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AFRICAN MUSIC SECTION

CHAPTER ONE

MUSIC IN CONTEMPORARY AFRICAN SOCIETY

Introduction

Music is a product of the creative genius in man and it has played significant roles in shaping society. Africa has found itself under imposing pressure to adopt foreign (Western) lifestyles. These pressures are delivered by just any means imaginable - the mass media, telecommunication and so many other emerging technologies, to name a few. The rapidity with which music taste changes is directly proportional to the degree of pressure, level of resistance and the similarity of ideas being proposed.

Since musical taste is individualistic, it is difficult to have everybody in the society accept new ideas at the same rate. Besides, sometimes new music types are additions to existing repertoires and not replacements; leading to pluralist existence of concepts, utility and typologies of music in contemporary Africa. Music, as a living corporate part of the society, must adapt to some of these changes so as to retain its usefulness in the scheme of human priorities. While conservation may not encourage speedy propagation of African musical heritage to the wider world, issues of adaptation should be carefully visited in order to retain African identities in contemporary situations.

This chapter suggests that there is a profound relationship between music and humanity, particularly the present-day Africans. Humanity denotes mankind and the characteristics that evolve in the interaction of human beings. As a study in the performing, creative and liberal arts, it is directed at people and their cultural activities. Music, on the other hand, is generally defined as an organized sound, its concept varies from one society to another;

hence it is necessary to understand what sounds and what kinds of behaviour different societies regard as musical. Sociologically, society defines music and music, in turn, defines the way people behave towards one another when they listen, produce, and reproduce those sounds which they perceive as music (Jagger 1974). Thus, it is important to emphasise the importance of music to the African, how music conforms to societal change and the implications of these changes on the life of an African in the contemporary age.

What Music is to the African

Different societies have various traditions of music the origin of which can be broadly classified into Divine and Human sources. These sources may have evolved from various functions and uses (religious and social) into which music has been subjected by man. Some school of thought hold that the music has been in existence before the emergence of man, like the music of the spheres; others say it was divinely inspired like the Igbégbé Akamaghwe of Ókpeland. Some others also say that it is out of man's ingenious creativity to express his feelings to his fellow man and the supernatural. What is important in all these positions on the origin of music is how man has used music to his advantage in different contextual situations. This suggests that the idea, as well as its goal, is humanity or community-oriented. Blacking (1976) holds that music is a product of the behaviour of human groups, hence the sound properties and non-sound elements organized from the human group behaviours are governed by the convention peculiar to the society. Nzewi (1985) remarks that "it is a society that ascribes meaning to ... music" in terms of its sound implications and non-musical essence. Omojola (1999) contributes that an understanding of the conception of music among the communities in Africa would

have to derive from a combination of factors, such as the words used by the people to describe music, the contexts of musical performances, the organized procedures associated with music, the nature of musical expression itself and the meaning intended in a musical performance.

The practice of music has been associated with humanity from primordial times. Edith Ihekweazu gave various purposes for which music is made. These purposes include enabling man to understand the past, and contribute to the shaping of the present and future, he expresses and documents himself - his feelings, hopes, disappointments, sufferings and joy, through the various media of the arts, such as music (Ihekweazu 1985).

No phenomenon devoid of utility survives in a society. This is an indication that the presence of music in almost every African society has a formidable role to fulfill. In his study of the Basongye in Ruanda, Merriam (1964) observes a catalogue of thirty music types associated with various human activities. Complementing this is the Nigerian situation, Nzewi (1997) observes thirty-six music types among the Ngwa (Igbo) community with a population of only 16,000 people. These music type (variously or collectively) have the capability of emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, physical response, enforcing conformity to social norms, validating social institutions and religious rituals, contributing to the continuity and stability of culture, and integrating the society. While some of these types feature incidentally in human activities, others are strung to ceremonies such as childbirth, incision/circumcision, age-grade initiation, marriage,

installation, coronation, war, farming, funeral, festivals and core music events.

Of the numerous areas of utility to which man subjects music, the religious, cultural identity, didactic, entertainment and integrative essences will be given some emphasis.

Quintessence of Music in African Religion

Religion is a universal phenomenon found in every human settlement. It is human beings' spontaneous awareness of a living power, wholly and infinitely greater than oneself, mysterious, unseen, yet a present and acceptable reality. In any of the various categories of religions, such as animism, fetishism, polytheism and monotheism, music is a functional element.

