reaching the youth of this generation and providing jobs, entertainment, socialization and moral value inculcation; since they shy away from it.

One thing is clear, popular music has come to stay in Africa and we in academia cannot continue to shy away from bringing popular music into the classroom. It has become a major voice for society and a new form of youth empowerment (Emielu, 2013). According to Ojukwu (2017) pop musicians are 'still grappling from the bad name given to early popular musicians who were looked down on as the wayward, lazy, school dropout, etc. in the society (p.503)' Meanwhile, Onyeji (2002) indicated that:

Pop musicians are often associated with hotels, excessive drinking, prostitution, polygamous and unstable family life, nightlife, radicalism, street gangs, broken homes and relationships, early deaths, late marriages, or no marriage at all, drugs, excessive smoking, disrespect to authorities and parents, lack of trust, and seriousness. They have also been accused of enticing vibrant youth and children out of school and more serious professions. (p. 34)

However, these impressionistic views about pop musicians are part of the reasons why pop music inclusion in CCA is a herculean task. Onyeji (2002) asserted that "Pop musicians are not as morally bad as have been portrayed by the public" (p. 36). Though some pop musicians promote immorality and theft, many of them are committed to inculcating good social values to the younger ones. They serve as role models to many of them.

The ascendancy of popular music will necessarily require beginning from tertiary institutions where the CCA teachers are churned out from. It will be fruitless creating a curriculum and there are no teachers groomed adequately enough to teach the learners. The tertiary institutions will require firstly, a reorientation from the long celebrated western culture and infrastructural upgrade to meet up with the demands of teaching popular music. Hitherto, many departments of music in Nigeria do not have music recording studios or a standard one, and even a music listening centre/room. They do not give preference to purchasing and performing popular music. This has to be put in place for the study of popular music to truly begin. It is only when popular music is fully grasped, understood, analysed and fully appreciated at the tertiary education level, that we can have teachers at the CCA level in basic education who can fully instruct the learners on popular music. At the basic education level, speakers, audio music facility, laptop/desktop computers and an internet facility will be required in the learning process.

The Possible Remedies

The preference for the need of the learners would go a long way to mitigate the challenge of pop music inclusion in the CCA teaching and learning process. Trying to impose Western musical culture on the children by placing Handel, Mozart and Beethoven as musical models (if not superior ones) against Nigerian pop artists such as 2face Idibia, Tiwa Savage and Wizkid who are already role models to the children, will only create confusion in them.

Nzewi (2006) suggested orality as a suitable pedagogical approach to CCA. According to him, 'Orality inculcates creative spontaneity. The learner is involved as a producer as well as a consumer of knowledge in the context of cultural norms and interpersonal stimulation. In the musical arts field of knowledge, in particular, orality, which compels practical-intellectual participation, is of the essence in the classroom in Africa (p.52). Jeffreys (1971) opined that "teaching is never all-giving and learning is never all-receiving...the teacher is bound to learn something from his pupils" (p. 58). Emielu added, 'Undoubtedly, a lot can be achieved in music education if teachers take into consideration the intrinsic motivation of the student before enrolment for the course, his prior learning experiences if any, his area of interest in music as well as his latent capabilities and perceived weaknesses as a learner. One of the problems of teaching popular music in schools is the teacher-student relationship. The tenacious hold on the 'reputation' of formal education stands in the way of the educational progress of CCA. This idealistic approach will only lead to following rules and maintaining the status quo as against focusing on the contemporary relevance, utility and applicability of what our children are being taught in schools. Pop music imbues great advantages socially and educationally which will elude us if the pride of the so-called 'formal education' hinders it.

Ojukwu, Obielozie and Esimone extensively stated the efficacy of the Nigerian contemporary popular music in promoting Nigerian cultural values, job creation, mass mobilization and integration as well as national development(p.115). Teaching with Nigerian pop music must be adhered to, for 'it is expected that every learner who has successfully completed the nine years of continuous basic education schooling should have acquired appropriate levels of literacy, manipulative and life-long skills as well as ethical, moral and civic values needed for laying a solid foundation for life-long musical learning' (Nwachukwu, 2012).

Ogunrinade (2013) recommended that:

Music education should emphasize more on the non-cognitive domains and the socialization of the Nigerian child into a true citizen. If the well-intended lofty goals of Music education must be accomplished, Nigerian's local and contemporary music, the history of Nigerian music heroes should be included in the content because they need to be properly comprehended by the students.

Also, the concentration on pop music amongst learners who equally imbibe good moral values from CCA will also lead to producing future pop musicians who would promote music with high moral standards as well as quality musicianship. Furthermore, pop music is a veritable tool for promoting folk music, preserving history and enhancing socialization among young people.

In line with this assertion, Okoli and Atelhe (2018) consented that “African ethnomusicological heritage find copious and profound expression in the prevailing genres” (p.100). They added that "African pop music artists are utilizing the platform and opportunities offered by globalization to promote and project African contents through their songs and performances” (p.108).

The rise of popular music in CCA will also increase the number of aspirants in the study of music in Nigerian tertiary institutions. Many of the persons who want to study music indicate so because they have seen rich popular musicians on display on television and social media, and also crave their fame. They get disappointed after enrolment when most of that they get exposed to in school revolves around Bach, Beethoven and Bartok. Emielu (2013) narrated that at the university level, he studied the theory of music but he hated the aspect of harmony because of its too many rules. He also loathed choral classes because the songs were not interesting to him. The pop songs they played and sang in their band in the university made more sense to him than classical singing along European models. Pop music needs to be brought into the curriculum as the main part of teaching and learning. This is the path to progress and national development in numerous ramifications.

Conclusions

With the increasing progress of Nigerian contemporary pop music even beyond the shores of Africa, promoting the African culture, heritage and artistic creativity, deeper inclusion in Nigerian schools becomes overdue. We cannot fold our arms and watch an industry that thrives in billions of naira, provides numerous job opportunities, churns out unique creativity, influence the morality of the child-learner, go by without consciously infusing it into our curriculum. Failure to do so is not only a disservice to the learners but also poses limitations to the educational goals and objectives that CCA was set out to fulfill. The five points in Bandura learning theory—observation, attention, retention, reproduction and motivation—will remain a mere theory as far as the teaching of music in CCA is concerned if the music learners are exposed to most times in their lives are pushed aside in favour of the less encountered and imparting art music. Also, with proof that Nigerian contemporary pop music has aided the revival of African folk music and values, its deeper inclusion into the CCA teaching and learning process will be of tremendous cultural benefit.

Recommendation

It is suggested that the Ministry of Education and Nigerian Education Commission (NERDC) look into the pop music industry more deeply to harness its huge potential for growth and development of the Nigerian educational and cultural system. With respect to CCA and music

education, in particular, Pop music should be emphasized in the teaching and learning process. This will not only be of benefit in creating job opportunities in the large music industry but also help in using the didactic tool for learners.

Teachers and Curriculum Planners are advised to embrace Pop music as an educational tool in the learning process. Learners should be exposed to the recording studio and Pop performances as part of their excursions. Pop musicians who exhibit positive cultural lifestyles should be highlighted to the learners. Higher institutions where the CCA teachers are groomed should take Pop music more seriously so that they can produce the kind of teachers that can teach and perform Pop music. This will serve as extra sources of income for them.

References

- Aluede, C. & Ibekwe, E. (2017). Popular music culture and urban experiences. In *Nigeria IGWEBUIKE: An African Journal of Arts and Humanities* Vol. 3 No 3, April 2017. ISSN: 2488-9210(Online)
- Bandura, A. Social Learning: 5 keys of the Learning Process.
www.edtick.com/en/news/social-learning-bandura-s-5-keys-of-the-learning-process
- Emielu, A. (2013). From The Classroom to Stage': Developing an African popular music pedagogy. *Ejotmas: Ekpoma Journal of Theatre and Media Arts* Vol. 4 No. 1-2(2013) www.ajol.info
- Green, L. (2002). How popular musicians learn: A way ahead for music education. London: Ashgate
- Idamoyibo, I. (2003). Interaction between music and culture in relation to human development in Nigeria". *Nigeria Music Review*, 4. Ile-Ife: Department of Music, Obafemi University. 53 – 63.
- Inyabri, I. (2008). Orality, subjectivity and communality in contemporary Nigerian pop music. *A Journal of Research in Nigerian English and Literature. (JONEL)* 7: 163-75.
- Jayeola, F. (2021). Professional music practice: the Nigeria example. *International Journal of English Literature and Social Sciences* Vol 1 - 6 , Issue - 3 ;
<https://dx.doi.org/10.22161/ijels.63.18112>
- Jeffreys, M.V.C. (1971). Education: Its nature and purpose. London: George Allen and Unwin
- Nwachukwu, O. P. (2012). Understanding the new revised basic education curriculum. Awka: NERDC.
- Nzewi, M. (2006). Growing in musical arts knowledge versus the role of the ignorant expert. In Mans M. (Ed). *Centring on African Practice in Musical Arts Education*. Pan-African Society of Musical Arts Education: African Minds
- Okoli C. & Atelhe, G. (2018). Globalization and 'Africanization' of Contemporary Pop Music: Implications for history and theory. *Covenant University Journal of Politics & International Affairs*, 6(1),.
- Ogunrinade, D. (2013). Philosophy of music education in Nigeria: Content analysis of music curriculum for Nigeria certificate in education (NCE). *Journal of Philosophy, Culture and Religion*, 1.
- Ojukwu, E. V. (2017). Music education: a vehicle for fostering positive youth development. *UJAH: Unizik Journal of Arts and Humanities, Special Edition*. <http://dx.doi.org/10.4314/ujah.v18i2.28>
- Ojukwu, E. V., Obielozie, E. O. & Esimone, C. C. (2016). Nigerian values and contemporary popular music: A new look. *Ogirisi: A New Journal of African Studies*, 12. <http://dx.doi.org/10.4314/og.v12i1.7>
- Onyeji, C. (2002). Popular Music: Facts about the music and musicians. In Idolor (Ed.) *Music In Africa, Fact and Illusions*. Ibadan: Stirling – Horden

CHAPTER FIFTY-THREE

CONTEMPORARY TRADITIONAL MUSIC OF NEW DAWN ENTERTAINERS AND ITS ROLES IN COMMUNITY BUILDING IN UYO, AKWA IBOM STATE

Eunice U. Ibekwe (PhD); Johnson J. Akpakpan & Mary J. Akpakpan

Abstract

The weightiness of Contemporary Traditional Music in Ibibio society cannot be overemphasized. Suffice it to say that activities ranging from birth to death are inter-fused with music-making. Therefore, the thrust of this paper is to look into the positive contributions of New Dawn Entertainers as well as textual analysis of the selected songs towards building a viable community, possible implications in the social, economic, educational and moral development for community building. It is worthy of note that despite these benefits associated with music's positive contribution to community building. However, this present age does not embrace these potentials and opportunities as it ought to be. In eliciting data for this study, library sources, oral interviews and participant observation methods were employed. To have a proper understanding of the cultural group: New dawn entertainers, the researcher made both video and audio recordings and their procedures in contributing towards community building. The theoretical framework was developed to guide data collection, analysis, and interpretation. For this study, the Theory propounded by Bikeway in 2009 in the Journal of Humanities and social sciences States that “The growth and development of any nation depend to a large extent on the ability of its citizens to harness its naturally imbued resources as well as putting into good use other man-made features, skills, and talents. This study reveals that if these potentials are well grasped by people, this, to a certain extent, will significantly help in community development.

Keywords: Contemporary, Traditional Music, Community Building and Textual Analysis.

Introduction

Music is one of the arts that play essential roles in the culture of any society. Among the Africans, it constitutes a vital aspect of their day to day life. Traditional music has been in existence from time immemorial. And it was found to entail the following practices: singing, dancing, and drumming. In support of this view, Jayeola 2015, said: “African music is one of the cultural indices that make Africans, African. It is a cultural identity that has to do with singing, playing of instruments, dancing and use of various artefacts” (p.102). The term Contemporary is marked by features of the present period. Although some characteristics of traditional music have been fused into contemporary music, it is also important to note that contemporary, traditional music derive their roots from a variety of traditional music performed by different cultures. Colwell and Richardson (2002), Davidson 2013 and Geertz (2003) in Mauwa (2020) concede that:

The traditional song contains a powerful potential that enhances its

— —

adaptation to modern conditions of perception creating a foundation for the development and modernisation of new forms of musical culture. Therefore, due to the performances and replications of some aspects of traditional music in some modern genres, people's traditional music is taught uniquely. Thus, they will learn their culture and identity through music. It is crucial to appreciate that traditional music has a great place in modern genres because it teaches, promotes and preserves a people's culture (p.7).

Also, Mauwa further stated the place of traditional music in the modern genre “through traditional music of different cultures. Each culture teaches distinguished lessons to its people by disseminating different music. Currently, in different parts of the world, modern genres have proved to be popular, and the good thing is that they have emulated certain cultural traits from the different traditional music of the world (p. 5). The very essence of contemporary, traditional music is not just to entertain but to develop humans and make them better people in society. As rightly put by Idamoyibo (2021), “Human development is central to nation-building. When we build infrastructure and develop policies and programmes for the development of our nation, we need to consider the development of the human beings who will manage and use them appropriately” (p.33). He also went forward to attest to the relevance of music to humans as thus: Music has served the human race effectively in identity symbolism, social, ritual, recreational, mental, moral, political, kinetic, therapeutic and religious spheres. It has functioned so much as entertainment while providing education, counselling, enlightenment, and bringing corrigenda into correctitude in the society through generations. (p.16). Any society that neglects its music has lost optimism about building a viable future because music can imbue valuable acts.

This study aims to:

- I. Shed some light on the value and function of contemporary traditional music in the Ibibio culture;
- II. Look into the positive contributions of New Dawn Entertainers and textual analysis of the selected songs towards building a viable community; and,
- III. Elucidate the possible implications of contemporary traditional music in the social, economic, educational and moral development in the Ibibio society.

Statement of the Problem

It is worthy of note that despite these benefits associated with music's positive contribution to community building. However, this present age does not embrace these potentials and opportunities as it ought to be. Cultural infiltration has also led to the relegation of traditional music to the background. This study seeks to examine traditional music, hoping that it will enlighten people from all and sundry on the need to embrace it in its pure and aesthetic forms for nation-building.

Theoretical Framework

The study adopted a theory propounded in the year 2009 in the Journal of humanities and social sciences in 2015. The Theory states: "The growth and development of any nation depend to a large extent on the ability of its citizens to harness its naturally imbued resources as well as putting into good use other man-made features, skills, and talents." The thrust of this theory is focused on how citizens could put into good use the naturally imbued resources, of which music is one of them. Realistically, it is believed that any society that deserts its music has lost hope in building a sustainable future because, in the aspect of children's upbringing, traditional music plays a prominent role for behaviours and minds to be shaped. The Theory stresses that if the

value and function of contemporary traditional music in the society and culture of the Ibibio is well-propagated, harmony, cohesion, peacebuilding, economy, moral, social, cultural and educational domains will become a reality for nation-building. Furthermore, the Theory affirms the importance of collective consciousness in utilising natural imbued resources by the government, institutions, religious bodies and communities for nation-building.

Research has shown that music has been known to affect people's attitudes and minds directly. By just listening to music, a change of attitude and mind may be established from negative to positive. Research has also shown that one of the best ways of communication or transmission is through songs. By song, this does not infer only the systematic sound uttered by mouth but also involves the textual context. In a song, one has the willpower of expressing deep feelings and messages which ordinarily would not have been uttered verbally. Therefore, consciousness on how to use music as a tool for nation-building should be enhanced.

Research Methodology

The qualitative method was considered most appropriate for this study. This research is concerned with the subjective assessment of attitudes, opinions, and behaviour. Research in such a situation is a function of the researcher's insights and impression. Therefore, this method leads to a more in-depth and proper understanding of this study from different angles. Mishra (2008) said that the qualitative methodology might be viewed as:

a collage of ethnographic or anthropological fieldwork techniques, including case study designs, unstructured interviews and non-mathematical data analysis techniques. The methodology involves direct observation of action in its natural context, clinical interviews to elicit the multiple meanings of participating subjects and the collection of documents (p. 33).

From the above views, the data collection method for this study involved interviews and field observation. In addition, the New dawn entertainer's songs were collected, analysed and translated into the English Language. Secondary sources of data came from Libraries, other archives, and the internet.

The Group

The name of the Musical group is New Dawn Entertainers. The group comprises forty-eight (48) old and twelve (12) new members currently under training, making sixty (60) members in all. The group constitutes both adolescents and adults. The adolescents usually feature on children's related function like 27th May. In contrast, the adults feature during marriages, coronations, funerals, and electioneering campaigns. The number of members featuring in a particular function depends on the demand of the host or client. He or she may request a Twenty-man performance including dances, singers and instrumentalists. The number of public performances of the group depends on the number of invitations received from their clients. There are months with seven (7), five (5), or two (2) performances. But rarely do they have months without any performance.

Origin of the Group

According to Mr. Imeobong Monday Paul, the chief executive officer of New Dawn Entertainer who is from Ikot Odon, OtoroAbak, Abak L.G.A. On the 31st of December, 2005, he gathered some groups of dancers, singers and drummers from the council of Art and Culture to thank God for preserving their lives. He noted that they celebrated, won and dining after that, asked

themselves if they could form a music performance group that would showcase their talents and cultural heritage? Mr. Imeobong Monday Paul continues that the proposal was made unanimously, and they set up some goals to achieve, started some intensive rehearsals, and assigned different duties to members. A rehearsal venue was selected, a compound space hidden from public view was preferred, and schedules for rehearsals were also fixed.

During rehearsals, as noted by Mr. Imeobong Paul (The CEO), he directed the other members on what to play, sing and dance, and the group made special preparations to have a public presentation for the first time. According to him, their 'first performance was held at Ikom in Cross River at a traditional marriage' and from 'the outset, they did not have a customised costume'. The CEO puts it that they 'could not buy wrapper materials for all the dancers and instrumentalists. However, 'they displayed their very best; visitors who were invited to the traditional marriage and other host community members were well entertained by their performances. He continues that 'It was there; they received lots of presents from the members of the audience who admired their performances'. Also, at that outing, they received recognition and invitations to perform at other places. As Mr Paul puts it:

From the fund generated from this first public exhibition, they were able to sew their first customised costume. Little by little the group has now metamorphosed into a full fresh group with a strong managerial structure, capable artists to continue to excel. Presently, the group has won so many awards and laurels.

Rationale for forming the Group

The New Dawn Entertainer is a group that aids in grooming young and vibrant artists to sensitise them on the need to explore the rich cultural heritage of the Akwa Ibom people by propagating, preserving and presenting them to the world at large, using the musical arts to communicate or inculcate norms, values, beliefs, and civic virtues to the succeeding generations. Also the rationale is to entertain the public for some payments, recognition and mere amusement. The group has significantly impacted both the country and beyond. The group achieves these through cultural songs and dances display. Dances like Asian Uboikpa, Coconut, Aboikpa Idoh Nkemba, Ase Atip Udua and Awak Uto..

Instrumental Resources and Usage

The New Dawn Entertainers' performances are usually accompanied by different musical instruments, including "ibid" (drum), "Nsak" (rattle), "Obodom", (Slit wooden drum), and "Ntakrok" (wooden gong). Also, "ikoneto" (Xylophone), "oduk" (Horn), and "ifiom" (whistle) are used. These instruments are always shaped or designed according to the desired sounds and performance situations. The sizes of these instruments determine or dictate the scale of sounds and required sound effects. Thus, the smaller the size, the less the volume of the sounds produced and vice versa. In addition, hands and other parts of the performers' bodies and voices are synchronised to create a gamut of uniquely woven and admirable Contemporary Traditional Music.

Costumes

Outfits used by the New Dawn Entertainer usually create the appearance characteristic of a particular occasion and period of a given outing. These costumes are typically made up of beads and raffia.

Sustaining the Group/Sourcing of Funds for Maintenance

Part of the funds realised from outings is usually kept back to sustain the group and for musical instrument repairs. However, the only source of generating funds is through their public performances.

