

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 geneses 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 Nigeria 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.