Roles of the Group to the Community

Economical Role

Economically, the New dawn Entertainers has generated job opportunities for theatre arts graduates and students of music, NCE holders, and SSCE holders. There are singers, dancers and drummers. According to their responses from the interview, they said they have benefitted in varieties of ways from engaging in traditional music practices. Here in this group, salaries are paid monthly to the dancers, singers and musicians. According to Paul, “We pay salaries based on the total income of the month. Not certain, some months, we pay based on the overall income we make from performances monthly. We sometimes pay 20,000 or 40,000 depending on the income realised in that particular month. Workers are also entitled to some gifts at Christmas and Easters periods. Also, through our proceeds, we have been able to empower some youths by purchasing tricycles and minibuses” In supporting this, Okafor (2005) avers that:

Economically, the entertainment industry, of which music is a very strong element, is one of the most vital, viable, and rich in the world. Musicians are among the high earners all over the world. They can circulate money in society, and music provides plentiful opportunities for the young to engage in self-enterprise and self-management. Even when they don't get employed, a good record release in the market will pay its dividends. And then, it goes on building other things in the society in which money is really generated and not merely circulated (P. 276)

Okafor, 2005 also went further to say that music is the most widely practised and accessible of all the arts. It is so readily available and associated with entertainment and relaxation that some people hardly pause to ponder its implication in the social and economic development of a country. And yet, some countries earn a lot of revenue through cultural nationalism and musical tourism (p.269). In the vane, Adedeji (2018) states that

The popular music entertainment industry has positively created means of livelihood for individuals in the society who naturally would not have been able to fend for themselves... The popular musicians who earn high in the music industry have a way of reinvesting in the society, buying properties in choice locations like Leki and Victory Garden city(VGC), Lagos and important parts of Abuja, amongst others. Some build institutions, establish foundations and invest in charity through which many other citizens are brought out of poverty (p.174). Furthermore, Idamoyibo, 2021 asserts that:

Music has remarkable relevance in national development as it contributes significantly to the economy. With a population of about 180 million people, most of whom are music lovers, Nigeria has the biggest entertainment market in Africa and one of the biggest in the world. As the musicians, producers and investors produce and market music products, huge profit is made, which enhances the economy of the nation. (p.42)

Judging from the above prepositions by Okafor, Adedeji and Idamoyibo, music has contributed to the country's national growth.

Social/Moral Roles

Music is a constitutive part of a culture that can help in character formation and bind group members together to accomplish their mission; the New Dawn Entertainer says it is an indispensable tool for any community building. Through the group, many youths who would have been problematic to the society are reformed, earned a living, and are full of activities, making their minds not be bare for any evil thought. Their Song texts play an outsized role; their peaceful messages speak against war, social injustice, gender-based violence, incessant killing, kidnapping, robbery, idleness, sexual abuse, examination malpractice, hatred and rancour. Songs that persuade, inspire and encourage values like patience, decency, respect for authorities, tranquility, decorum, self-control and open-mindedness are advocated for nation-building. Realistically, music is seen as one of the best ways of communication; the textual content of the music has the power to express deep feelings and send out explicit messages which generally could not have been uttered verbally. Okunade (2011) also reaffirms this by stating that “One of the means of transmitting norms, ethics and virtues to members of the society is through the text of songs used within the community” (p.143) In support of this, Odogbor (2008) states that:

Socio-culturally, traditional music helps promote group sentiments and the people's ideals. During traditional festivals and other social gatherings, for example, music generates an atmosphere of conviviality where boundaries based on sex, age, status, etc., are blurred into insignificance, and everybody celebrates as an entity. This is capable of providing a forum for mending broken relations and providing common ground for development. (p.69). Okafor (2005) posits that music is the most imitative of all the arts; agreed that music can imitate virile, orderly, and noble things, which would not only turn him into a good citizen but also assist him in freeing himself of his pent up feelings (p.279)

For a viable community to be built, musicians and different ensembles, as seen in the New Dawn Entertainer, must prioritise inculcating values in children, youth, and adults through songs to become responsible citizens of good character and integrity. By so doing, a viable community will be achieved. Ibekwe (2008) also emphasised the social implication of Music for community building as thus:” Obviously Music plays a significant role on the societal life's style. Through music, people's behaviour and mode of conduct are shaped. In other words, music is a character moulder. It condemns as well as appraises good morals. (p.37).

Cultural Preservation of Music for Community Building

It is worth mentioning that many outdated cultural dances in the past have been brought back to life through this noble group, dances such as Asian Uboikpa, Ekoombi, Coconut, Awak, and so on. They also traced their historical perspectives, dancing patterns, and various songs used in each of the dance types. They perform them at traditional marriages, coronations and festivals both in the state and outside the state; they also possess good documentaries for posterity.

Ibekwe (2011) asserts that traditional music is such a practice that reflects the people's tradition without the influence of other cultures. It encapsulates virtually all indigenous practices, which are integral to people's lives within a given culture. By implication, traditional music is the people's way of life –expressed in verbal and physical activity through sound combination processes” (p.79). In line with the above, Ibekwe (2008) pointed out that: Music advocates discipline in the community. By belonging to one common music association, there is every

tendency that the community's values, beliefs, norms and entire way of life will be integrated into the association's code of conduct. Therefore, it becomes evident that whenever a group comes together in a performance of any activity of common interest such as dance, there must be a bye-law that must be obeyed and adhered to to ensure discipline (p.40). In the same vein, Agu (2017) affirms that:

Music-making is universal and communal among Nigerian ethnic societies. Each ethnic group has provided adequate musical activities and training for its community. Consequently, the lives of the people are surrounded by music-making. The established musical traditions across the ethnic societies provide adequate knowledge, promote the acquisition of musical skills and competence as well as educate the young on those values, behaviours, attitudes, speech, actions and traditions that are character- moulding considered absolutely necessary for the constitution of a complete human being (p.20).

Educational Roles

According to the Chief Executive Officer (CEO) of the New Dawn Entertainer, when asked to mention possible ways the group has contributed positively to the building of the community in the educational aspect. During the election of 2019, his group went as far as educating the rural people on how to cast their votes by presenting dance-drama performances in the following Local Government Areas: Eket, OronIbesikpo, Itu, Ibiono, Abak, EtimEkpo, EssienUdim and others. And this was sponsored by the state government. He also assists in the Theatre art department, University of Uyo, teaching indigenous dance styles and steps. These, he said, are ways of building community through education. To attest to the educational implication of music Okafor in Nwankpa (2013) states that education is:

The transmission of dynamic culture and since music is a cultural expression, then culture and education must converge in the same meaning, i.e., the art of teaching people what they don't know, or the transmission of knowledge or culture from those who know to those who don't (p.27).

From the above definition, it can be deduced that education teaches and persuades, convinces, or positively influences an individual. To attest to this, Nzewi, M.&Nzewi, O. (2007) had this to say African indigenous education systems, although very formal, did not operate classroom-type schools, and the learning of civic duties; morals and communal ethics and ethos were basic. Life-grooming camps, termed initiation schools in literature, are examples of the overtly organised education strategies structured into the upbringing of a culturally knowledgeable person. But a session lasts for a brief period in a citizen's lifetime. Instructions in life- grooming camps concentrated on preparing initiates for manhood and womanhood roles. Manly and womanly virtues as well as conduct, with the communal responsibilities appertaining, were also inculcated systematically. The musical arts served as a specialized agency for transmitting, in scheduled sites and contexts, specialized knowledge on civic duties, cultural history and general societal norms that permeated purposeful living in human society. Furthermore, social services such as mass information, social conscientisation and communal recreation programme were conceptually transacted by musical arts formulations and presentation. The text became a very important feature of socially applied music when essential social values were transmitted through sung or declaimed principles. (p.92. Still on the educational implication of music, Odunuga (2013) said that:

Children are considered most vulnerable as their psycho-social values are influenced and shaped by the social relationships that exist in their environment. Thus, the persistence of violence compromises their moral and ethical development and the future development of their societies. Therefore, in a bid to have a society where children are nurtured with love, respect for life, tolerance for differences and understanding of others; where they grow up with their self-esteem intact and their full potential cultivated, music should be included in their education (p. 707).

To attest to this, in the olden days' the norms of society were taught to children via folksongs. Reference is made to children here because the bulk of everything inherent in the future resides in them. Also, they are those to be developed for a viable community. The International Society of Music Education (ISME) in Nwakpa (2007) states that:

We believe that everyone has the right and ability to make, create, and enjoy their music. We believe that active music-making should be encouraged and supported at all ages and at all levels of society. Community music activities do more than involve participants in music-making; they provide opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Community music activities do more than pursue musical excellence and innovation; they can contribute to the development of economic regeneration and can enhance the quality of life for communities. Community music activities encourage and empower participants to become agents for extending and developing music in their communities. In all these ways, community music activities can complement, interface with, and extend formal music education structures. (p.5)

Presentation and Analysis of Selected

Songtexts *Ibibio*

1. *O yak nnyinidianakiet O
yak idianakimalbopobionnyin*

English Translation

O let us unite together
O let us unite together to build Our nation.

Implication

In this present age, that culture is changing far more commonly than ever before; songs with messages that declare hope, joy, love, good behaviours and good values should be encouraged for nation-building.

Ibibio

2. *Ebonoimaima, imaadeanimooo
Ebonoimaima ,imaadeanimoooo*

English Translation

Let live in peace and love, it is good
Let live in peace and love, it is good

Implication

Messages sent across here advocate peace and love for social justice and peace for community building.

Ibibio

3. *Ebe mi ananamnkari ye ami*
Abenekpadokukakenimkeufokufan
Abennkanaekpadedinimkeufok mmi

English Translation

My husband deceives me,
He took the bag full of money, kept it in his friend's house, and returned an empty bag.

Implication

Here, women frown at their husbands' insincerity on issues concerning money. This song persuades them to imbibe the quality of being honest in all their dealings as this would bring peace, unity and oneness in the community.

Ibibio

4. *EyarangunguUdoumorenEkpo*
Ndonoudonoeebesin
Idem afonebeakodidap

English Translation

An energetic man called UdoumorenEkpo.
The wife was sick and was rejected by the husband.
When the wife recovered, he requested that she goes to bed with him.

Implication

In this song, a woman shows her dissatisfaction with her current relationship with her husband. When she was sick, she was abandoned by her husband. When she later recovered, she was then fit to play a wife's role. Women sing this to seek justice and peace in the family and community. Also, to breed peace and understanding in the family for nation-building, a sick wife or husband should be well cared for by the husband or wife, respectively.

Ibibio

5. *Ebeekenombiaraiкот*
Akpakpaifono, ikonefereifono

English Translation

My husband gave me an infertile portion of land.
My corn is not growing well, and the pumpkin.

Implication

This song expresses the hatred, maltreatment and disregard given to the wife by the husband. The women sing this to show their disapproval and annoyance in public. Any husband who does not want people to know his wife's ill-treatment would be forced to change his behaviour and treat the wife better. In the short run, this will bring peace to the family. And when different families are in peace, the entire community is bound to witness growth and development.

6. *Ekpesin wire keusonanen*
Ekpemumanieebeakanakpara
Uwo o o, akpa-amumanieebeikanakpara.

English Translator

If a trap made from a wire loop was set at the junction,
 it would have caught more married women than spinsters.
 O it would have caught more married women than spinsters.

Implication

The song expresses Ibibio's view about wayward women (adulterers) that it is a marriage risk for she is a trouble-maker and therefore unable to settle down to look after her marital home. The song also teaches them that it is morally wrong to defile one's marital bed. The song also encourages abstention from extramarital affairs.

Findings

The Study reveals that music has the power to culturally, morally, economically and educationally impact our society positively. The study has also revealed that New dawn entertainers have made remarkable efforts and positive contributions to building viable communities through contemporary traditional music. The group's passion for the culture of Akwalbom State has made it famous both in the country and in the diaspora. Also, its strong desire in propagating, preserve, and present our dying cultural heritage has won the group many laurels.

Conclusion

This paper highlighted the social, economic, and educational benefits derived through engagement with music and concluded that Music has the power to culturally, morally, and academic influence our society. It tends to unite people, forming a strong bond that might not exist otherwise—connecting different cultures together, promoting diversity and growth. Music encourages creative thinking, discipline, leadership and problem-solving. Also, music can yield valuable character-building lessons for youths who would have been problematic. Finally, music encourages teamwork, self-discipline, and improved self-esteem. All these attributes of music could help in nation-building.

For a viable community to be built, Musicians and different ensemble groups, as seen in The New Dawn Entertainer, must prioritise inculcating values in children, youth, and adults through songs to become responsible citizens of good character and integrity. Also, consciousness on how to use music as a tool for nation-building should be enhanced. By so doing, a viable community will be achieved.

References

- Adedeji, S. O. (2018). Musical entertainment and moral values in contemporary Nigeria: A re-evaluation. *Journal of the Association of Nigerian Musicologists*, 12, 164-185.
- Agu, D.C.C. (2017). Utilising the power of music in contemporary Nigeria. Onitsha: Noben Press.
- Ibekwe, E.U. (2008). African music and social commitment in Nigeria. *Awka Journal of Research in Music and the Arts (AJRMA)*. 5, 35-42.
- Idamoyibo, O. (2021). *Music, How relevant is it to spirits, humans and national*

— —

-
- development?* Abraka: University Printing Press, Delta State University, Abraka.
- Jayeola, F. (2015). Indigenous music in Nigeria: Its role towards national development. *FUNAI Journal of Humanities and Social science*, 1(2), 102-109
- Mishra, R. (2008). Exploring education research. Darya Ganj: S.B.Nanga APH publishing Corperations.
- Nwankpa, O.N. (2013). *Community music programme: Development & management*. Port Harcourt: Celwil Publishers Nigeria.
- Odogbor, P. O. (2008). Toward the sustainabilityof traditional Nigerian music: The Role of the music educator. *Awka Journal of Research in Music and the Arts*5,67-80
- Odunuga, A. (2013). Preventing socio-political conflicts and building peace block: The role of Music. *Mediterranean Journal of Social Science*, 4, 703-708.
- Okafor, R. C. (2005). *Music in Nigerian society*. Enugu: New Generation Books.
- Okunade, A. (2011). Retention of cultural identity in the discourse of music and globalisation in Africa. *Awka Journal of Research in Music and the Arts*. 8,139-145.

CHAPTER FIFTY-FOUR

EVALUATION OF VIRTUAL LESSONS DURING COVID-19 PANDEMIC LOCKDOWN: THE CREATIVE ARTS STUDENTS' EXPERIENCE

Florence Ewomazino Nweke (PhD)

Abstract:

The deadly COVID-19 pandemic brought horrendous experience upon the world and also affects the educational sectors. This study examined how the undergraduate students within the Department of Creative Arts, comprising students studying music, visual arts, and theatre arts, perceived, preferred, responded and utilized the LMS platforms to access their classes and the examination that took place months after receiving lectures. It is evident from the study that nearly 9 in 10 (86 per cent) of the students are running a full-time programme with more in the Theatre Arts and least in Music. Nearly 14 per cent of the students are running the ICE programme where the Music department leads. The 400 level students which account for 35 per cent tops over other levels while it follows by 200 and 300 levels which account for 24 per cent and 23 per cent respectively. The proportion of the final year students that participated in the study is nearly 1 in 10 of the entire respondents among these, the level account for 1 in 4 (25 per cent) in the Music Department. Few of the respondents were not technologically savvy despite the school's initial training. However, some of the respondents in this study expressed their disappointment at the low and sometimes internet interruption and disruptions that hindered them from benefiting immensely from the virtual class. This study concluded that infrastructural deficiencies in third world countries like Nigeria are crucial challenges in the maintenance of teaching, learning and research networks. Hence, the study recommends introducing information and computer technology classes included at all levels of the education system in Nigeria. Students should also get financial support from the government and stakeholders to enable them to have internet-enabled devices at a time like this.

Keywords: Covid-19 pandemic lockdown, creative arts students' experience, technology, Online visual classes, learning management system's evaluation.

Introduction

The horrendous experience brought upon the world by the deadly COVID-19 pandemic did not only wreak havoc in the economic sectors and health sectors it also affects the educational sectors. Teaching and learning came to a halt at some points as students were made to sit at home. Some schools, after a while, started online virtual classes; different platforms were therefore used to achieve these purposes, such as Google classroom, Edmodo, telegram, YouTube, LMS, Microsoft team, zoom classroom, and so on. In Nigeria, few schools engaged their students in virtual classes at the university level. For instance, the use of the Learning Management System (LMS) introduced as a teaching platform for the undergraduates and the postgraduate students at the University of Lagos, Nigeria, during the COVID-19 pandemic that happened in almost all

parts of the world, was a new experience for most students at the Department of Creative Arts.

The educational system undoubtedly experienced collapse during the COVID-19 pandemic in Nigeria and across the world. With the use of technology and technological device, education can continue through these difficult times. To this end, several platforms were introduced and used by some public and private schools in Nigeria during the COVID-19 pandemic lockdown because the government of Nigeria mandated social distance and stay-at-home order. The United Nations Educational, Scientific, and Cultural Organization UNESCO (2021) identified the National Learning Platforms and tools country by country. Nigeria was no exception to this record. UNESCO noted that the ministry of Education from Nigeria- had a platform developed by the task team responsible for coordinated Education response to the COVID-19 pandemic. This platform was meant to provide information, guidance, and resources for the continuing education and individualized learning of children at home.

The Mobile classroom was also an online platform UNESCO identified in Nigeria. This was also created by the Ministry of Education, where students have access to a pool of video content. Television and Radio lessons also took place during the COVID-19 era. Specifically, educational television and programs are broadcasted on different channels depending on the state. The online mobile classroom admonished students to always use their laptop computer with Google chrome browser for the whole experience.

Learning in a Pandemic

Nigeria's response to teaching and learning during the COVID-19 pandemic had respondents responding to a survey question; over 1,901 respondents were used between April 22 and May 16, 2020. These respondents included government officials, teachers, private organizations, private school representatives, parents, and students from the 35 states out of the 36 states of the federal republic of Nigeria. Several reports stated that due to the measures to contain the spread of the COVID-19 pandemic, about 1.2 billion learners were out of school, and 73.8% of the world's school populations were affected by school closures (UNESCO, 2020a). Although this has affected education access, quality and equality, it has propelled the reshaping of education delivery worldwide.

The federal ministry of education, Nigeria had on March 19 shut tertiary institutions as preventive measures to halt the spread of COVID-19; this disrupted the educational system, according to Nlebem (2020). Obiakor&Adeniran (2020) added that this posed unique challenges for Nigeria's already fragile education system. To curb this disaster in the educational system, the federal and state governments and private sector implemented various learning interventions using technological platforms, internet-based tools, and traditional media to mitigate the impact of the closure of the school.

On June 9, 2020, the vice chancellor-University of Lagos, Nigeria, Prof. OluwatoyinOgundipe, had said the University had adopted online teaching in its bid to resume academic activities (DayoOjerinde, 2020). Given this, the University of Lagos, Nigeria, adopted the Learning Management System (LMS) for online teaching and learning and later for examination for students at a selected level of study. As part of the efforts to address some of the challenges of transiting to online teaching, the University invited DrSussie Schofield, a top expert on online teaching and member of Scottish Higher Education Developer (SHED) to facilitate a webinar on opportunities and challenges in online teaching to enhance the capability of academic staff. The University experienced some hitches during the first day of the online learning system adopted at

the University of Lagos, UNILAG; the management advised students on what to do to ensure a seamless experience on the platform.

This study investigates how seamless the online platform eventually was for students in the department of creative arts who had practical courses as part of their compulsory courses. The study reiterates the essence of having online teaching and learning in education amidst the COVID-19 pandemic and recommends to the University how to further strengthen the online platforms to help students achieve their academic goals.

Theoretical Framework

Technology and Acceptance Model (TAM) is a theory in the information system focusing on modeling computer users and showing them how they can accept and adopt a new technology to predict the technology adoption decision of users. The Unified is formulated by Venkatesh and others in "user acceptance of information technology" towards a unified view explaining user interventions to use Information System and Subsequent Usage behaviour. This study justifies if the Learning Management System (LMS) platform was accepted or rejected by the students of the Department of Creative Arts, University of Lagos, Nigeria, during the COVID-19 pandemic. The Technology Acceptance Model is an Information System- (An Information System (IS) is a formal, socio-technical, organizational system meant to collect, process, store, and distribute information from a socio-technical point of view. Information Systems are made up of four components; task, people, structure or (roles) and technology), that prescribes how users come to accept and use the technology. The present study examines how the students from the department of creative arts perceived, took and approved the LMS platform for their learning and examination during the COVID-19 pandemic when asked to stay at home by the University management.

The general impression of the technology is the behavioural intention that leads people to use the technology, which is influenced by attitude. The University believed students could spread the dreaded COVID-19 disease if asked to remain on campus. Hence, an alternative to learning in line with what UNESCO identified in my introduction was used. The use of the model suggests that when users are presented with new technology. Several things aid the decision of the usage, e.g., perceived users (PU) - Fred Davis defines it as an extent to which one hopes that using a specific system can enhance one's job output. The perceived ease-of-use (PEOU) is the degree to which a person believes that using a particular system would be free from effort (Davis, 1989). In essence, if technology is easy to use, then the barriers are conquered. If it is not easy to use and the interface is complicated, no one has a positive attitude. This study identified challenges encountered by the students and suggested ways of improvement to be adopted by different stakeholders in the educational sector.

Objectives

1. To understand the participant's demographic and academic characteristics disposition.
2. To understand participants' knowledge about modern technology
3. To understand the participants' knowledge about Learning Management System (LMS)
4. To understand the preferential position of physical classes over the virtual classes (LMS)
5. To understand the acceptability of LMS usage by the students based on experience.
6. To examine how Creative Arts students perceive their practical courses taught online

7. To identify students' other alternative online platform experience

Hypothesis Testing

1. Ho1: The mobile network was favourable during the LMS classes
2. Ho2: Creative Arts students prefer physical classes over virtual classes
3. Ho3: LMS should continuously be used
4. Ho4: Practical courses were effective via the online platform
5. Ho5: The classes were engaging with lecturers via the LMS platform
6. Ho6: The rate of understanding of physical lectures over LMS is better

Literature

There has been an adoption of various technological tools to realize the virtual classroom construct to actualize this attempt. Institutions of higher learning had borrowed different supplementary online teaching and learning models under the umbrella of blended learning (Horn & Staker, 2014). Namely, the rotation model enriched the virtual classroom, ala carte, and flex virtual classroom.

Other tools include virtual reality (VR), cloud computing, and learning management systems (LMS), especially academia. Social media slowly gave classrooms a new look and breathed new life into lessons. "VR allows students to learn by interacting with a 3D world, while cloud computing enables the upload of educational resources on a school's cloud terminal, thus allowing students access anytime and anywhere," according to The AME Group (n. d.). These platforms nonetheless served mainly as supplementary and complementary teaching and learning tools, adding that the relationship between the teacher and the learner is a critical factor in this learning process, as Szabo (2019) contends. For example, Zhao et al. (2005), as cited in Szabo (2019), posits that "Virtual learning and remote teaching became the in-thing and the new normal in the world of academia; it is important to find out if students flowed seamlessly into this new normal".

Hung, Chou, Chen, and Own (2010) revealed that students' readiness levels were high in computer/Internet self-efficacy, motivation for learning, and online communication self-efficacy. In learner control and self-directed learning, students' rating was low. Hence, teachers should put more effort into preparing the course materials, as Hung et al. concluded. Therefore, there should be a joint effort between the teachers and the learners to ensure learning.

Dorby (2015) affirmed that the well-known platforms for teaching and learning in the USA include ANGEL, BbLearn, Canvas, Desire2Learn, Moodle and Sakai. Sharma and Vatta (2013) postulate that the most widely adopted LMS on the African continent include Blackboard, Sakai, KEWL, and Moodle. Similarly, various online learning platforms are adopted in universities in Nigeria, such as the LMS using Google classroom, Edmodo, Telegram, Whatsapp, Zoom. This same use of the LMS for teaching and learning was widespread in Ghana (Dandy, 2021). The centrality of LMS in educational delivery in the 21st Century is never in doubt.

Reference from Sejzi and Arisha (2013) indicates that LMS can centralize and simplify management to use self-service and guided services. To easily compile and deliver learning materials, integrate training programs on a flexible web-based platform, promote portability, standards, personalize information, and reuse expertise. In essence, LMS is used for both pedagogical and administrative purposes in institutions of higher learning. However, in various e-learning platforms such as LMS most learners stop using it after their initial experience (Goya,

2012). Extant literature suggests that using online learning platforms such as the LMS is fraught with numerous challenges. For instance, Danna and Pessu (2013) opined that the use of ICT applications in institutions of higher learning such as universities is prone to lack of access to computers, internet connectivity, and other related risks such as low level of competencies among students and lecturers. Other studies by Ndemo (2020) and Syed et al. (2020) have also shown certain deficiencies such as the weakness of online teaching infrastructure, inexperience, and lack of skills among teachers and learners on online module usage. The level of ICT skills, the complex environment at home, among others, militates against successful technology integration in the classroom.

Similarly, Moore et al. (2018) indicate that there continues to be a vastly unequal digital starting point for young urban citizens held captive by lack and seclusion with little or no adequate knowledge of technological skills. Nweke (2021) revealed that little or no use of technology was employed by some people in the arts, church choir members, for instance, were disengaged with technology during the lockdown due to infrastructural deficiencies. This observation is worrisome because students and lecturers are a vital link to the motivational drive in the education chain to respond to 21st century educational needs.

Data and Methodology

The study was carried out using the primary sourced information from the respondents and a secondary data collection source was used to extract information from text, journals. A mixed-method of data collection (quantitative and qualitative) was employed. The Google form (<https://bit.ly/39gAPDi>) was administered through the students' WhatsApp platform; students were asked to send it to their friends within the creative arts department who are not on the same platform with them from the other units such as music, theatre arts, and the visual arts. The researcher also had a face-to-face interview with the Creative Arts Student Association (CASA) president for 2020/2021 (MrOlawaleOdediran), who gave a complete overview of the use of the LMS for teaching and learning. As a result of complaints and suggestions, he has received as a serving students' representative for the creative arts department. For secondary sources of data collection, the study used online resources and textbooks. The study is purposeful and focuses on the Creative Arts students in Visual Arts, Theatre Arts and Music, descriptive analysis using percentages and hypothesis testing using a One-Sample Binomial Test and One-Sample Chi-Square when the variables passed the assumptions for each of them. SPSS was used to run the analysis and the results are presented in tables.

Participants' Characteristics

The learning management system has become a veritable tool in teaching and learning in Nigeria during the peak of the COVID-19 pandemic that ravaged the world. This is believed to have exposed both the teacher and learners to a new technology that simplifies and reduces physical contact seamlessly. Table 1 presents the respondents' characteristics that participated in the study. The majority, 53 per cent of the respondents are female, 75 per cent of the respondents in Theatre Arts are female while 61 per cent and 69 per cent of respondents in Visual Arts and Music are males respectively. Those in age's 21-25years account for nearly half, 49 per cent with more in Theatre Arts. More students in the Music department are older than 30 years compared to Visual and Theatre Arts. It is evident from the study that nearly 9 in 10 (86 per cent) of the students are running a full-time programme with more in the Theatre Arts and least in Music. Nearly 14 per cent of the students are running the ICE programme where the Music department leads. The 400 level students which account for 35 per cent tops over other levels while it follows by 200 and 300 levels which account for 24 per cent and 23 per cent respectively. The proportion of the final year

students that participated in the study is nearly 1 in 10 of the entire respondents among these, the level account for 1 in 4 (25 per cent) in the Music department.

Table 1: Respondents' characteristics

			Departmental Unit			Total
			Visual Arts	Theatre Arts	Music	
Respondents' Gender	Male	Count	11	12	25	48
		% within Departmental Unit	61.1%	25.5%	69.4%	47.5%
	Female	Count	7	35	11	53
		% within Departmental Unit	38.9%	74.5%	30.6%	52.5%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%
Respondents' Age	16 - 20 years	Count	5	10	5	20
		% within Departmental Unit	61.1%	21.3%	13.9%	19.8%
	21 - 25 years	Count	5	32	12	49
		% within Departmental Unit	27.8%	68.1%	33.3%	48.5%
	26 - 30 years	Count	7	5	6	18
		% within Departmental Unit	38.9%	10.6%	16.7%	17.8%
	Above 30 years	Count	1	0	13	14
		% within Departmental Unit	5.6%	0.0%	36.1%	13.9%
Total		Count	18	47	36	101
		% within Departmental	100.0%	100.0%	100.0%	100.0%
Are you a full-time or an ICE student?	Full-time	Count	16	45	26	87
		% within Departmental Unit	88.9%	95.7%	72.2%	86.1%
	ICE	Count	2	2	10	14
		% within Departmental Unit	11.1%	4.3%	27.8%	13.9%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Source: Nweke, 2021

What level are you currently at?	100	Count	2	0	7	9
		% within Departmental Unit	11.1%	0.0%	19.4%	8.9%
	200	Count	1	18	5	24
		% within Departmental Unit	5.6%	38.3%	13.9%	23.8%
	300	Count	9	10	4	23
		% within Departmental Unit	50.0%	21.3%	11.1%	22.8%
	400	Count	6	18	11	35
		% within Departmental Unit	33.3%	38.3%	30.6%	34.7%
	500	Count	0	1	9	10
		% within Departmental	0.0%	2.1%	25.0%	9.9%
	Total	Count	18	47	36	101
		% within Departmental	100.0%	100.0%	100.0%	100.0%

Participants' Knowledge of Modern Technology across Departmental Units

Nigeria is a developing country where awareness of modern technology is gaining ground. The students in the modern era are believed to grow with the current mode of learning. However, the students were asked how conversant they were with modern technology, the study establish that the majority, 78 per cent claimed they are conversant with technology from which the entire Visual Arts students affirmed while the Music unit is the least which account for 69 per cent (see Table 2). The result above claimed to be valid as it is shown that nearly 98 per cent of the students across the three departmental units claimed they own a computer laptop or an internet-enabled phone which is used both in online and offline learning. Further investigation proved that 92 per cent of the students across the three departmental units claimed they are computer literate with more from the Music unit. From every indication, seven per cent of those that own a computer laptop or internet-enabled phones are not computer literate with more respondents in the Theatre Arts unit.

		Departmental Unit				
		Visual Arts	Theatre Arts	Music	Total	
Are you conversant with modern technology?	No	Count	0	11	11	22
		% within Departmental Unit	0.0%	23.4%	30.6%	21.8%
	Yes	Count	18	36	25	79
		% within Departmental Unit	100.0%	76.6%	69.4%	78.2%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Departmental Unit						
			Visual Arts	Theatre Arts	Music	Total
Do you own either a laptop or an internet-enabled phone?	No	Count	1	1	0	2
		% within Departmental Unit	5.6%	2.1%	0.0%	2.0%
	Yes	Count	17	46	36	99
		% within Departmental Unit	94.4%	97.9%	100.0%	98.0%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%
Departmental Unit						
			Visual Arts	Theatre Arts	Music	Total
Are you computer literate?	No	Count	1	7	0	8
		% within Departmental Unit	5.6%	14.9%	0.0%	7.9%
	Yes	Count	17	40	36	93
		% within Departmental Unit	94.4%	85.1%	100.0%	92.1%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%
Source: Nweke, 2021						

Participants' Knowledge about Learning Management System (LMS) in Creative Arts Department

Since the use of LMS is compulsory for all students to meet up with the academic curriculum as instructed by the university, most of the students are exposed to the LMS platform but not all the students have had a prior experience of the LMS platform. As narrated above on the new normal in the modern teaching and educational system in Nigeria, the introduction of LMS showed that it is new in the educational system in the University of Lagos as the majority, 63 per cent of the students in the department of creative arts affirmed that this is their first time of using LMS or any other platform for online classes and examination where the Theatre Arts top as the first time user in the Department of Creative Arts (see Table 3).

As an under-developed country, coupled with the ravaging COVID-19 pandemic, the management at the University of Lagos decides not to have the academic activities disrupted. The management initiates lectures through the LMS platform so students can have access to it from anywhere they reside; most areas where students reside were not connected to mobile networks or have a fluctuating signal. In this respect, the majority, 63 per cent of the students claimed that the mobile network used in accessing the LMS is not favourable, unlike the developed countries. Although, the majority, 78 per cent of the students across the departmental units affirmed they commenced the LMS classes immediately after the university asked them to use the platform for learning purposes. Among the three departmental units, the Theatre Arts students are the most compliant to the school directive as nearly 9 in 10 of them started their

lectures using the LMS platform.

Departmental Unit						
			Visual Arts	Theatre Arts	Music	Total
Was it your first time using the LMS or any other platform for online classes and exams?	No	Count	7	1	5	13
		% within Departmental Unit	38.9%	25.0%	38.5%	37.1%
	Yes	Count	11	3	8	22
		% within Departmental Unit	61.1%	75.0%	61.5%	62.9%
Total		Count	18	4	13	35
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Source: Nweke, 2021

Departmental Unit						
			Visual Arts	Theatre Arts	Music	Total
Was your mobile network favourable?	No	Count	8	17	12	37
		% within Departmental Unit	44.4%	36.2%	33.3%	36.6%
	Yes	Count	10	30	24	64
		% within Departmental Unit	55.6%	63.8%	66.7%	63.4%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Did you commence the LMS classes immediately after the school asked for them?	No	Count	4	7	11	22
		% within Departmental Unit	22.2%	14.9%	30.6%	21.8%
	Yes	Count	14	40	25	79
		% within Departmental Unit	77.8%	85.1%	69.4%	78.2%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Source: Nweke, 2021

Preference of physical contact in virtual classes

Physical classes have lingered for decades in the educational system of Nigeria before the coming of the ravaging COVID-19 pandemic. The majority, 55 per cent of the students in the Department of Creative Arts claimed they prefer virtual classes, led by Theatre Arts (62 per cent) and the least is Music (47 per cent) (see Table 4). It could be established that Visual Arts and Theatre Arts prefer physical classes which could be linked with the act of performance which are

easily understood physically than virtually. However, the Music unit claimed to prefer virtual classes. Unfortunately, the majority across the creative arts departments submit that they do not prefer LMS exams to physical examinations. This indicates that even if classes were held virtually, students in the creative arts prefer to write examinations physically. Visual Arts students mostly detest writing exams through LMS.

		Departmental Unit				
		Visual Arts	Theatre Arts	Music	Total	
Between virtual and physical classes, which do you prefer?	Physical	Count	10	29	17	56
		% within Departmental Unit	55.6%	61.7%	47.2%	55.4%
	Virtual	Count	8	18	19	45
		% within Departmental Unit	44.4%	38.3%	52.8%	44.6%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Do you prefer the LMS exams to physical exams?	No	Count	13	25	21	59
		% within Departmental Unit	72.2%	53.2%	58.3%	58.4%
	Yes	Count	5	22	15	42
		% within Departmental Unit	27.8%	46.8%	41.7%	41.6%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Source: Nweke, 2021

Creative Students Perceptions about Practical Courses across Departmental Unit

It is established under the preference of choice between physical contact and virtual classes above that most students in the creative Arts prefer physical classes than the LMS platform for lectures either theory or practical. The practical courses held online was evaluated and rated by the students in comparison to the effectiveness of online practical courses across the departmental units and the result is presented in Table 5. It is found that the majority, nearly 72 per cent affirmed that the online practical courses are not effective in the department of Creative Arts even though the classes held online through LMS were engaging.

It is ascertained by the Creative Arts students that the understanding gotten from physical lectures are better compared to LMS. In conclusion, the Creative Arts students perceived that the practical courses received through the online platform are not effective.

Table 5: Effectiveness of online practical courses across departmental units

			Departmental Unit			
			Visual Arts	Theatre Arts	Music	Total
Were practical courses effective via the online platform?	Strongly disagree	Count	6	26	13	45
		% within Departmental Unit	33.3%	55.3%	36.1%	44.6%
	disagree	Count	4	12	12	28
		% within Departmental Unit	22.2%	25.5%	33.3%	27.7%
	Strongly disagree	Count	7	7	9	23
		% within Departmental Unit	38.9%	14.9%	25.0%	22.8%
disagree	Count	1	2	2	5	
	% within Departmental Unit	5.6%	4.3%	5.6%	5.0%	
Total	Count	18	47	36	101	
	% within Departmental Unit	100.0%	100.0%	100.0%	100.0%	

How engaging were classes with your lecturers?	Very engaging	Count	2	8	7	17
		% within Departmental Unit	11.1%	17.0%	19.4%	16.8%
	Engaging	Count	8	21	20	49
		% within Departmental Unit	44.4%	44.7%	55.6%	48.5%
	Not engaging	Count	6	14	8	28
		% within Departmental Unit	33.3%	29.8%	22.2%	27.7%
	Very boring	Count	2	2	1	5
		% within Departmental Unit	11.1%	4.3%	2.8%	5.0%
	boring	Count	0	2	0	2
		% within Departmental Unit	0.0%	4.3%	0.0%	2.0%
	Total	Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Source: Nweke, 2021

Acceptability of LMS usage based on experience

Based on the submissions of the Creative Arts students across the three departmental units above on the preference of physical classes over any online including the LMS introduced by the University of Lagos varies across the department. The perspectives about the continuous use of

LMS for classes were accepted by 59 per cent of the students in the department of Creative Arts. The Music students embraced this more than the Visual and Theatre Arts students. The attitudes of the students in the Theatre Arts did not support the continuous use of LMS for classes. The students support the continuous use of LMS for classes (see Table 6).

		Departmental Unit				
		Visual Arts	Theatre Arts	Music	Total	
Do you think that LMS should be continuously used in classes?	No	Count	8	24	9	41
		% within Departmental Unit	44.4%	51.1%	25.0%	40.6%
	Yes	Count	10	23	27	60
		% within Departmental Unit	55.6%	48.9%	75.0%	59.4%
Total		Count	18	47	36	101
		% within Departmental Unit	100.0%	100.0%	100.0%	100.0%

Source: Nweke, 2021

Alternative online platform experience

Based on the experience of the students in the Creative Arts department of the University of Lagos, the alternative online platform that the students used which is different from LMS includes WhatsApp, zoom, Google Met, Telegram, Slack, Google classroom, Microsoft Teams, YouTube, Free conference, Advance Online Teaching and Discord. These are the alternative online platforms that the students are familiar with but not used by either their department or the university. The first three top are Zoom which accounts for 25 per cent, Telegram (20 per cent) and Google Meet which account for 14 per cent (see Table7).

Table 7. Online Platform used differently from LMS

	Frequency	%
WhatsApp	10	8.4%
Zoom	30	25.2%
Google meet	17	14.3%
Telegram	24	20.2%
Slack	1	0.8%
Google Classroom	12	10.1%
Microsoft Teams	3	2.5%
YouTube	2	1.7%
Free Conference Call	3	2.5%
Advance Online Teaching	1	0.8%
Discord	2	1.7%
None	14	11.8%
Total	119	100.0%

Source: Nweke, 2021

Hypothesis Testing

Decision Rule:

Reject the null hypothesis if the p-value is less than 0.05, otherwise, retain the null hypothesis

Hypothesis One

Ho1: The mobile network was favourable during the LMS classes

Ha1: The mobile network was not favourable during the LMS classes

It has been established above that the students across the departmental units did not find their mobile network favourable during the LMS online lectures. A One-sample binomial test was used to conduct a further investigation about the claim and the p-value (0.010) is less than the threshold of 0.05 which led us to reject the null hypothesis. Therefore, it is purely evident that the mobile network was not favourable during the LMS classes which could be attributed to the country being a developing country (see Table 8).

	Null Hypothesis	Test	Sig.	Decision
1.	Was your mobile network favourable? Yes/No occur with probabilities of 0.5	One-Sample Binomial Test	0.010	Reject the null hypothesis

Source: Nweke, 2021

Hypothesis Two

Ho2: Creative Arts students prefer physical classes over virtual classes

Ha2: Creative Arts students prefer Virtual classes over the physical classes

In the descriptive reporting section of this study, it was established that the Creative Arts students prefer physical classes over virtual classes and further investigation was conducted to draw insight using a One-sample binomial test due to the response variables. The test showed that the p-value (0.320) is not less than the threshold of 0.05. Therefore, we retain the hypothesis and conclude that Creative Arts students prefer physical classes over virtual classes. The physical classes are very interactive and it engages robust discussion without considering the data bundle challenges as well as the nature of mobile networks (see Table 9).

	Null Hypothesis	Test	Sig.	Decision
2.	Between virtual and physical classes which do you prefer?	One-Sample Binomial Test	0.320	Retain the null hypothesis

Source: Nweke, 2021

Hypothesis Three

Ho3: LMS should continuously be used

Ha3: LMS should not be continuously used

The LMS was introduced by the University to fill the gap of school closure during the COVID-19 pandemic for students who have been receiving physical lectures over the years but, suddenly introduced to a digital lecture irrespective of the circumstances surrounding its use.

The perspectives of the students were sought and the descriptive result affirmed that the LMS lectures should continue with reasons best known to the Creative Arts students.

In this respect, further investigation was conducted to see deeply by testing the variable using a hypothesis. Due to the response status of the variable, a One-sample binomial test was considered appropriate and the result showed that the p-value is not less than the threshold of 0.05; thereby, retaining the null hypothesis (see Table 10). The conclusion is that the LMS lecture should not be used by the university for the Department of Creative Arts students.

	Null Hypothesis	Test	Sig.	Decision
3.	LMS should not be used	One-Sample Binomial Test	0.073	Retain the null hypothesis

Source: Nweke, 2021

Hypothesis Four

Ho4: Practical courses were effective via the online platform

Ha4: Practical courses were not effective via the online platform

Sometimes, practical courses require physical contact for better understanding. This investigation delves further to examine if the practical courses were effective via the online platform. The responses follow a Chi-Square test assumption and the hypothesis was carried out. It is revealed from the result that the p-value (0.000) is less than the threshold of 0.05; thereby, deciding to reject the null hypothesis (see Table 11). In conclusion, the practical courses were not effective when taught via an online platform. This suggests that practical courses require the physical contact of both the lecturers and the students.

	Null Hypothesis	Test	Sig.	Decision
4.	Were practical courses effective via the online platform?	One-Sample Chi-Square Test	0.000	Reject the null hypothesis

Source: Nweke, 2021

Hypothesis Five

Ho5: The classes were engaging with lecturers via the LMS platform

Ha5: The classes were not engaging with lecturers via the LMS platform

The students of the Department of Creative Arts submit their opinion on how engaging the lecturers were using the LMS platform. A One-sample Chi-Square test was used and the result tells us that the p-value is less than the threshold of 0.05 and thereby leads to the rejection of the null hypothesis (see Table 12). Thus, it could be established from this claim that the Creative Arts departmental units were not engaging with lecturers via the LMS platform. Since this is not a physical class where there will be control, it is likely to be less engaging.

Table 12: Hypothesis Test Summary for Classes was engaging

	Null Hypothesis	Test	Sig.	Decision
5.	How engaging were the classes with lectures via the LMS platform?	One-Sample Chi-Square Test	0.000	Reject the null hypothesis

Source: Nweke, 2021

Hypothesis Six

Ho6: The rate of understanding of physical lectures over LMS is better

Ha6: The rate of understanding of physical lectures over LMS is not better

This study also measures by rating how the Creative Arts students understand the physical lectures over the LMS. A One-sample Chi-Square test was performed and the result shows that the p-value (0.166) is not less than the threshold of 0.05 thereby leading us to retain the null hypothesis (see Table 13). We conclude that the physical lectures when rated over the LMS showed that students understand what they were taught through the physical lectures better.

Table 13: Hypothesis Test Summary for Rating Physical lectures over LMS

	Null Hypothesis	Test	Sig.	Decision
6.	Rate your level of understanding of physical lectures over LMS	One-Sample Chi-Square Test	0.166	Retain the null hypothesis

Source: Nweke, 2021

Students' suggestions to the University

There are a few suggestions from the students on the new normal in the educational system of developing countries where Nigeria is inclusive. The students suggested that adequate plans be made for the inclusion of the new evolution and ensure that lecturers are available to discharge their duties. More weights are thrown behind both the physical and the virtual lectures but it was claimed that the school management should permit Creative Arts students to have physical classes while other groups embrace virtual. It is established irrespective of the weights thrown behind the physical lectures that LMS should continuously be explored and used. However, they further suggested that the school management should provide data for the students to increase the awareness and usage of the LMS platform, adding that, the data the university gave them during the virtual examination was appreciated but was inadequate. The CASA president specifically mentioned that downloading files and videos from the LMS platform consumes a lot of data which most students cannot afford, that the platform should be structured for reading notes. There was also a further discovery that the LMS platform is not the best for examining as he mentioned that, the invigilation was not upright, hence, some students engaged in examination malpractices. Adding that, the school should ensure all students log in at the same time and also exit the examination at the same time. The students suggested that the school could modernize the online class and employ the use of clubhouse an app that helps everyone to discuss at the same time.

Conclusion

In this study, it was established that the mobile network is not favourable and do disrupt lectures and this is more reason they prefer physical classes over virtual classes most especially the LMS. It was established that the practical courses are better understood through physical contact with the instruction as it was claimed that the classes were not engaging via the LMS platform. Irrespective of the more weights students threw behind having physical classes, they encourage the school to continue the use of LMS. In so doing, it would be good if the school management could either provide or subsidize data for students of the Creative Arts department for easy accessibility.

Recommendation

Staying connected and sharing about practices among the students of the department of creative arts contributes immensely to social well-being and it builds resilience leading to total transformational changes both in academics and in human relationships. It is therefore recommended that students should learn to adapt to new changes that would help and expose them to continuous learning, should there arise a disaster in the land that wants everyone to stay at home such as the COVID-19 pandemic. Everyone should be technologically savvy to embrace the new normal in our educational system.

References

- Dandy G.D. (2021). Determinants of Learning Management System Adoption in An Era of COVID-19: Evidence from a Ghanaian University. *European Journal of Education and Pedagogy*. www.edu.org.
- Danner, R. B. &Pessu, C. O. (2013). A survey of ICT competencies among students in teacher preparation programmes at the University of Benin, Benin City, Nigeria. *Journal of Information Technology Education Research*, 12(1), 33-49.
- Davis, F. D. (1989), "Perceived usefulness, perceived ease of use, and user acceptance of information technology", *MIS Quarterly*, 13 (3): 319–340, doi:10.2307/249008, JSTOR 249008
- Dobre.I. (2015). Learning management systems for a higher education-an overview of available options for Higher Education Organizations. *Procedia-social and behavioural sciences*, 180, 313-320.
- Horn, M. B., &Staker, H. (2014). *Blended: Using disruptive innovation to improve schools*. San Francisco: Jossey-Bass.
- Hung, M. L., Chou, C., Chen, C. H., & Own, Z. Y. (2010). Learner readiness for online learning: Scale development and student perceptions. *Computers and Education*, 55 (3), 1080–1090. Retrieved April 8, 2020, from <https://doi.org/10.1016/j.compedu.2010.05.004>
- Moore, R., Vitale, D. &Stawinoga, N. (2018). The digital divide and educational equity: A look at students with very limited access to electronic devices at home. *ACT Research & Center for Equity in Learning*. Available : <https://files.eric.ed.gov/fulltext/ED593163.pdf>.
- Ndemo, B. (2020). COVID-19 changes and the end of teaching as we know it", Available:<https://www.msn.com/en-za/news/other/covid-19-changes-and-the-end-of-teaching-as-we-know-it/ar-BB12GowC>.
- Nlebem, A. (2020, March 19). FG orders closure of all schools in Nigeria as coronavirus spreads. *Business Day*.<https://businessday.ng/coronavirus/article/fg-orders-closure-of-all-schools-in-nigeria-as-coronavirus-spreads/>
- Nweke, F.E. (2021). *An evaluation of Nigerian Choristers' Leverage on Technology in the Face Of Covid-19 Pandemic*. <https://psyarxiv.com/67zuk/>

-
- Obiakor, T., & Adeniran, A. (2020). COVID-19: Risk-control measures threaten to deepen Nigeria's education crisis. *Centre for the Study of Economies of Africa (CSEA)*. <http://cseaafrica.org/covid-19-risk-control-measures-threatens-to-deepen-Nigeria's-education-crisis/> United Nations Educational, Scientific and Cultural Organization (UNESCO). (2020a, May 19). COVID-19 educational disruption and response. Retrieved June 01, 2020, from <https://en.unesco.org/COVID-19/education-response> <https://en.unesco.org/covid19/educationresponse/nationalresponses>
- Sejzi, A. A. & Arisa, B. (2013). Learning management system (LMS) and Learning content management system (LCMS) at Virtual University. 2nd International Seminar on Quality and Affordable Education (ISQAE), Johor Goya, S. (2012). E-Learning: Future of education. *Journal of Education and Learning*, 6(4), 239-242.
- Sharma, A. & Vatta, S. (2013). Role of learning management systems in education. *International Journal of Advanced Research in Computer Science and Software Engineering*, 3(6), 997-1002.
- Syed, A. M., Ahmad, S., Alaraifi, A. & Rafi, W. (2020). Identification of operational risks impeding the implementation of eLearning in higher education system. *Education and Information Technologies*, 1-17.
- Szabó, R. (2019). From the digital coalface: Building a range of blended English-language communicative competence courses in partnership with corporate learning and development stakeholders. *Horizon Journal of Humanities and Social Sciences*, 1(1), 19 - 22 . Retrieved May 18 , 2020 , from <https://doi.org/10.37534/bp.jhssr.2019.v1.n1.id1008.p19>
- The AME Group (n.d.). The Top 6 technology innovations for education. Retrieved April 11, 2020, from <https://www.theamegroup.com/top-6-technology-innovations-education/>
- Venkatesh, Viswanath; Morris, Michael G.; Davis, Gordon B.; Davis, Fred D. (2003). User acceptance of information technology: Toward a unified view". *MIS Quarterly*. 27 (3): 425–478. doi:10.2307/30036540. JSTOR 30036540

CHAPTER FIFTY-FIVE

ANALYSIS OF SELECTED WORKS OF DOTUN OLAYEMI: A CONTEMPORARY YORUBA CHURCH MUSICIAN

Sunday A. Ajayi

Abstract

There are many Nigerian art music composers with different ideologies, styles, techniques, and approaches to their works. Some dwell mainly on writing for the instruments, others for voices or a combination of the two. This paper, hinged on inter-acculturation theory, aims at analyzing three selected works of DotunOlayemi, a Yoruba church musician, and to bring out some techniques employed in developing these works. The primary source comprises an unstructured interview with the composer. The secondary source includes books, journal articles, newspaper, magazines, musical scores and the Internet. Findings show that themes of analyzed works are got from common church choruses and hymns, developed and rearranged for voices and organ accompaniment, employing techniques like imitation, ostinato, extemporization, repetition, contrapuntal polyphony, modulation, and interludes. It is also revealed that the motive of each theme is subtly included in a brief introduction with a touch of suspense. This paper, therefore, concludes that, although DotunOlayemi is a part-time musician, the foundation of his musicianship from his family and church background, having been exposed to music from his childhood has built-in him a wealth of compositional ability that rivals adept scholarly composers. Further studies need to be conducted to establish the stylistic uniqueness of Olayemi's compositions, a preliminary study in this paper has revealed a few techniques that are prevalent in the three works analyzed.

Keywords: Composition, Analysis, inter-acculturation, Church musician.

Introduction

Composition is a creative phenomenon that brings out an idea that has never been heard before. Mereku (2012:2) alludes to Arnold Whittall (2011), “composition is both the process and the product”. Whittall explains further that “it is not an exclusively musical term – applications to prose, poetry, painting, architecture and a variety of other media are common – and in all cases, it describes a process of construction, a creative putting together, a working out and carrying through of an initial conception or inspiration”.

Lots of scholars have written on African art music generally and church music specifically. Agawu (2011:50) opines that the audience for the performance of African art music is relatively small compares to that of African traditional and popular music. This is one of the challenges of African art music. A critical look into African art music will reveal that audience of this type of music is gotten mostly from the church and its performance has a great impact on most of the church musicians. Omojola (1995:4) focuses on composers that are trained in universities and conservatories.

Dotun Olayemi is a composer who got his compositional skill from being a performer. Though he

is not a music scholar, he has a lot of experience in music composition and arrangement as a church musician in the process of learning and performing many works of both Western and African composers. Many of his works are borne out of this experience. Ozigwe (2016:68) alluding to Euba as cited in Oikelome (2001) submits that: art music can be described in four (4) different categories: (1.) music based on western styles and which makes no conscious use of African styles or idioms (2.) music in which melodies, rhythms or concepts derived from African culture are deliberately used in musical works that carry western idioms and instrumentation. (3.) Music in which African and western elements are more or less co-dominant, often through the combination of western and African instruments or by use of African texts. (4.) music based entirely on African traditional models. Dotun's most ideal compositional style falls in the second category.

Theoretical Framework

This paper is hinged on inter-acculturation theory. The conceptualization of inter-enculturation, according to Kimberlin and Euba (1995) in Oikhilome (2013: n.p), emphasizes a situation where elements from two or more cultures are integrated into a music performance or composition. The performer or composer of the music usually belongs to one of the cultures from which these elements are derived. The theory is quite relevant to and has been adopted for this study in its application to the analysis of how Dotun as a contemporary Yoruba church organist and composer has been able to showcase his identity in his works by the use of his local language and integrate it with the Western concept of harmony of SATB without losing the tonal inflexion of the language except where impossible. Therefore, the approach to the analysis of his selected works shall be based on the combination of Western and African analytical approaches.

Dotun Olayemi as a Contemporary Church Musician

Adedotun Olayemi was born on the 30th of April, 1979 to the family of Late Mr Emmanuel Adeyinka Olayemi and Mrs Margaret Olubukola Olayemi who were both Anglicans by birth. Adedotun's grandfather, Late Venerable Joseph B. Olayemi, was an Archdeacon of the then Oshogbo Archdeaconry (now Diocese) who was also a very dexterous Organist. From his grandfather downwards to his generation, the Olayemi family has been highly involved in the practice of church music either in singing or playing musical instruments.

Dotun received music training under some notable church musicians such as Mr Orenuga, Mr Sola Adejoorin, Mr Olaolu Omideyi, and Mr Akin Olubi. Dotun sat for The Music Society of Nigeria (MUSON) Piano exams Grades 1, 2 and 4 and passed with Merit. He recently took the Grade 5 Organ Playing exam with MUSON in January 2012 and passed with Distinction. He also participated in one-week training for Church Organists in June 2013 as organized by the Royal School of Church Musicians (RSCM) in York, United Kingdom after which he got a personal recommendation letter from the Head facilitator at RSCM, Rosemary Field. All these training were on a part-time basis.

Dotun started his musical career in 1991 at the age of 12 years after he left the Choir of St. Annes' Molete Ibadan. He was appointed the Organist and Choirmaster at St. Barnabas Anglican Church Felele Ibadan. Here he was able to tutor the Choir to the point where they held the Maiden Choir festival in 1993. Adedotun held this post as Organist and Choirmaster until August 1997 when he was appointed the Assistant Organist at The Cathedral of St. James 'the great' Oke-bola Ibadan. He was confirmed the Cathedral Organist in June 2001 and named the Diocesan Organist of the Diocese of Ibadan in April 2004 by the then Archbishop of Ibadan Province – Most Rev. J.O. Akinfenwa now Bishop of Ibadan Diocese. Dotun doubled as the Diocesan/ Cathedral Organist up until August 2016 when he relocated to the USA and got appointed as the Organist and Music

Director at All Saints Anglican Church Hyattsville Maryland.

His interests in parish music and organ focus on the organ music of Fela Sowande, J.S. Bach, Diestrich Buxtehude, Louis Vierne, Jean Langlais and other great composers. While at the Cathedral of St. James' Oke Bola Ibadan, Adedotun co-founded the Resurrection Voices Ibadan in the year 2000 which is an independent Choral group that specialized in the performance of Sacred Choral and Secular Music.

Dotun developed the art of writing and arranging music at a very early age of 14 years when he wrote his first arrangement of Keregbet'ofu – A Nigerian folk song. Dotun's compositions and arrangements are Sacred as influenced by his various commitments as a Church Musician since the age of 12. Some of his works and arrangements include: Oyigiyigi, Jesu mi Seun Seun, Gbopet'a mu wa, Magnificat, Dansaki Oba 'ye, A bi Olugbala, S'ohunnere, Igbagbo mi duro'ori, Swing low sweet Chariot, Psalm 150, Joshua fit the battle of Jericho, Me I no go suffer, Emi yo yin Olorun, Iku Oro, Ayo Igbala, Tire nimo je o, Go tell it on the Mountain, O gaju aye lo, Olorun mi mowa dupe, to mention but few.

Analysis of Three Selected Works of Dotun Olayemi

The three pieces selected for analysis are *Jesu mi seun*, *Oyigigi*, and *O gaju aye lo*. They are selected because of one unique style deployed in the introductory section common to these three pieces; a short organ introduction, followed by a vocal introduction being accompanied by the organ.

Ratifying the modality behind and the sensibility of analysis of African music as proposed by Kofi Agawu and several other African music scholars as opposed to some scholars who campaign against such on the premise of 'otherness' in relation to Western musical perspective, Lewis (2016:1) opines that “to deny African music the right to analysis, some argue, is to deny it the right to legitimacy.” Whittall (1983:58) argues that “The analytical process is two-fold: to identify the various materials of a composition, and to define how they function.”

Agawu (1997:298) submits that “Reading notation, for example, requires an analytical act; analysis is the prerequisite for an adequate performance, and aesthetic theories on music are inconceivable without analysis.” He further argues that: Analysis allows practitioners to come to grips with the detail of a musical whole. Perhaps, this is what Adedeji (2013) refers to as the microstructure and macrostructure of the music.

Following the opinions of these scholars above, it is worthy of note that the concept of analysis is a mandate in any scholarly work to appreciate and showcase the beauty of a composition. Therefore, macro and microanalysis of these selected works shall be made and other musical elements such as tonal organization, melodic range and registers, harmony (cadences and chords), rhythm and tempo, text, and forms shall be sought.

Jesu Mi Seun

This piece of music is one of the most famous of Dotun's arrangements, it got its inspiration from the commonly sung lyrics in churches. Jesu mi seun, seun, Olorun mi seun, seun. The theme of the music as commonly sung in churches is shown below:

The music is arranged for SATB and organ with a short organ introduction followed by the choir in unison. The introduction features a kind of dialogue between the organ accompaniment and the voices (bars 1-10).

The macrostructure of this piece is in ternary form with three contrasting sections ABC. But there is a ten bar vocal and instrumental introduction that precedes the first section (bars 1-10), a four-bar instrumental bridge that links B and C (bars 76-79), and a twelve-bar coda that ends the piece of music (bars 96-107). Section A starts in bar 10 with an instrumental interlude (bars 10-13) and ends at bar 50, while the second section is from bars 51-75, and the third section brings back the motive starting from bars 80-93, though it comes up in another key.

There is a feature of an organ interlude extemporizing (bars 94-96) on a motive from section C, serving as also as a bridge to the coda, changing the key from G major to B flat major using the chord g minor as a pivot chord.

This piece of music in its original state employs the diatonic major scale of the west and it is reflected in the arrangement of Dotun. It's as shown below;

Other scales employed are melodic minor and pentatonic scales. With the use of all these scales, it is obvious that the music is tonal showing several tonal centres as there are changes in key (bars 3, 10, 11, 12, 13, 49, 75, 76, 80, 95 and 97).

The standard ranges of all the parts i.e SATB are as stated below to compare them with Dotun's way of managing the ranges of these voice parts;

Vocal ranges as specified in New Harvard Dictionary of Music

Comparing the lowest and highest pitches in Jesu mi seun with the range of voices given above; there are little or no differences because they are basic differences of tone or semitone lower or higher. The lowest pitch in the soprano part in this arrangement is B below middle C (19, 25),

while the highest pitch is A on the first ledger line above the treble stave (9, 46, 47), alto has the lowest pitch of G below middle C (31) and highest pitch on E in the fourth space of the treble stave (3, 4), tenor part with the lowest pitch on B an octave below the middle C (25), while the highest pitch is on A above middle C (46-47), and lastly, bass with its lowest pitch on G the first line on the bass stave (85, 89, 93, 100, 102), while its highest note is F above middle C (44, 45, 46, 47) five semitones above the standard pitch.

This piece of music features lots of African harmonic designs even though the concept of harmony employed, is that of western SATB. These harmonic structures could be found in bars (2, 20-22, 80, 96-97), where he employs singing in unison which can also be called polarity, homophonic singing bars (8, 46,-47, 106-107), contrapuntal polyphony etc. and the use complex chords in the organ accompaniment, an example of this is shown in bars (2, 3, 6,7) most especially the chromatic approach in modulation to key F in bar 3 and for chord resolution in bar 7.

The metric organization in this work is a reflection of Dotun's Africanism in the sense that he applied lots of metric modulations bars interchanging them between symmetrical and asymmetrical schemes (2-6, 79 -80) an excerpt from one of these sections is shown below:

Jesu Mi Seun Dotun Olayemi
Nov. 2001

Allegretto

The musical score is for the piece 'Jesu Mi Seun' by Dotun Olayemi, dated November 2001. It is marked 'Allegretto'. The score is arranged for Soprano, Alto, Tenor, Bass, and Organ. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'Je - su mi se - un, Ma - a'. The organ accompaniment features a rhythmic pattern with triplets and accents, marked with a forte 'f' dynamic. The tempo 'Allegretto' is indicated at the beginning of the organ part.

Ostinato rhythms are detected in bars 53-72, the use of accents and staccatos on some notes both on voices and the organ accompaniment (21, 41, 78-79, 99-100, 104, 107) shows his percussive nature, even though it might be challenging to achieve that on the organ due to its tone colour.

Describing the texture of the music, monophony, homophony, and contrapuntal polyphony are featured. The monophony sections reflect in tenor and bass bars 13-16 and later in soprano and alto parts at bars 17-20, also in bars 42 -43, 48-49 all accompanied by the organ. The use of homophony is scantily reflected in bars 106-107. Contrapuntal polyphony can be found in bars 53-60, the entry starting from bass to tenor, alto and soprano consecutively.

Oyigiyigi

The arrangement of this piece of music got its inspiration from the indigenous hymn Oyigiyigil'Olorunwa o as one of the added tunes in Iwe Orin Mimo (I.O.M), the hymn book

mostly used by the Yoruba speaking members of the Anglican church. The section of these indigenous hymns in I.O.M is called Orin ni Ede atiOhun Ile wa. The music is in its original state and is in strophic form. The first stanza is as shown below:

O - yi - gi - yi - gi l'O - lo - run wa o - O - yi - gi - yi - gi l'O - lo - run wa,
 5
 O - yi - gi - yi - gi O - ba ai - ku O - yi - gi - yi - gi l'O - lo - run wa,

The composer of the music above in its original form is anonymous and it was written in unison. Dotun's arrangement of this song presented it in the choral form written for SATB and organ. The introductory section is as shown below:

OYIGIYIGI

Arranged & Harmonized by
Dotun Olayemi

Allegretto

Choir: O - yi - gi - yi - gi l'O - lo - run wa O - yi - gi - yi - gi
 Organ: *mf*
 Choir: 5 l'O - lo - run wa O - yi - gi - yi - gi O - yi - gi - yi - gi l'O - lu - wa
 Org. *f*

In the introductory section above, Dotun showed the originality of the song by making all parts sing in unison and later split into chordal harmony. This piece of music in its original state hangs on one of the most common types of scales used in Africa. That is the pentatonic scale. A five-note scale. It is shown below:

In Dotun's arrangement, the organ introduction shows the application of the diatonic scale but does not affect the originality of the music. Another scale employed is harmonic minor from bars 55-67. Therefore, the music is tonal, but with different keys varying from major and minor. This point of modulation could be found in bars 22, 55, and 69.

The range of all the parts is as stated below; The soprano range is a perfect 12th, alto is a perfect 11th, the tenor is perfect 11th, and bass a Major 14th.



The lowest notes of all these parts are still in line with their corresponding vocal ranges, while the highest notes of alto and bass are out of place. The normal vocal range of alto should be on or in-between G below middle C and D an octave from the middle C, and Bass should be on or in-between E and D as shown below:



The highest melodic tones “F” and “F” assigned for alto and Bass parts in Oyigiyigi, could only be considered appropriate for soloists, who as a result of serious training for being a soloist could find it easy to reach the pitch.

According to Amoah (2009), harmonic vocabulary constitutes a determining factor in a composer's work. Dotun truly paints the real colour to depict the meaning of the title of the song, starting with all parts singing aloud in unison (one voice) accompanied by some heavy chords showing changes in key between E flat and A flat major. It is shown below:

OYIGIYIGI

Arranged & Harmonized by
Dotun Olayemi

Allegretto

Even though the introductory section is sung in unison, a sense of harmony comes out from the accompaniment. Other forms of harmonic devices are polyphony, showing lots of imitations between the parts (23 – 34), and homophony. From the harmonic plot, Cadences employed majorly are perfect cadences in bars 9- 10, 67, 88, and an unusual imperfect cadence of chord I –III in bar 73.

The four crotchet beats in a bar used in this piece of music would have portrayed it as music in strict time, but the changes in tempo resulting in different rhythmic patterns and the use of fermatas interrupted the flow of the strict timing. Some examples of these features are; the use of ralletando in bars 7 – 10, change in rhythm from bars 35 – 47, bar 70 – 73. . A bridge to the second stanza in the accompaniment imitates the style of military drumming in bars 35-41, the rhythmic idea in the bridge still continues serving as ostinato while the improvisation starts in the soprano part. Bars 42 – 45.

Dotun in Oyigiyigi, employed monophony, followed by the application of polyphony and later till the end of the piece, featured homophony. Monophony is found in bars 15 – 22 for soprano alone and accompanied by the organ. Contrapuntal Polyphony is featured in bars 23 – 34. The tenor introduces the motive and it is being imitated rhythmically by the alto part, followed by bass and soprano to reflect independent singing among the parts. The starting point of the counterpoint is shown below:

Musical score for Soprano, Alto, Tenor, and Bass. The lyrics are: O - yi - gi - yi - gi, O - yi - gi - yi - gi yi ni Je - su, FO - lo - run wa o, FO - lo - run wa.

In bars 37 – 47, giving an idea of the contrapuntal passage, there are ostinati by alto, tenor, and bass. Soprano improvises on these ostinati, by singing the melody. See the excerpt below:

Musical score excerpt showing Soprano improvising on ostinati by Alto, Tenor, and Bass. The lyrics are: I - wo ma lo - pe i - yin ye fun o, I - wo ma lo - pe i - yin ye fun o, I - wo ma lo - pe i - yin ye fun o, I - wo ma lo - pe i - yin ye fun o, E wo - le jo - sin FO - lo - run wa o, E wo - le jo - sin FO - lo - run wa, du du.

Homophony: From bar 70 – 88, even though there is some occasional polyphony (bar 83 -85), homophonic texture dominates the music in full.

Originally, this music is in strophic form and it's about eight stanzas. Also in Dotun's arrangement, the same structure is maintained but with some modifications. Three stanzas were selected, with an introduction and coda. The first stanza was written for soprano only (bars 15 – 22), it's repeated with melody in the tenor (bars 23 – 34). The second stanza is within the arrangement in bars 35 – 50, with a melody sung by the soprano (bars 42 -50). The last stanza picked is shown in bars 56 - 67, alternating the melody between tenor, bass and soprano, alto. The melody is rounded up by the soprano. The introduction is in bars 1 – 10, while the coda starts from bars 70 – 88. Dotun creates different interludes between the introduction, all the stanzas, and the coda. This could be found in bars 11 -14, 35 – 36, 52 – 55, and 68 – 69.

O GaJu Aye L?

This piece of music like *Jesu mi seun* got its inspiration from the commonly sung lyrics in churches. The theme of the music as commonly sung in churches is used in its original state in bars 22-37 of this work written for tenor and the bass. This piece is an arrangement written for SATB and the organ is structured into two broad sections. The first section starts in bar 22 and ends in bar 79, while the section is from bars 80-138. This piece of music has an organ and vocal introduction (bars 1-21), and a coda (139-155). The organ introduces the music using a different musical idea and starting with a minor chord (bars 1-2). It is shown below:

— —

Moderato with Energy **f**

Soprano A-gba-ra n .
Alto A-gba-ra n .
Tenor A-gba-ra n .
Bass A-gba-ra n .
Organ *Moderato with Energy* A-gba-ra n .

The coda ends the piece of music in its highest volume with a decoration in the accompaniment.

ff

a - wa ju a - se - gun.

ff

a - wa ju a - se - gun.

ff

a - wa ju a - se - gun.

ff

a - wa ju a - se - gun.

ff

a - wa ju a - se - gun.

The melody is built on a diatonic major scale. The management of vocal registers of the four parts in *O gaju aye lo* shows Dotun's understanding of the vocal ranges. The highest note in soprano is A first ledger line above treble stave, while the lowest pitch is D above the middle C. Highest in alto is E in the fourth space in treble stave while the lowest is A above middle C. G above middle C is the highest in the tenor part, and the lowest note is D below middle C. As for the bass, the highest now is E above middle C, while the lowest note is G first line on the Bass stave.

This piece in its harmonic organization of western SATB prominently employs homophonic and monophonic textures. Though, it showcases polarity in the introduction and some other areas (bars 2-4, 98-43, 106-113, and 128-136. Cadencial homophony could be found after the use of polarity (bars 5-8, and 137-138). The use of imitation between the parts in bar 9-11 showcases contrapuntal polyphony of the African harmony. It's also noticed between the voices and the organ accompaniment in bars 76-77. The main theme sung by tenor and bass features hemiola (bars 22-23, 26-27, and 35-36) relating it vertically with the accompaniment, it employs cross-rhythm between all the voices (bars 22,26, and 35), in the accompaniment (bars 143 and 145). Bars 114-121 feature dance-like rhythm and syncopation in bars 116 and 120.

Summary of Findings

Adedeji (2009:5) alluding to Cope (1977), Echezona (1966), and Kofie (1994), identified some 20th compositional techniques such as chromaticism, pointillism, polytonality, interval exploration, cluster, microtones, indeterminacy, multimedia, musique concrete, electronic, computer, minimalization and decategorization. Nigerian compositional techniques include: repetition, limitation, systematic modification of rhythm, shifted accent, changing meters, non-accentual rhythm, asymmetric meter, asymmetric division, ostinati, transposition and sequence, dual-modality, polytonality, pan-diatonicism, shifted tonality and polyphony. Some of the above compositional techniques are found in the three selected works of DotunOlayemi.

Analysis of these works shows that the first piece, *Jesu mi seun*, is longer than the remaining two due to the use of short and long instrumental interludes which serve as a bridge that links each section together (bars 10-13, 27, 51-52, 76-80, 94-95), the repeat signs in the section B where there is a feature of ostinato (bars 51-52, 53-54, 55-56, 57-58, 59-60, 67-70, 73-74). Chromaticism is found in the accompaniment used for modulations (bars 2-3 and 7-8). The application of repeated signs is found in the other two works but not as prominent in *Jesu mi seun*. This is one of the techniques employed to elongate his works. Others include; imitations, metric modulations, use of ostinato, changes in tonal centres, et al. There is a special common style employed in three works. This is the use of introduction with a touch of suspense which always comes before the main body. The motive of each theme is subtly included in this introduction to deceive and hint to the audience of is in the main work.

There are some common traits in the approach to which DotunOlayemi arranges his works gotten from the analysis made on his selected works, they are; working on existing lyrics or chorus, the constant use of organ as a medium of accompaniment, and the employment of short organ intro at the main introductory passage these works.

Conclusion

Although DotunOlayemi is a part-time musician, the foundation of his musicianship from his family and church background, having been exposed to music from his childhood, has built-in him a wealth of compositional ability that rivals adept scholarly composers. Further studies need to be conducted to establish the stylistic uniqueness of Olayemi's compositions, preliminary study

in this paper has revealed a few techniques that are prevalent in the three works analyzed. It is recommended that the younger generation of composers should emulate the idea of incorporating the use of themes from common choruses and traditional hymns as employed by DotunOlayemi.

References

- Adedeji, Femi. "Melodic Analysis of African Music." *An Encyclopedia of the Arts*. Lagos State University, 2006a.
- _____. "Harmonic Analysis of African Music." *An Encyclopedia of the Arts*. Lagos State University, 2006b.
- _____. "Metric Organisation and Scale Structure in African Music." *An Encyclopedia of the Arts*. Lagos State University, 2006c.
- _____. "Form in Nigerian Gospel Music." *Awka Journal of Research in Music and the Arts (AJRMA)* 4, 2007, p. 61-71.
- _____. "Compositional Techniques and Styles in Nigerian Gospel Music," *Journal of Performing Arts*, Vol. 4, No. 1, (2009-10), p. 5.
- Agawu, Kofi. "Analyzing Music under the New Musicological Regime" *The Journal of Musicology*, Vol. 15, No. 3 (Summer, 1997), pp. 297-307.
- Agawu Kofi, 'The challenge of African art music.' *Circuit: Musiques Contemporaines*, 2011, 21(2):49-64.
- Dor, George W.K. *Trends and Stylistic Traits in the Art Compositions of E. Amu, N.Z. Nayo and J.H.K. Nketia?*. M.Ph. Thesis: University of Ghana, Accra. 1992.
- Lewis, Tony. "Analysis in African Music—Ghosts of the Past, Promises of the Future." Proceedings of the 38th AFSAAP Conference: 21st Century Tensions and Transformation in Africa, Deakin University, 28th-30th October 2015 (Published February 2016)
- Mereku, C. W. "Twenty-first century African classicism: Illustrations from the piano trio Pivicafrique on the theme of Jack Berry's 'Sasabonsam's March'." *Journal of Musical Arts in Africa*, 9, 2012, 39-61.
- Omojola, Bode, *Nigerian Art Music*. Ibadan, Nigeria: InstitutFrançais de Recherche en Afrique (Ifra). 1995.
- Sadoh, Godwin, *African Musicology: A Bibliographical Guide to Nigerian Art Music (1927-2009)*, *Notes* 66, 2010, p. 485-502.
- Whittall, Arnold. "Analysis". *The New Oxford Companion to Music* (Oxford, 1983), vol. i, p. 58

CHAPTER FIFTY-SIX

THE CONSTRUCTION OF LOCALLY MADE REHEARSAL DRUMS PAD

Rotimi Peters Ologundudu; Olaoluwa Marvelous Ayokunmi;
Oluwole David Fadipe & Adenike Latifat Gbadamosi

Abstract

This study addresses one of the main issues of development in the Nigerian music industry. Unless treated insouciantly, the lack of skill to construct locally made instruments of equal quality and for the same use as that of western instruments is a limiting factor in the development of the Nigerian music industry. This study is all about creating a comprehensive, detailed and workable solution to this challenge. This work attempts to break the barrier by constructing a western musical instrument with locally sourced materials. The instrument chosen as a case study is a “practice pad”. This paper gives a background study on the developmental stages of drum sets, types and uses. This documentation, if favourably considered by the government can be improved, perfected by specialists and funded by the government. By so doing, it may turn out to be the start of a new era in the technical arm of instruments making and eventually bring about the exportation of quality locally made instruments of western pedigree.

Keywords: Nigerian music industry, construction of instruments, locally made materials and Drum pad.

Introduction

This project work attempts to give detailed information on the evolution of the drums pad from its mother instrument which is the drum set, otherwise referred to hitherto as trap set or drum kit. The drum set that is known was not just invented; it came about as a result of the coming together of different percussion instruments. Individual percussion instruments such as the snare, bass drum, tom-tom (usually two), cymbals etc. were played separately in the military orchestral band. As music matured through time, there arose the need for one drummer to play several units of these percussions at the same time. Hence, the birth of what we now know as the drum set.

This project analyses the various stages of percussion development is highlighted, from the military orchestral to the big band era, the style of music that gave birth to the Ragtime, the jazz era, then the progressive thinking of drummers in these developmental stages to create the full drum set. This documentation has a comprehensive detail of what the drum set and drum pad kit is all about.

Drum kit: The Musical Instrument

A drum kit, drum set or trap set is a collection of drums and other percussion instruments set up to be played/struck by a single player. The traditional drum kit consists of a mix of drums (classified classically as membranophones and idiophones. A standard modern kit (for a right-handed player), as used in popular music and taught in many music schools, have different components which includes

— —

- A snare drum, mounted on a stand, placed between the player's knees and played with drum sticks (which may include rutes or brushes)
 - A bass drum, played by a pedal-operated by the right foot
 - One or more cymbals played with the sticks
- All of these are classed as non-pitched percussion

Historical background of the Drum kit

Drum set or trap set came about by the putting together of more than one instrument which first started in the year 1865 marking a significant date for drummers and their instrument because of the combining of multiple drums. In military and orchestral music settings, drums and cymbals were traditionally played separately by one or many percussionists. The bass drum, snare drum, cymbals, and other percussion instruments were all played using hand-held drum sticks the practice generally referred to as Band set. The progressive thinking of drummers at this time brought the concept of having one drummer to do the job of multiple percussionists. The first breakthrough in this direction was Double-drumming where a single drummer can play the bass and snare with sticks, and the cymbals to be played by tapping one's foot on a 'low-boy'. With this approach, the bass drum was usually played on beats one and three and the music was designed to assist large groups of soldiers march. This simple drumming approach eventually led to the birth of ragtime music due to the simplistic marching beats becoming more syncopated, resulting in more of a swing and dance feel. The drum set was referred to as a "trap set" and the drummers were referred to as "trap drummers" from the late 1800s to around the 1930s.

As early as 1840, experimentation with foot pedals began. It became a standard for drummers to use what was called an "overhang pedal." Most drummers in the 1870s preferred to do double drumming without any pedal at all as a way to play multiple drums, rather than use an overhang pedal. Brushes were introduced in 1912. The need for brushes arose due to the ongoing problem of drummers playing overshadowing the other instruments on stage.

Drummers in this period began using metal fly swatters to be able to reduce the volume on stage next to the other acoustic instruments, while at the same time being able to play the rudimental snare figures and grooves they would normally play with drumsticks. As brushes gained popularity, the drum companies of that day started manufacturing these metal fly swatters into what would eventually become named and known as, brushes.

Evolution of the practice pad

A time came in the history of drumming that drummers, amateurs and professionals wanted an extended practice time. They want limitless rehearsal time, private rehearsal sessions away from group or band rehearsals perhaps to perfect what they had done earlier at band rehearsal. To do this, there is a need for a full set of drums that will eliminate noise and disturbance and allow for any time of the day rehearsal, hence the invention of the drums pad. The drums pad is an imitation drum, designed to play and feel like a drum, without making a lot of noise. They are usually small and lightweight, making them very portable and handy to have around the house so you can practice. A practice pad can easily turn into a drummer's best friend.

A Practice Pad, or Drum Pad, is a type of percussion implement utilized by drummers and percussionists to quietly practise or warm-up before a performance. In recent years, a variety of types of practice pads have been designed to assist percussionists. These implements may commonly include the use of either an actual disk of Mylar or a similar element (equivalent to the material used in the construction of true drumheads). This typically is stretched over an underlying buffer, affixed by way of a rim of metal or plastic to an underlying rigid surface to approximate the stretch and reflection similar to that a true drumhead when struck Many more

modern devices utilize a thin layer of elastomer, such as natural gum rubber or synthetic rubber equivalent consisting of various densities as a playing surface. This type of rubber surface, (having become a significant standard appliance when fabricating most modern practice drum pads), is either placed directly over the top of an existing drumhead in some form or adhered onto the top of a dense and flat substrate (usually wood) allowing for the material to reflect a drumstick or mallet after being struck which generally bears a response and "feel" to the players that are similar to that of a true drumhead.

Literature Review

Since this work is considered an invention, there were not many documents that give a guide or full direction on how to construct a drums pad locally. The only useful information available is that of the electric drum set because there are some similarities in the methods employed in constructing these instruments. Procedures for constructing the electric drum set are very different from the ones used in constructing this local drums pad set. Nevertheless, some steps are similar. This chapter of the project contains some of the construction techniques employed in building foreign drum kit instruments.

The choice of materials used in the construction of this locally made drums pad is melaina wood on which a Marco 8 is laid as padding. Some foreign instrument builders do it differently using different materials. Some use Medium Density Fibre (MDF) board in place of the melaina wood. They also use a purple laminate (Formica) for the shell of each drum disc after cutting. Some also use green glues soundproofing compound with the Medium Density Fiberboard layer to create a damping effect. Their choice of materials is to no end. According to Djibout Mala (2006) he opined that:

The Green Glue compound's unique properties act as a damping material, which dissipates vibrations caused by sound waves travelling through linked solid structures such as floors, ceilings and walls.

This is a typical model of materials used by some of these manufacturers

- Three 18 x 2400 x 1200 mm MDF boards.
- Two tubes of Green Glue, plus applicator gun.
- High-density Class-O acoustic foam sheets (25mm) or RW5 high-density Rockwool (75mm).
- Some 35mm MDF screws.
- A drill and a jigsaw.

Since the invention of the practice pad, many attempts are being made to develop the instrument for efficiency and durability. To achieve this, drum makers have come up with a series of materials for production. Drums makers use a variety of wood species for drum heads. Wood is the best choice for drums because of its natural ability to produce a good tone. Mike Radcliffe (2017) opines in his publication on drum shells that; "The harder and denser a material is, the more evenly it will vibrate. When it vibrates evenly and as a whole, it helps to create even tones when struck" For wood to be considered economically feasible for mass production, it must be inexpensive, workable and attractive. Some of the wood that fits this category are: Maple, Birch, Beech, Poplar, Ash and Mahogany (or Luan) Popular padding material used for the drums pad is called neoprene. Also called polychloroprene is a family of synthetic rubber produced by polymerization of chloroprene. Neoprene exhibits good chemical stability and maintains flexibility over a wide temperature range. In an experiment to test for material suitable for padding, Alex Rigopulos, (2005) of Harmonix music system, made the following statements, "Elastic pads and the materials they are made of one a balancing act. The thicker the pad, the wood the reduction in sound"

Alex Rigopulos believes that Neoprene and latex has a sturdy feel and that Gum rubber 1/16 and 1/8 seems to be the best option. The different types of sticks used are also to be considered. Anti-vibe sticks are the quietest, producing subtle sound followed by the lighter 7As. The 5As and 5Bs are the loudest. The price of a six-piece drum kit ranges from \$69.9 – to \$731. 98. Different drums pad kits come with different features such as real-feed touch, rebound sensitivity, etc. Gene Okamoto (2008) of pearl drums in his review of the trend in the market price of drums pad commented that; “The continuous improvement on the drums pad and addition of various amazing features is responsible for the wide range of prices. Nevertheless, any drummer will find a suitable drums pad at an affordable price”

The construction Process

Tools for construction

The following tools are used for the construction of rehearsal drum pad: step down transformer, screwing machine, extension box, sandpaper machine, grinding machine, jigsaw, 3 – in – 1 spanner (13mm, 8mm and 10mm), pinchers, electric plain machine, circular saw, hammer, pliers, chisel (1/2 inch and 1 inch), filing block, scissors, pencil, set of sandpapers, tape rule, brush and jigsaw blade.

Materials for construction

The following materials are used for the construction of rehearsal drum pad: efoctic gum, Solegard lacquer, Abro thinner, Corasyn sandy sealer, Batumy, Top bond, Foam, Pole/packing case, 1-inch plywood, ½ inch plywood, Engine oil and Galvanize rod.

Procedures for Constructing Locally-Made Drums Pad

The technique and constructional processing of locally made drums pad give room for its production in various sizes and shapes. Also, it is more comprehensible when compared to the construction process of foreign-made drums pad. As a music technologist, that is craving for the production of foreign-made musical instruments locally this following technique and procedure will be of great advantage.

1. Cutting

Begin with the cutting of the various components of the drums pad set. But before that, the equipment/tool with which to cut should be decided. In this case, a jigsaw machine was used. The blade is fixed to the mouth of the jigsaw machine and tightened with a multi-mouth 2 screwdrivers.

Cutting the Toms

Tom 1:-

Cut a dimension of 8inch x 8inch circular shape on the ½ plywood having traced the shape before cutting.

The thickness of plywood used - ½ inch

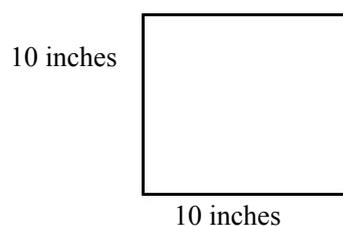


Diagram 1

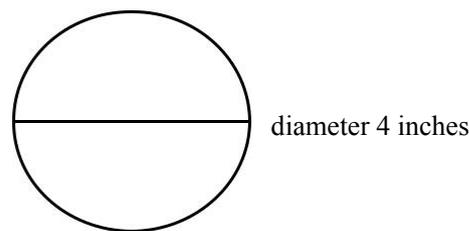


Diagram 2

— —

Tom 2:-

Cut a dimension of 9 ½ inch x 9 ½ inch circular shape also on the ½ inch plywood.

The thickness of plywood used - ½ inch

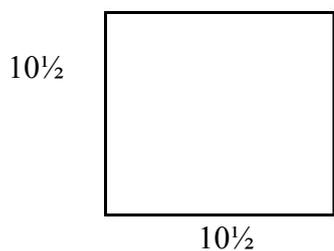


Diagram 3

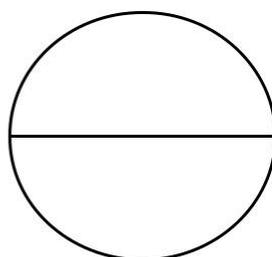


Diagram 4

Cutting the Snare

Cut a dimension of 9 ½ inch x 9 ½ inch circular shape on the 1-inch plywood with the jigsaw machine to get the snare.

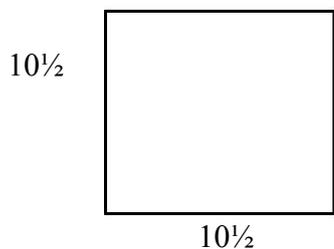


Diagram 5

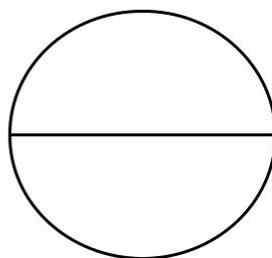


Diagram 6

Cutting the Floor Tom

Cut a dimension of 9 ½ inch x 9 ½ inch circular shape on the ½ inch plywood.

Thickness of ply wood used - ½ inch

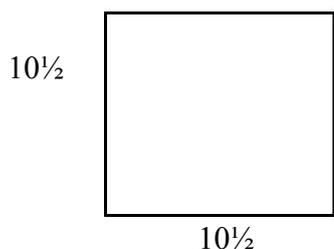


Diagram 7

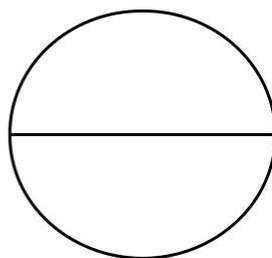


Diagram 8

Bass Drum

Thickness of plywood used - ½ inch

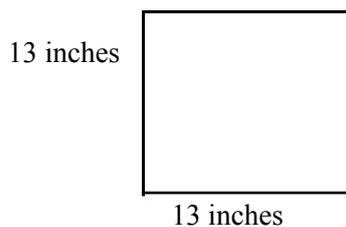


Diagram 9

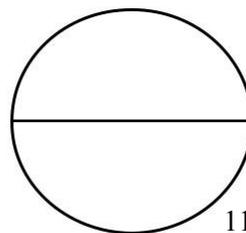


Diagram 10

The Floor / Base Support

The dimension of the foot is $17\frac{1}{2}$ inches x $9\frac{3}{4}$ inches. It can be designed into any shape of choice.

A $5\frac{3}{4}$ x $3\frac{1}{2}$ inches is cut out to house the pedal. The thickness of the marine wood/packing case is 11 inches.

A hole is drilled to house the screw that will be used to tighten the tension on the pedal.

The Radius Of The Wooden Discs Are Listed Below:

1. Tom 4 – 4 inches
2. Tom 2 – 4.75 inches
3. Snares – 4.75 inches
4. Floor tom – 3.75 inches
5. Foot – 8.75 inches
6. Bass drum – 5.75 inches



Fig. 1: Cutting the Wooden Drum Discs from the 1 & ½ Inch Plywood

Working on the Pole

The first thing to do on the pole is to decide where to use as the top, front, bottom and back of the pole. From the upper side of the back, measure 7 inches downward. This is the spot where the snare and the toms connect. The breadth of the pole is 5 inches. Measure $\frac{3}{4}$ inches towards the middle from both ends. The shoulder of the pedal is usually between 6 – 7 inches, a choice of $6\frac{1}{2}$ inches in size can be made. Note: Since the breadth of the pole is 1 inch, measure about 0.9 inches for the iron to be fixed to not slack. The pole/packing case is marine wood. The diameter of the pole is as follows:

Length – 23 x 5 inches

Thickness – $5\frac{1}{2}$ x $4\frac{1}{4}$ inches

Grinding/Smoothing

The main tool used for effective and stress-free smoothing is the sandpaper machine which

comes with an option of the sandpaper to be used, whether rough or smooth.

1. Fix the rough sandpaper on the sandpaper machine.
2. Plug the sandpaper machine into a D.C power output.
3. Place the wooden disc on the workbench, in this case, the tom 1.
4. Hold down with the clamp and begin grinding and remove the rough surface on both faces of the disc including the circumference.
5. Further, smoothen one particular side of the disc with smooth sandpaper.
6. Repeat the same procedure for all wooden discs; the tom 2 snare, bars and floor tom.
7. Smoothen also the pole thoroughly.

PADDING

Before padding, we use the dimension of each drum disc to cut off a complimentary size of Marco for each drum head that is; the toms, snare, bars and floor tom.

Note:- During smoothening, a particular facet of the drum disc is smoothened than the other, this part of the disc is where the *efostic* gum will be spread to hold the Marco to the drum disc.

- (1) Spread the *efostic* gum on the drum disc in this case the tom 1 and also the Marco size for tom 1.
- (2) Allow drying for about 2 minutes.
- (3) Place Marco on a wooden disc carefully and gently beat with a mallet for it to hold properly.

Note: - Be careful when placing Marco on the disc in order not to misplace it. If Marco is not placed properly on the disc, it may result in swelling which will turn to cause the drum to give a damp sound.

- (4) Repeat the same procedure for the tom 2, and snare drum.

Laying the Foundation and Padding of the Floor Tom and Bass

- (1) Cut a thin strip from the half-inch, Marco.
- (2) Add some gum the one side of the Marco strip.
- (3) Add gum also to one part of the bass and floor tom disc.
- (4) Place the thin Marco strip around the circumference of the drum disc on the more smoothened face.
- (5) Leave for about 2minutes for the wood and Marco strip to dry.
- (6) Cut a 1-foot high foam complimenting the size of the bass and floor tom.
- (7) Place the foam within the circumference of the Marco strip.
- (8) Place the 1-inch Marco on the circumference of the Marco strip containing the 1-foot foam.
- (9) Beat with a mallet to hold down.



Fig. 2

**Wooden Disc with
Marco Strip
and Padding Foam**

— —

Making a Potty Filler

A potty filler is used to fill holes in wood that may be natural or infected during cutting.

A potty filler is made by mixing top bond with batumy.

- (1) Add a suitable amount of top bond to the batumy.
- (2) Mix properly until even.
- (3) Apply the putty filler to every part where there may be a hole.



Fig.6 Five Drum Discs

Coupling

The short metal rod which attaches the padded drum leads to the pole or packing case is called a galvanized iron. The galvanized iron used to attach the drum disc is of different lengths and they come with screws attached to them. Before coupling, a short hole is drilled at the back of each drum disc exactly at the centre where the galvanized iron will be fixed at the back of each drum head and tightened down with screws.

The different types of screws available are:-

1. Silver screws – flat screws 2½ inches
2. Black screws – ¾, 2 inches
3. Screws with washers.
4. Centre screws – 4 inches long.

It is used to attach the top of the pad to the pole.

Screwing Process

- (1) Place the iron plate on the drilled holes.
- (2) Use a black screw to hold down.
- (3) Further drive in screws with a screwing machine.
- (4) Repeat the same process for all wooden discs except the bass.

Fixing the Bass Drum

- (1) Fix the foot to the packing case with 3 inches screw from under to attain balance for the pole.
- (2) Continue by fixing the bass drum on the part provided for it on the pole, that is; the dimension drilled for it in size and thickness on the pole.
- (3) Fix the bass drum and force its entry with a mallet until it's in place. Fixing the Tom 1, Tom 2 and Snare to the pole.
To fix the other drum discs, use galvanised rods.

The Galvanise rods are different sizes:-

- Ø12inches galvanise rod is for the snare.
- Ø15inches galvanise rod is for the floor tom.
- Ø6inches galvanise rod for Tom 1 and Tom 2.

The placing of the drum heads on the pole is dependent on the choice of the player or builder. But generally, Tom 1 and Tom 2 are usually of the same length.

Different screws are used to attach different drum heads to the pole.

- (1) Silver screws of 2½ inches are used for the Tom 1 and Tom 2.
- (2) Screws with washers are used for the snare and floor tom.
- (3) Tighten screws with the screwing machine.



Fig. 3Drums Pad Set Assembled

3.4 Aesthetics

Beautification is dependent on the builder of this instrument. But it is advised that any beautification that will alter the natural colour of the wood or sound production should be avoided.

- (1) One may choose to paint the galvanised iron.
- (2) On the packing case, it is advised to add thinner with the natural colour to beautify and prevent insects from investing in the wood.

Methodology

The research method employed in this documentation is practical and technical. The problem which is addressed is considered empirical since there was little information as to how to construct a drums pad set locally with the available materials as the ones used in this work. This work may therefore be said to be an invention.

Acoustic Consideration

The following considerations were made on acoustics.

1. Acoustically, consideration should be given to the equality in sizes of the snare and floor Tom in contrast with the thickness. Since drum heads have equal sizes, there is a tendency that there would be no difference in pitch. This is why the floor tom and bass was padded with a 1-inch foam.

Acoustic Consideration

The following considerations were made on acoustics.

1. Acoustically, consideration should be given to the equality in sizes of the snare and floor Tom in contrast with the thickness. Since drum heads have equal sizes, there is a tendency that there would be no difference in pitch. This is why the floor tom and bass was padded with a 1-inch foam.

— —

Findings

In the course of this research, the following facts were gathered.

1. The construction of a locally made drum pad is regarded as almost practically impossible due to the lack of technical knowledge and adequate materials for construction.
2. There is an increase in demand for drums pad since there is an increased awareness worldwide of music and Nigeria is not an exception. It was discovered that a great number of drummers has emerged in Nigeria. Therefore, there is a demand for a practice pad for skill-building or acquirement.
3. Most Nigerians believe that locally made products are inferior in quality, this might have discouraged people from engaging in such a project as constructing drums pad locally.
4. The exchange rate is a big issue impeding Nigerian drummers from purchasing foreign drums pads.

Recommendations

Concerning these findings, the following suggestion may be useful.

The government can use this research work to propel the construction of drums pad locally by investing heavily in technical education and also taking such projects to technical colleges, polytechnics, and other institutions to discover students in the potential technical abilities. It will in no small way generate employment to the unemployed youth particularly, the polytechnic graduates that are technically oriented. The music industry will most benefit from this, as the prices of locally made instruments will be reduced.

In areas where an improvement is needed, professionals can be invited to assess and review the work. The end project is most likely to be a standard and quality drums pad. This quality product is a result of such a review that will convince Nigeria that standard products can be made locally. The end product can also serve as a source of export to nearby countries.

Conclusion

While some manufacturers use high-quality padding and trapping materials such as rock wool for trapping low-frequency sound, some use exotic adhesives such as green glues and spray glues. For this research, the materials used are the available ones. Some even make drums pad with materials from wood to metals. Most of these instrument building ideas had brought innovation in different ways towards the construction of the practice pad set.

The practice pad on which this project is all about was constructed within the country with materials sourced locally. The technical knowledge and invention ideas were all original. Nevertheless, some guidelines were cited from some sources and were duly referenced.

References

- Adeyeye, A. (2006). *Music study course for schools*. Ibadan: First Print.
- Adeyeye, A. (1993). Technology of Yoruba traditional instruments. Ibadan: An unpublished article.
- Akpabot, S. (1986). *Foundation of Nigerian traditional music*. Ibadan: Books Limited.
- Euba, A. (1977). Introduction to music in Nigeria. *Nigeria Review*, I.
- Nketia, D.N.K. (1974). *The music of Africa*, USA; W.W. Norton and Company.

— —

CHAPTER FIFTY-SEVEN

ETHNOMUSICOLOGY AND CREATIVITY: THE NEED FOR DOCUMENTATION OF PRODUCTIONS

Samuel Jackson Udo & Eunice U. Ibekwe

Abstract

This study is a discussion on the need for the cultivation of the habit of literature documentation after productions to encourage innovation in departments of Music and Theatre Arts. The aim is to increase the scanty production works of literature that we have especially in Ethnomusicological creative works. The theoretical framework is hinged on Creativity theory, which explains that creativity is motivational, it helps to bring out innovative ideas for successful planning of productions and it has the potential to generate income and more artistic concepts for future productions. It employed a descriptive research design to analyse 2019 acculturated Christmas Cantata production, produced by the Department of Theatre Arts, Faculty of Arts and Education, University of Africa, Toru-Orua. The outcomes of the study show that the documentation of productions encourages innovation, preservation and promotion of indigenous theatrical arts. The study recommends that more creative works should be discovered, documented and published to promote creative works, especially from the Niger Delta region of Nigeria.

Keywords: Ethnomusicology, performance, production Christmas Cantata, creativity, documentation.

Introduction

In the spirit of giving honour to whom honour is due, in honour of Professor Young-Sook Onyiuke, the study is a creative and artistic discussion on the need for the documentation of departmental, practical performances either test, examination or productions. For categorisations, we are under the sub-theme of Ethnomusicology and Creativity. The problem that this study wants to solve is that, even though the whole world is so much flooded with documented knowledge, there are still so many creative works that are yet to be processed into print, especially most of the indigenous or acculturated productions in the University of Africa and Niger Delta as a whole. Documentation on its own is an important means of communication, which people use in making the understanding of their works or productions and intentions known to others. As an Ethnomusicologist, it is such a beautiful thing to observe that creativity and other artistic innovations are deeply rooted in every culture and are functional. Therefore, each time we are staging them we should try to document them for references and other academic purposes. Every culture has its traditional either musical or otherwise identity which is functional and used in the celebration of different festivals.

The festival we are discussing in this study is the Christmas Cantata. In 2019, the University community was not left out in such celebrations and the concept was to acculturate the Cantata. University Campus is a cultural collection of different cultures and in celebrations of such festivals, we need to capture to promote indigenous genres too. This study emanated from the

desire to get intellectual joy over doing such creative work, it was not easy to come by such performance, and it took a whole lot of work and sacrifice to come by such an innovative idea. Hornby (2000) defines innovation as, “The introduction of new things ideas, or ways of doing things.” At the end of this study, you may agree with me that, this study involves the organization of information in such a way as to make it available for a specific purpose in a readily usable form. There is a need for continuous update of knowledge of whatsoever we are doing, as knowledge often become obsolete unless it is updated from time to time. The study is qualitative research, to subjectively analyse the selected acculturated Christmas Cantata hosted by the Department of Theatre Arts on Wednesday 18th December 2019. This study is hinged on Creativity Theory by Amabile (1997) which suggested that the componential theory of creativity indicates that every individual can engender at least slight creative work and some factors such as working environment and time may impact creative behaviour level and its frequency. It concludes that there are so many ways of promoting the creative and artistic arts in our tertiary institutions in the Niger Delta and one of such ways is through documentation and publication of works. The study recommends that more creative works should be documented and published to promote creative works of the Niger Delta arts forms.

Theoretical Framework

In our literature review, we will be considering the theoretical framework which is on creativity and operational terms like Ethnomusicology, Documentation and Performance. The study is hinged on Creative theory by Amabile (1997:40). According to Amabile, “The componential theory of creativity indicates that every individual can engender at least slight creative work and some factors such as working environment and time may impact creative behaviour level and its frequency.” Creativity comes in different components, parts, portions, elements, factors, constituents and ingredients. It has to do with creating new ideas and creating can be considered to have the potential to vary from a slight change to total change. According to Mikdashi (1999: 42), “Creativity can be divided into three types and they are: creating something new, combining things, and improving or changing things.” Mikdash statement is enough to accommodate the idea of creativity as it relates to the acculturated production we are promoting, as a key product of human culture and a tool for enriching and promoting culture. Therefore, based on Mikdash explanation, individual creativity consists of three major components, each being necessary for creativity in any situation. Creativity relates to this study in the area of artistic productions of a Christmas Cantata. Let us look at some scholarly definitions of creativity. Using the definition of Creativity according to Amabile is, “the production of a novel, appropriate ideas in any realm of human activity, from science, to the arts, to education, to business, to everyday life” (p.40). A similar definition suggested by Dewett (2007: p.198) termed creativity as, “the production of novel and useful ideas, processes, or products by a person or group”. Judging from the two definitions raised so far, we can see that there is an agreement on the definition of creativity which has to do with something that is both novel and valuable. Creativity has to do with the creation of ideas and the ideas have to be new and appropriate to the occasion or problem that we are trying to address. In this study, we are addressing the issue that every creative work can be published.

This form of creativity has to do with academic writing. Academic writings have to do with the faculty of the expertise knowledge. According to Simonton (2000. P. 234), expertise is considered as, “The basis of creative work, and therefore creative people do not create novel ideas from nothingness, but those new ideas start from domain-relevant knowledge and a set of developed skills.” Expertise in any activity is an essential element for producing new ideas, opposed to existing ideas and that requires preceding knowledge of that activity. The importance of creativity includes its ability to yield novel and proper ideas to solve complex problems and increase efficiencies and enhance overall effectiveness (Diliello& Houghton, 2008).

Conceptual Framework

Ethnomusicology according to facts on file dictionary of music is, “The study of music in relation to the culture that produced it.” From this definition, Music is considered as a cultural product, which is an essentially human activity and almost all areas of musical studies are cultural. Music is a universal art form, which reveals many aspects of human nature, as well as our diverse cultural forms of communication throughout the world. The Christmas Cantata production is one such creative and ethnic artistic art form that can be used to promote and preserve Niger Delta Christmas songs.

Documentation is an important way which people use in making others understand their ideas, works or productions and intentions. It is from the documentation that others can develop creative innovation for productions. Collins' dictionary, defines documentation to “Consist of documents which provide proof or evidence of something, or are a record of something.” According to Collins' dictionary documentation is done to capture important historical moments, to increase awareness and interest in the relationship between past and present and to provide a model for future celebrations. Wikipedia source defined documentation as, “Any communicable material that is used to describe, explain or instruct regarding some attributes of an object, systems of procedure, such as its parts, assembly, installation, maintenance and use.”

Documentation gathering useful resource for its creators as well as for others interested in carrying out similar activities. We write documentation for ourselves. This is the simplest case, as we know our target audience well or so we think. For the most part, we are writing things down so we can repeat them later on, and have a point of reference in the future. This means that we have a pretty good idea of what the prospective reader might expect to find, what they might know about our ideas.

Performance is a kind of canopy that hosts both the creator and the actors' equal rights as creators. According to Christine Ammer (2004) the fact on file dictionary of music, fourth edition:

Performance is a multimedia theatrical production in which the performance itself is more important than any narrative or specific message being conveyed, and in which the artist not only creates in most or all of the different media poetry, dance, music, theatre, film, graphic art, mime, among others. Included in the work but also is the performer. The style of presentation is usually fragmentary and allusive rather than narrative (no “story” as such is told), in effect, a series of images (pp. 307-308).

In this study, we are looking at a musical Christmas festive performance of a Christmas Cantata. It was a live performance; a live performance is necessarily impermanent. Ever-changing, the creator and performer are one. In other words, inside every production are creative components.

DATA PRESENTATION

This study is a step by step narrative on the production of Christmas Cantata using available materials of the 2019 production at the Department of Theatre Arts, Faculty of Arts and Education, University of Africa, Toru-Orua, Bayelsa State, Nigeria. Below are some excerpts from the Christmas cantata:

1. Special Number – Samuel UDO (Saxophone)



Mr. Udo is a lecturer in the department of Theatre Arts, University of Africa



1. Song: Mary Did You Know Performance by the Students of the **Department of Theatre Arts, Faculty of Arts and Education, University of Africa, Toru-Orua.**



1. Feliz Navidad Performance by the Students of the Department of Theatre Arts, Faculty of Arts and Education, University of Africa, Toru-Orua.



Data Analysis

The data presented had to be fused to the first part of the programme for the Christmas Cantata and the shortened production handbook has ready photo speak a cross-section of events captured in the programme handbook. It was the end of the year, a time to wine and dine after a long period of hardwork, forlorn hopes and shattered expectations. It was time for the whole University and host community to come together to feast. It was also the time for the Department of Theatre Arts, Faculty of Arts and Education to showcase their very best stars. The data presented is in picture form of a narrative on the marking of the 2019/2020 academic year Christmas cantata hosted by the Department of Theatre Arts, Faculty of Arts and Education, University of Africa, Toru-Orua, Bayelsa State. The program took place on Wednesday 13th, December 2019, at the Toru-Orua civic centre by 12noon. That year's Christmas cantata happen to be the second edition of the Christmas cantata hosted in the community civic centre. It was that year that the school moved from Bolu-Orua campus to the permanent site of the University at Toru-Orua. To achieve the goals, the school followed an innovative process that is worthy of note.

Processes used to achieve the Production

What people saw on the production day was a finished work of different committees working together to achieve success. The production aspect of everything as a process started as follows:

Meeting

It was the time that the head of the department prof. Barclays Ayakoroma met with the departmental staff to discuss, decide and appoint heads of different committees for the production. The committees were the technical team, finance, decoration, media, medical, security, ushering, protocols, music, drama, dance, publicity and the welfare, among others. It is worthy of note that a good product is not and should not be a one man's affair, nothing should be overlooked. After the departmental meeting, different committees that were set up had their various meeting to deliberate on the way forward.

Audition

The audition was open for students to compete for roles and all committees member were on the ground to do the selection. They auditioned more than a hundred students that were good enough to act in a play, sing and play musical instruments in the creative production. The production was acculturation of Western and indigenous entertainments, therefore, those that can dance traditional dances were auditioned.

Rehearsal Phase

This was the time that everyone practised with their instructors, at different venues. It is important to exercise before working on any production material for mental alertness.

Pre-production Phase/ Technical Rehearsal

The Pre-production phase was the coming together of every actor involved in the big picture at the venue and the whole production will be run from top to bottom before it happens. At this point, the lecturers were on the ground and involved, as it is sometimes like a camp rehearsal till the production. The different costumes were checked and everything was on point. As an addendum, the head of the department, Prof. Barclay Ayakoroma and his squad were on the ground too for supervision and technical support.

The Main Production Phase

It is the public show of the production, the event itself as shown in the data presented above. For the records, this study is capturing only the events that were on the Christmas Cantata programme.

Conclusion

There are so many ways of promoting the creative and artistic arts in our tertiary institutions in the Niger Delta and one of such ways is through documentation and publication of production. Production involves a lot of preparations. Each production varies and there is no one way of perceiving ideas for production. From the literature review, different scholars confirmed that documentation of creative works is important, as it helps us to develop more creative innovation for production. It can also help as reference material for future purposes. The study recommends that more creative works should be discovered, documented and published to promote creative works, especially from the Niger Delta region of Nigeria.

— —

References

- Akpabio, P. G. (2021). *Christ's birth carols*.
http://www.cpd.org/wiki/index.php/Christ%27s_Birth_Carols_Progress_Gabriel_Akpabio
- Amabile, T.M. (1997). Motivating creativity in organization: On doing what you love and loving what you do. *California Management Review*, 39 – 58.
- Ammer, C. (2004). *The facts on file dictionary of music*. (4th ed.). New York. Printed in the United State of America.
- Barbot, B. (2018). Generic creativity as a predictor or outcome of identity development?. *Journal of Creative Behaviour*. <https://DOI:10.1515/ctra - 2018 - 0013>.
- Dewett, T. (2007). Linking intrinsic motivation, risk taking and employee creativity in an R&D environment. *R&D Management*,197-208.
- DiLiello, T.C. & Houghton, J.D. (2008). Creative potential and practiced creativity: Identifying untapped creativity in organizations. *Creative Potential and Practiced Creativity*, 37-46.
- Imonton, D.K. (2000). Creativity: Cognitive, personal, developmental and social aspects. *American Psychologist*,151-158.
- Mikdash, T. (1999). Constitutive meaning and aspects of work environment affecting creativity in Lebanon. *Participation & Empowerment: An International Journal*.47-55.

SECTION G
MUSIC, LANGUAGE AND LITERATURE

— —

CHAPTER FIFTY-EIGHT

MUSIC AS A UNIQUE TOOL FOR EFFECTIVE COMMUNICATION IN EMEKA NWABUEZE'S ECHOES OF MADNESS

Helen Udumaga Aghamelu

Abstract

Drama is an indispensable instrument for social commentary. The dramatist does not write just to express ideas, rather plays are written to inform, educate, or even to entertain. Effective communication is a paramount objective of every playwright. Hence every playwright strives to devise a means of communication that would be most effective for his or her target audience. This paper examines the use of music for effective communication in EmekaNwabueze's Echoes of Madness. Using the analytical method of qualitative research, the paper explores how Nwabueze, in the play utilizes music to pass his message across to the target audience. The paper discovers that music can be used in place of words to communicate effectively in a play text. It then concludes that music is an essential element for a better understanding of a drama text. The paper, therefore, recommends that playwrights should use music in their plays to aid the audience's understanding of the plays.

Keywords: Communication, understanding, effective, audience.

Introduction

In Poetics, Aristotle identified the six elements of drama as plot, character, theme, diction, music and spectacle. Music and songs play a very important role in the development of a drama text. As Aduku Armstrong rightly observed, "apart from the entertainment content they bear, they also function meaningfully in conveying messages and meaning" (90). Thus Ekwueme defines music as; A phenomenon using the medium of sound which is organized and manipulated into socially accepted that communicate intelligibly, and meaningfully, verbally or nonverbally, ideas, feelings, emotions and events to the people (1).

For Oshionebo and Akazue, "music is the art by which a composer through a performer as an intermediary communicates to a listener certain ideas, feelings or state of mind...created to stir and influence the listener (70).

The impact of music in creating meaning to ideas is not farfetched. According to Paul Ogugua music; Conveys meaning at times more than a word or sentence in a language can convey because of the problem of language and the "must" for language to obey the rules of syntax and grammar which music does not obey and yet conveys meaning (113).

This means that the writer does not need to give so much explanation for the message to be passed across. One or two sentences are enough to create the desired message. Ekwueme acknowledges this by saying that music can be understood across linguistic barriers. According to him, "purely instrumental music for example can convey a message to all and sundry irrespective of colour,

race or creed (18). Also in support, Oshionebo and Akazue posit that: Music has the power to create feelings and emotions quickly and effectively. What a book will require many sentences to describe can be conveyed in music by just one measure of chord (76).

Since comprehension is basic for the drama to be appreciated by the audience, this paper examines the employment of music by Emeka Nwabueze for the effective creation of meaning for a better understanding of the play, *Echoes of Madness*.

Synopsis of the Play, *Echoes of Madness*

The play centres on a community faced with the problem of choosing a replacement for the dead chief priest of a powerful and influential deity, Avujah. According to tradition, rituals are performed to decipher the choice of the gods, who must be installed within a specific number of days. However, this all-important ritual is thwarted by Akamonye, to achieve his selfish aim, in compliance with the village diviner. A wrong successor is pronounced in the person of Obiora, Akomonye who is based in the United State of America. Obiora's return from the land of his sojourn coincides with the burial rites of the late Eze Avujah and the villagers see this as divine confirmation of his mandate.

When informed of the decision of the gods, Obiora rejects the offer to the disappointment of the community, especially his selfish uncle Akamonye. The resultant effect of this rejection is the tension, manipulations, intrigues and near anarchy witnessed in the community. Peace is later restored after the selection and installation of the right person, but before this, a lot of water has passed under the bridge.

Music, an effective communication in the play, *Echoes of Madness*

Music is a prominent feature of Nwabueze's plays. The majority of his plays are introduced with music and song. The play *Echoes of Madness* opens in the shrine with a funeral dirge to usher in the body of the late chief priest of Avujah, the great deity. This music is used to set the tone and mood of the play to help the audience align themselves to the solemnity of the subsequent events of the play. This music interrupts the divination of Osuofia, the village diviner who is forced to listen attentively to make meaning. As Nwabueze describes the scene thus "he opens the goatskin bag he is carrying, brings out his divination instruments and peeps into them. There is a faint sound of traditional music coming from a distance. He listens; the music gains in brilliance and begins to sound clearer and more distinct" (1).

One important observation in the above is that the playwright does not need to give much description of the music for one to understand what is happening unlike the other actions of the diviner that are given detailed explanations, the playwright only mentions that sounds are heard and this is enough to attract the needed attention. The importance of music in the development of this scene is demonstrated in the playwright's subtle explanation of the musical transition. The impact of the sound of music is so strong that the village diviner has to abandon his task to listen to the message. Thus Osuofia shouts in realisation: Osuofia: Funeral music!! (1)

The playwright uses music to set the mood and tone of this scene. The sudden death of the chief priest of the Avuja deity is announced with funeral music. This is used to position the audience in a better sphere to the tone of the play. The dirge is later transformed into jubilation dance when the diviner suddenly shouts, in a trance, that the dead are not dead but asleep. Nzeduba then pleads with the singers thus:

Nzeduba: Then sing for him that died and is not dead. Dance for him that sleeps in the casket on his way to kiss the souls of our ancestors (4).

This scene is marked with sadness and jubilation. These two contrasting emotional feelings are harmonized by the playwright with musical effects thus making it easier for the audience to flow effectively with the transition while sustaining their understanding of the story.

Music energizes the soul and prompts it into action. According to sound spect.com, "music has the power to create such energy; it taps into hidden emotions, abilities and expressions" (np). Nwabueze employs this in the character of Dimgba, the village youth leader. As he is moved by the sonorous voices of the singers, Dimgba performs the traditional 'idaiya, a very energetic dance step to appreciate the singers, despite the solemnity of the scene. This traditional solo performance helps to bring more life into the play, creating an enabling atmosphere for the transition from mourning to jubilation. This transition is needed because for traditional Igbo society in which the play is set, elders don't die; they only transit to join the ancestors hence the mixed emotions witnessed in the announcement of their death. Without music, this transition will require a lot of explanations with words and actions for it to be meaningfully achieved. But with music, fewer words are used by the playwright and the message is passed. Thus he writes, "Dimgba now charged, breaks into a song. The others join. They sing and dance around the stage" (4).

In movement two, the playwright uses music to create suspense. As the ritual for bringing back the new EzeAvujah home from the United State of America is going on in the shrine of Avujah, the unexpected arrival of Obiora, the chosen one with his Black American wife, Brenda, into the shrine is heralded with music. Nwabueze explains:

The youths sing and dance around Obiora and Brenda. They are excited.
Osuofia stands up, walks to Obiora and hangs a long red cloth on his neck.
The drums beat. The songs rise in tempo. They dance and begin to leave (9).

The reality of this situation is concealed by the playwright with the effect of music. Obiora and his wife, under the influence of music, believe that they are receiving a befitting welcome from the villagers. This suspense also applies to the audience who are also made to believe that Obiora is being welcomed as the successor of the late EzeAvujah. The singing and dancing becloud the minds of Obiora and his wife that they did not ask questions regarding the reception and the unexpected gathering at the shrine of Avujah. This is a deliberate use of music in place of words by the playwright to create an atmosphere of suspense that helps in the development of the dramatic theme of the play.

Amid the jubilation, Obiora appreciates his people ignorantly:

Obiora: Thanks for the beautiful welcome my people. I'm flattered.

Brenda, also captivated by the sound of music amused.

Brenda: What a fantastic welcome. I wish I had my camcorder. Man, aren't they cute?

All these utterances are a result of the effect of music on the characters. The playwright deliberately uses music in this scene to create suspense in order to sustain the tempo of the play. In Movement Three, the effect of music has worn off on Obiora and his wife and full realisation has taken place. The elders now visit the family to inform them officially of the decision of the

'gods' and Obiora's need to be initiated. Obiora bursts out:

Obiora: Me? Initiated? In a dream or real life? You guys are not making any sense to me (12).

Nzeduba tries to explain to him;

Nzeduba: our meaning will be clearer to you when we finish. Anyway, you came to the shrine and accepted our salutation accordingly and the pre-initiation ritual. It is now time for you to come for the final initiation rites (12).

Obiora still finds it difficult to come to terms with this scenario. He continues to persist that he never accepted any oracular pronouncement and will never accept to be the chief priest of any deity.

Nzeduba then queries:

Nzeduba: ...Our son, what do you think we were doing at the shrine? Dancing the fool's dance? (12).

For Obiora, what happened at the shrine is a mere celebration for the return of an illustrious son and he states so:

Obiora: you were celebrating my return. I mean you were welcoming a deserving son back from his academic campaigns abroad. What do they call it? Yea! The Golden Fleece. You were welcoming a deserving son who has returned with the Golden Fleece (12).

This conversation is deliberately postponed by the playwright in the previous scene using musical effects. He concealed this realisation to enable him fully develop the plot of the play. In Movement Nine, the solemn nature of Ojinnaka's selection and subsequent installation as the authentic replacement for the late EzeAvujah is highlighted achieved by the playwright, with the help of music. As the elders gather in front of the shrine for the selection, after discovering that the previous oracular pronouncement is twated by the village Diviner under the influence of Akamonye, soft music is heard from the shrine house. Later it rises to brilliance as the name of the new chief priest of Avujah is revealed by the two village custodians. While the new chief priest is being dressed by the two custodians, there is singing and dancing. The solemnity of this all-important ceremony is accomplished with music, not words.

In Movement Ten, the death of Akamonye in the hands of his nephew, Obiora is also highlighted by the playwright with a solemn rendition of a traditional dirge emanating from the backstage. This music is used by the playwright to create an emotional feeling in the audience and aid in a better understanding of the text.

Conclusion/Recommendation

Music in every drama text matters a lot and "it is hard to imagine a play without music" (Soundspect.com np). This paper through the analysis of the play, *Echoes of Madness* by EmekaNwabueze has reaffirmed the importance of music in the development of a drama text. The paper argues that music is a powerful communication element in a play. Music helps the audience to connect to the story for better understanding. The dramatist being a societal watchdog needs to communicate effectively to the target audience, hence the need for effective communication. Music according to Oshionebo and Akazue, functions as a multi-dimensional organ and as a means of expressing personal thoughts and feeling...(78). Regarding the

interface between music and drama. This paper recommends that using music in the development of dramatic themes can aid better understanding and appreciation for the audience,

References

- Aduku, Armstrong I." Elements of traditional African drama in contemporary Nigerian Video Film" www. researchgate. Net. Retrieved .23/2/2022
- Ekwueme, I. U. (2008). *A basic guide to music appreciation*. Lagos: Apex Books.
- Nwabueze,Emeka. *Echoes of madness*. Enugu: ABICPub., 20001.
- Oguguo, Paul (2003). "Music: A psycho and philosophical experience of man".*Awka Journal of Research in Music and the Arts (AJRMA)* 1.
- Oshionebo, Barth and Akazue,Emen (2007)."Music and Cultural Development in Nigeria". *Theatre Experience: A Journal of Contemporary Theatre Practice* 1.1:70-77

— —

CHAPTER FIFTY-NINE

THE ANGUISH OF EXISTENCE IN POETRY: THE EXAMPLE OF CHRISTOPHER OKIGBO'S POETIC CONTENT

Ngozi Dora Ulogu & Christiana Obiageli Udogu

Abstract

Okigbo's poetry gives expression to personal experiences of man, the emotions and impulses and the resultant effects of elusive hope and a rejected self- striving to redeem its crushed pieces. Thus the experience of pain, despair and inner hurt described as anguish majorly dot the lines of Okigbo's poetry, especially, in his selection of poetry 'Labyrinth, incorporating "Passage". The feelings of despair and anguish are in the domain of psychoanalysis stemming from the inner recesses of the individual. The experiences manifest as reminiscences which are perceived as "bittersweet" which is a feeling of both pleasure and pain. Every soul, therefore, is a pilgrim in the world and suffers the anguish of existence which issues out of the personal experiences of alienation from the realities surrounding oneself and from society. This paper is a literary study of Okigbo's poetic contents as personal experiences and reminiscences of his life. The essay explores the motivations of anguish, loneliness, and despair as psychoanalytic tools of analysis of the poems. Specifically, nostalgia, feelings of pleasure and sadness are identified as the driving impetus and impulses in the poetic persona's psyche. These metaphors demonstrate the strivings and elusiveness of perfection in human existence.

Keywords: Poetry, psychoanalysis, anguish, nostalgia, reminiscences.

Introduction

Emotions and reminiscences form a good part of the forces driving creativity. The poetry of Christopher Okigbo is replete with these emotions felt as experiences. Very well-known African and Nigerian poet, Okigbo is classified in K. E. Senanu and T. Vincent as "one of the most enigmatic and yet fascinating modern poets" (173). Okigbo is greatly involved in the arena of poetry and holds sway over his generation as a poet within the short life he lived. His poetic prowess according to ChinyereNwahunanya stems from a family link with his maternal grandfather who was a chief priest, stating that "Okigbo has a ritual link with a priestly role which he could not escape from, and having been sequestered from the priestly role by his education, his poetry becomes an avenue for performing that role as he grows up" (108). Seen as a reincarnation of his maternal grandfather, and known for his cultural root, most of Okigbo's poems have been classified in the domain of myths, rituals and prophecies exemplified in his collection of poetry in "Labyrinth" and "Heavensgate". A Roman Catholic in his youth and a product of Western education, Lewis Nkosi writes of him:

Okigbo was acutely aware of the spiritual distance, he had already travelled from his native culture which in specific terms meant a severance from that segment of the population who remained the custodians of the indigenous culture, part of his poetic effort, therefore is directed toward regaining this lost equilibrium by reintegrating himself into his indigenous culture and religion. (150).

Okigbo's family relationship stands out strongly in the understanding of lines of his poetry. Obi Nwakanma describes him as: "a famous poet, a school teacher, a classic teacher, civil servant..., insipient arms dealer, soldier, as well as a returned prodigal of Idoto goddess, a husband and a father; he also instructively captures Igbo cosmological worldview and the Nigerian political economy in transition which shaped Okigbo's life and influenced his poetry" (Gloria Chuku 423). Okigbo lived a short life and much of his poetry is published posthumously. His poetry is appreciated through the understanding of his personal experiences and his connections and relationships with his culture, much of which comes as testaments and submissions by his friends and contemporaries. For example, Dan Izevbaye, in a paper titled, "Why Okigbo Matters" at the 50th anniversary of his death held at the University of Ibadan, says of him:

Okigbo's poetic development was a progression from the personal exploration of the self in the early poems, to a re-connection with his community in form of the religious sacrifice to his domestic gods, followed by a concern with the fate of suffering heroes like Awolowo and Lumumba, ending with his political engagement in the last poems preparing him for his heroic sacrifice. The poetry finally incorporates the heroic element that had not been prominent in the earlier poetry because it was the product of an age where the heroic ethos was lacking bringing out the satirical elements in the last poems. (GbenroAdesina).

Thus, Okigbo's earlier poems are mostly about a young man's quest for experience and self-attainment of true self-knowledge. He garnered a lot of knowledge from classical texts he encountered from his study of Latin and Greek and provided a close approximation to the religious context of African art and performance. In the words of Lewis Nkosi, "Okigbo tries to combine these two elements within his work, his more ambitious undertaking, however, lies in the attempt to fuse Christian and African forms of religious ritual, with their accessories of myth and symbol into a unified sensibility able to resolve his personal dilemma..." (156). Okigbo is caught in between aligning with Western Christianity on the one hand, and the indigenous African tradition on the other. This is found in his poetry which is mainly influenced by religious and African arts or non-religious content, filled with such symbols and images. Among titles published during his lifetime were "Heaven gate" (1962). "Limits" and "Distances" (1964), and 'Silences" and "Path of Thunder" (1965). His collected works were published as "Labyrinths with Path of Thunder" in 1971, four years after his death.

Scholars have therefore studied the poetry of Okigbo laying much emphasis on myths, and biography, language as factors of the artistic endowment. Some have also looked at his poetry from socio-political and economic standpoints. Hence, K. E. Senanu and T. Vincent in A selection of African Poems, think that "the poems that were written in his memory by admirers and fellow poets all over the world represent a significant portion of the literature of war in Nigeria" (173). Okigbo played a significant role during the Nigeria-Biafra crisis. In addition, Okigbo's poetry is majorly mythical and ritualistic. In this instance, Dan Izevbaye in the essay, "Living the Myth: Revisiting Okigbo's Art and Commitment", approaches Okigbo's poetry as a personal quest for spiritual rejuvenation which continues to no avail. He observes that "the recurrent return to the point of passage is a relentless drive towards death seen ambiguously as the ultimate goal and state of perfection as well as the perfect form of transition" (13). The matter of transition and passage are ritualistic references that feature prominently in the poetry. These form much of the language of the poems. Going further, the writer using language as a weapon and social product explored "the role of poetic diction, the tense politics of the 1990s and the poet's intense temperament in determining his peculiar choice of resolution to the dilemma at the

centre of his poetry” (13). Using language enables the elucidation of the textual and contextual issues in the poetry.

A.N. Akwanya in “Literary Criticism: From Formal to Questions of Method” observes the importance of language in poetry and states:

Destinies of poetry and language are intertwined, and superficial understanding of language as a tool is bound to a view of poetry also at the surface level. But since the organic function of language is located at the time where historical existence becomes possible for man, or human existence itself, poetry must be something profoundly important for man and connected to who he is (85).

Language gives records of past events in the poems of Okigbo. He uses legendary and mythic names such as “Mother Idoto”, “oil bean”, “Labyrinth” and many more to portray such myths and connect to his identity. Language in poetry equally has a social face as evidenced in *Masks and Tasks* reporting of Russian Linguist V. N. Volosinov who says that “the word is the most sensitive index of social changes, and what is more of changes still in the process of growth” (Lewis Nkosi 155). The importance of the word in the poetry is therefore much more felt in the lyricism and rhythm of the poems. Similarly, the importance of language is heightened in *Studies in Poetry*.

Okigbo considered as learned is a good use of words among the older generation of poets and has this much said of him: “Okigbo is among the prominent poets that use language in a way that is reminiscent of English metaphysical poetry” (Ademola O. Dasylva and Oluwatoyin B, Jegede 139). Language is connected to rituals as a mode of incantation. Further review of Okigbo's poetry inquires into the question of meaning whereby, most criticism of Okigbo ends up as “exegesis”. Annemanu Heywood's essay, “The Ritual and the Plot: The Critic and Okigbo's Labyrinth” states that “the difficulty is that Okigbo's poetry is by consensus, unordinary. It is held to be “prophetic”, or “ritualistic” or “mythic” (46). Generally, Okigbo's poetry comes off as classical and proverbial, and in essence has hidden meanings. Heywood further cites Anozie “as the first to call Okigbo's poetry “ritual” and still refers to Okigbo as ritually exploring the process of creative intuition, or as “mythically” projecting the poet's personal experience, but the terms are merely ornamental” (46). The choice of words in the poems portrays a sense of sublimity.

However, some critics think that the poetry of Okigbo has rather been trivialized as it follows the European tradition. This idea is featured by Emeka Nwabueze in his essay, “Ranking of African Literary Writers and the Canonization of Texts” in Damian U. Opat and Aloysius U. Ohaegbu in *Major Themes in African Literature*. He states:

The other early African poets – notably Wole Soyinka, Christopher Okigbo, J-P Clark, Michael J.C. Echeruo, Romanus Egudu, Kofi Awoonor, Dennis Brutus, and Oswald Mtshali are good poets whose art is marred by too much imitation of European poetic tradition. This makes their poems obscure since using an alien culture to discuss indigenous experience tends to trivialize the experience and sometimes render it incomprehensible. Chinwizu and Onwuchekwe Jemie and Ihechukwu Madubuike accuse these poets, of such flaws as poor diction, borrowed imagery and unconscious departure from traditional African poetic tradition. Insisting that poetry is not a “puzzle” but an “auditory medium” (198).

This argument on the trivial nature of the poems of these writers from across the African continent may therefore not carry considering the diversified nature of poetry as more than creativity. This is supported by re-echoing of Heidegger's projecting of poetry as "something that man takes into his service for his ends: Poetry is not merely an ornament accompanying existence, not merely a temporary enthusiasm or nothing but interest and amusement... Poetry must be functional at the point of emergence of man as man, and therefore in the processes became a historical being" (Akwayana 114). Poetry creates an inroad into the historical events and experiences of the poetic personae.

Scholars have equally discussed Okigbo's poetry is autobiographical, for example, Lewis Nkosi asserts that in both "Heavensgate" and "Limits" Okigbo reinvests himself into the poem, mingling the autobiographical details with peripheral social observation, sometimes making witty comments on the figures who have taught, influenced, aided or abetted his progress" (15). Okigbo's life's journey features much in the lines and context of his poetry. This assertion resonates in Literary Criticism, Critical Theory and Post-Colonial African Literature in which it is said that in the interpretation of autobiographical poets, we find "not echoes but definite incidents – recorded landmarks in the author's life" (ChinyereNwahunanya 107). This affirms the fact that personal experiences are major elements in poetry. Nwahunanya continues:

Autobiographical poems validly assign the voice of the speaker to the author himself since the speaker in such poems invariably has a career identical to that of the poet. Such a speaker is therefore just used as an agent for the expression of that author's personality or state of the soul. We, therefore, need to know the life of the author to be able to enter fully into the circumstances that went into the creation or moulding of that soul in the first place (107).

It is therefore pertinent that knowing the experiences of a poet helps to understand personal issues and elements of the poetic personae as they are obvious in the poems under study.

Abel Olayinka observes that the poetry of Okigbo is known to be "simultaneously famous and notorious for his style of versification. Some of the major strengths of Okigbo as a poet and literary giant, and icon of African Literature, famous for his exploits is the genre of poetry" as relayed by, were his prophetic vision and capacity for myth-making. Captured in his statement that as a poet with an endowment for prophecy, intimations of the political crises as "the Nigerian civil war had been foreshadowed in his poetry long before the events happened. This prophetic vision is one of the qualities that continues to endear his works to generations of literary critics and readers of his works" (KazeemUgbodaga); hence the preponderance of war and political themes in the poems under study. Further critical discourse and analysis have dwelt greatly with the formalistic analysis on the symmetric, language and personal elements as factors of poetic content. There are also the aspects of the socio-political discourse of these poems in which issues of national concern are raised, providing poetic platforms to condemn the negative forces in their society in order to bring about improvement. Poets, therefore, "assume the role of spokesman for their people" (Ademola O. Dasylya and Oluwatoyin B. Jegede 141). These aspects of critical attention have still left some gaps in the discussion of Christopher Okigbo's poetry. This study, therefore, makes a literary exploration of the motivations of anguish and despair in the personal experiences of the poetic personae using the framework of Psychoanalysis. The metaphors: "passage" and "labyrinth" are factors of anxiety that bring about anguish and alienation of the individuals in the poetry.

Conceptual Framework

Okigbo's poems give strong expressions to personal experiences, emotions and impulses, some

of which are painful, and traumatic leaving off residues of despair, hopelessness, loneliness, fragmented self, and disillusionment. These feelings and manifestations are better understood in the field of psychoanalysis. These feelings emanate from the innermost part of the poetic personae, although not located precisely, yet they manifest as unconscious acts. Psychoanalysis describes the individual's motivations and impulses and explains individual problems. To Andre Green Psychoanalysis "concerns itself with individual subjectivity; it is the domain of experiences, the meaning given to them through conscious and unconscious mental processes and how these come to be represented in mental life" (p. 8). The idea of subjectivity explains the fact of individual differences in the internal world and experiences of the past and living out of new experiences.

Psychoanalytic theory is a part of social critical theory. However, BogdanPopa thinks that "An important strength of Psychoanalytic critical theory is that it grasps the strong association between the social and the psychic, without reducing the psychic to the social, nor the social to the psychic" (28). Psychoanalysis as a social theory has a clear mandate to explore the internal and mental aspects of the individual behaviours. It helps to understand the "internal representational world of an individual concerned with both the conscious and dynamically unconscious ways in which the mind creates and imbibes experience of self and others with meaning, and that these are permeated with a range of effects" (Vivian Green 12). Okigbo's poetry dwells more on personal experiences and autobiographical issues much of which has latent causes of despair. This idea as canvassed by Obi Nwakanma in an interview states:

In his words, poetry responds to the temperature of its world. Contemporary Nigerian poets are no different in responding to the sensibility that shapes their art- in terms of its use either for provocation or for celebration. Okigbo's poetry was no praise song. If anything, I situate Okigbo in the tradition of the elegies- the lament for a disappearing world and the lament for the dark world inherited after the colonial raping of the land. (Madeleine Thien).

Okigbo's life was ceaselessly a life of tumult and paradoxes. These paradoxes, whether bitter or sweet could inspire anguish and pain in the individual.

Anguish as a psychoanalytical trait in humans relates and connects with a complex concept of angst which simply represents anxiety. It is an undesirable state of the mind. Heinz Kohut says "anguish appears upon the vulnerability of the self, or the threat of fragmentation of the self and is a consequence of the inability of the psyche to regulate its self-esteem and maintain it at normal levels" (Adriana BauabdeDreizen). Okigbo's vulnerability is hinged on the fact that he takes a lot of risks trying his hands on so many things at the same time. This is captured in the Anthology of Memorial Poems for Christopher Okigbo, which has it that "when he fell in August 1967 in Ekwegbe close to Nsukka where his poetry had come to sudden flower seven short years earlier news of his death sent ripples of shock in all directions" (Chinua Achebe and DubemOkafor viii). The sudden death of Okigbo and the shock of his death brought in his friends and contemporaries great pains and anxiety.

Lacan's idea of anguish exposes the fact that it generates "a feeling or development of the effect, some of them are love, hate, happiness, sadness and those that pathetically express the subject's defenselessness with regards to the others, such as fear, fright, terror, panic" (AdrianaBauabDreizen). Anguish may manifest as fright, panic, despair or any other unpleasant sensation, coming on the fringe of death instinct and pain, described as an inseparable, holistic experience comprising Psychological, existential and physical components

of threats as a result of unprocessed traumatic memories stored in the mind. The tone of Okigbo's poetry reflects the idea of unprocessed memories as records of childhood and growing up experiences which are very critical to the appreciation of his poetry. He is greatly overwhelmed by the unconscious acts. More so the greater lines of his poetry are repetitive and rhythmic, all of which emanate from the inside and shape his psychic as seen in the lines of the poem:

Before you, Mother Idoto

Naked I stand:

 Before your watery presence,

 A prodigal

 Leaning on an oil bean,

 Lost in your legend

Under your power wait I

On barefoot,

 Watchman for the watchword

 At Heavensgate; (K.E, Senanu T, Vincent 173-4).

It is therefore clear that personality, as well as biological factors greatly affect the individual's emotional and behavioural response to pain. Pain is always elaborated within a particular character structure and has different meanings within an individual leaving off deposits of anxiety and anguish.

Anguish as Poetic Content

Okigbo's collection of poetry "Labyrinth" and "The Path of Thunder" are reflections of past and dashed expectations of the poetic personae. It refers to his childhood experiences and environments and he goes back memory lane to invoke the lost idyll which contrasts with the polluted environment of contemporary times. He refers to Mother Idoto and Jadum among other allusions" (Dasyuva 144). The symbolism of Mother Idoto is that of resignation by a prodigal son seeking re-acceptance from his waywardness. This idea of prodigality is common in Okigbo's poems, "especially his returning to the water goddess, Mother Idoto in absolute repentance.

"Barefooted". Using the recurrent styles such as lyricism, incantation, rhythm, the poem "Heavensgate", the first in the series is in the nature of invocation, a prayer to the goddess for inspiration, for the watchword" (Donatus 1 Nwoga 172). The use of invocation and incantation is an unconscious act. There were influences of the "Heavensgate" poems when studied as a struggle to understand the nature of his personality. Much anguish is expressed and felt by friends and contemporaries who mourn Okigbo's sudden exit. There are reminiscences of him, felt and expressed much of which are contained in his memorial poems, as in the following expression: "Okigbo's exit was, for me, totally in character. I can see him clearly in his white "gown" and clean trousers among the vast crowd milling around my bombed apartment, the first spectacle of its kind in the Biafran capital in the Second month of War" (Achebe and DubemOkafor). Okigbo's untimely and early death as a Major in the Biafran Army during the civil war was a shattering development for the nation and a tragic loss of a gem.

Obi Nwakanma gives an account of Okigbo's life as one of those who shared ultimately the intensity of Okigbo's life and work as he was a witness to the great passions which ruled the poet's existence as captured by Martin Banham in "Review of Dreams in a Time of War: A Childhood Memoir/Christopher Okigbo: Thirsting for Sunlight" writes: "Christopher is a major poet with a reputation well beyond West Africa, an artist who in his life and work flew tantalizingly close to the flame. Okigbo was a man of many talents and- in his short life but merciful life- many trades.

He was a civil servant, teacher, librarian, publisher as well as a poet, passionate in all that he did" (Martin Banham 126). Testaments on Okigbo indicate that he abhors any form of discrimination in his poetry. Okigbo thought of himself in universal terms as a poet unrestricted by social or racial boundaries. He was a man imbued with very unique qualities. Major Atuu paid his last respect of this fallen hero, a selfless man: "You stood face to face with me and your patriotic monument melted away under a heedless heat of a fire enkindled by a mad majority." (Achebe and Okafor : 41).

To Major Atuu, Okigbo's entry into the field of conflict was an act of heroism, although he noted that some did not see it as such. He observes that a modern battlefield is more often a field of slaughter and sacrifice than the field of heroes. Sadly, modern warfare and weapons of war cannot differentiate between a poet and an ordinary soldier. The response by the literary community to Okigbo's death ranged from unbelief and grief culminating in the tributes collected by Achebe in 'Don't Let Him Die,' to the now infamous fictional trial of the victim.

Reacting further to issues from Okigbo's poetry, Obi Nwakanma observes the fact of childhood memories in Okigbo's reminiscences of his mother, Anna's death when he was only five years. Okigbo absorbs the pain of the loss of a mother as expressed poetically in "Heavensgate" (The Passage), a poem in which he vividly describes the solemn procession of the character's funeral ceremony held for his mother at St Odilia. He relays the terrifying scene as it unfolds in a child's vision, and says:

Silent faces at a crossroad:
 Festivity in black
 Faces of black- like long black
 Columns of ants
 Behind the bell tower
 Into the hot garden
 Where all roads meet
 Festivity in black
 O Anna at the knob of the panel oblong
 Hear us at the crossroads at the great hinges.
 Where the players of loft pipe organs
 Rehearse old lovely fragments
 Alone... (Obi Nwakanma:11).

This x-rays Okigbo's pain at the death of his mother of cholera at Amawbia. He wept bitterly and later documents this agonizing experience in his poem as historical, for the world to remember her by. His poetry is nostalgic and a poeticized version of his personal experiences. Furthermore, the thought of carefulness to keep to the tenets of the church and the personal zeal to embrace the tradition of the worship of the goddess keeps him in a dilemma, captured thus, "Rain and sun in single combat;/ on one leg standing/ in silence at the passage/the young bird at the passage. /Silent Faces at crossroads:" (K.E. Senanu.T. Vincent 174). Okigbo is thereby in a constant state of fear and confusion as to what to do. This thought pattern undoubtedly creates constant anxiety which in the long run manifests as anguish and a painful state of mind.

Conclusion

This paper projects the "journey motif"; an everyman figure enmeshed in the search for the elusive truth. It stems from the fact that every soul is a pilgrim in the world and suffers the anguish of existence which is a continuation of the search for a settled existence that ever remains unattainable; so that the poems and life of Okigbo portray the search for settled humanity and

nation. This he did not achieve as he was gunned down in the war, fighting for the liberation of Biafra. The metaphor of labyrinth enumerates the different phases of the hopelessness of life and an individual's quest for perfect humanity. But, at all events, what emerges, in the end, is a general philosophical view of life which can never be fully grasped from random poetical inspiration; the kind of which gives rise to the occasional poem. Thus, life is tinted with pain in the midst of seeming sweet pleasures and efforts as striving for perfection becomes elusive.

WORKS CITED

- Achebe, C. and Okafor D. (Eds.). (1978). Don't let him die: An anthology of memorial poems for Christopher Okigbo 1932 – 1967. Enugu: Fourth Dimension.
- Adesina, G. (2017). 50 Years on: Remembering Christopher Okigbo, the Poet with Distinction . [https://www. pmnewsnigeria . com/2017/09/22/50 - years - on - remembering](https://www.pmnewsnigeria.com/2017/09/22/50-years-on-remembering). Accessed 25/2/22.
- Adriana, B. (ND). *Anguish. Convergean Freud Lacan*. www.convergeanfreud.ng.php
- Akwanya, A. N. (2017). *Literary criticism: From formal to question of method*. Nsukka: University of Nigeria Press.
- Annemanu, H. (1978). The Ritual and the Plot: The Critic and Okigbo's. *Labyrinth. Research in African Literatures* 9 (1)46-64.
- Banham, Martin (2010). Review of dreams in a time of war: A Childhood Memoir/Christopher Okigbo: Thirsting for Sunlight. *Leeds African Studies Bulletin* 72.Lucas.leeds.ac.uk. pp. 125-126
- Dasyuva, A. O. and Oluwatoyin B. J. (1997). *Studies in Poetry*. Stirling-Horden.UK
- Green, A. (2005). *Key Ideas for a Contemporary Psychoanalysis*. New York: Routledge.
- Green, V. (Ed.) (2003). *Emotional development in Psychoanalysis, Attachment Theory and Neuroscience: creating connections*. New York: Routledge.
- Izevebaye, D. (2000). Living the Myth: Revisiting Okigbo's Art and Commitment. *Critical Essays on Christopher Okigbo (Book 2000)*. Worldcat.org. . 2000. 25/2/22.
- Nkosi, Lewis (1981). *Task and Mask: Themes and styles of African Literature*. Essex: Longman Group.
- Nwabueze, Emeka (2000). Ranking of African Literary Writers and the Canonization of Texts. In D. Opatata and A. Ohaegbu, U. Aloysius (eds.). *Major Themes in African Literature*. (pp. 189-204). AP Express Publishers. .
- Nwahunanaya, C. (2007). *Literary Criticism, Critical Theory and Post-Colonial African Literature*. Springfield Publishers.
- Nwakanma, O. (2010). *Thirsting for Sunlight 1930-67*. HEBN Publishers Plc.
- Nwoga, D. (1967). *West African Verse*. London: Longman Group.
- Popa, B. (ND) Re-imagining Non- Domination: Troubling Assumptions in Psychoanalytic Critical Theory. *Annual Review of Critical Psychology*. University of Michigan. <https://www.yumpu.com/en/document/view/12915749/bogna-popa-discourse-unit-28-37>.
- Thien, M. (2014). Okigbo's Generation: A Conversation with Obi Nwakanma. *Bricks 93 Literary Journal*. Brickmag.com.
- Ugbodaga, K. 50 Year on: Remembering Christopher Okigbo, the Poet with Distinction. *PM News*. Pmnewsnigeria.com. 25/2/22.