This common feature in religious worship, music, is found in instrumental, vocal, dance or a combination of two, or all three forms. It is meant to praise the deity for good things such as provision, protection and redemption. At other times, it invokes the deity into the atmosphere of worship, takes control of the sequence in the procedure of worship, blesses and possibly facilitates the possession of the worshippers. The latter is achieved with the aid of some music specifics by which the psyche of the devotees are stimulated to facilitate the readiness of their bodies for the divine habitation. These functional processes, through the use of music, explain the strong desire of a traditional African society to involve the deities directly in the material, moral and spiritual life of the community (Modum 1982).

Music is used to petition the deity for individual and collective needs in much the same way that the confession of misdemeanours committed by devotees are expressed through songs for forgiveness. Through a combination with other arts such as psycho-cosmic

drama and dance, the evils and misfortunes of a passing year are collectively expunged from community in traditional African society (Nzewi 1985). Religious processions, be they ritualistic or proclamative, are accompanied by suitable kinds of music. In the initiation of new members, not only do music repertoires function as parcels of rules and regulations of the cult, they are scrolls, which embody the ideals and practices associated with deity.

In the whole process of praise, requisition, supplication, confession admonition, initiation and proclamation the music content and practice in terms of structure, Idioms, text, dynamics, tempo, performance gestures and mood, synchronize with the theme of the activity in order to yield the social and spiritual expectations of the devotees. The musical instruments, costume and other non-musical paraphernalia, combine to effectuate the symbolic relevance of religious practices to man.

Through music, many of the mysteries of life are given explanations. Some of these mysteries include the cosmology, the purpose of man's existence, fortunes and misfortunes in man's endeavours and life after death. Arising from these explanations, souls are consoled, doubts are cleared and hopes are raised.

Music in African Identity

Peculiar patterns of odds and ends which may be permanent or persistent and which realize themselves in fuller measure as life goes on, explicitly or implicitly characterize any person(s) or society(ies). Classes/groups of people in societies unite by the possession of these characteristic qualities, which are sensed and guarded jealously.

In this vein, every kind of music possesses matrixes, which identify with a culture and represent a people with a common culture. Using the matrix of sound, it is possible,

therefore, to discern the nativity of a piece of music even where the lyrics are drawn from a different linguistic region. Structurally, the cultural elements can be identified in the tonality of the music and how the tones within the scale are manipulated. The compositional techniques, such as statement of themes and their developments with sequences, repetitions, tonal shifts, orchestration, dynamic shadings, part singing, text, texture, rhythm and cadential formulae, are all representative of a culture. In support of this view, Jager states:

Music which sociologically consists of ideas and about certain kinds of sounds, does not exist in isolation. These musical ideas are intertwined with non-musical ideas and beliefs with regard to other spheres of life such as religion, work, leisure ... Morality, human dignity, and utility.

Music is part of a style of life, of a so-called cultural pattern (Jager, 1974).

Technologically, the construction of some instruments produces either sounds of birds, animals or even deities. The significance and meaning of tone quality, which is produced from various musical instruments, are inferred from the speech patterns of the owners who code and decode messages in and from instrumental music performances within their cultural context. The engravings on the instruments can be those of animals, human figures, deities, ornaments, words and signs symbolic of the environment, that, at the sight of the internal and external structures of the instruments and the organization of such musical instruments in an ensemble, the total life ways of the people associated with it are brought to focus.

Above all, when all these are integrated in a performance situation, the costumes, dance pattern, movements, oral delivery, drum patterns, dramatic props and the total scenery

reflect a source of cultural traits. Some people are identified with typical music kinds like Jazz, Blues, Reggae, Swange, Ikwokirikwo and Ìkpèbà. In an extensive measure, some affluent African personalities have oriki (Yoruba) or waka (Hausa) with which they and their lineage are known. Different vocations are also identified with their kinds of music contextually performed to enact the art and skills peculiar to such vocation. Examples of such types of music in Nigeria include the ohwátà (of the Ókpè) and the ijala (of the Yoruba), both associated with hunters' guilds.

The Didactic Essence of Music to the African

According to Afolabi Olabimtan, traditional oral poetry was performing the same role as the press and the radio, not only to inform, educate and entertain but also to express public opinion (Olabimtan 1981).

From the view of Olabimtan and what obtains in many African societies, music is one of the effective means of socializing and educating young and old members of the society. People whose lives are devoted to music because of their social function, as in the case of the court of the kings of Dahomey (Nketia 1974), musicians are the chroniclers of events in societies which have no written traditions. Their role on every important occasion is to recreate the history and culture of their people by means of long, declamatory recitations, which are either intoned or sung. The purpose of this documentation is to facilitate easy retrieval of facts on monarchs, chieftains and families for the enlightenment of future generations. Such information also educates new monarchs on the activities of their predecessors: their achievements or failure, humane or tyrannical reign, valour or cowardice, and honour or the repudiation of everything honourable.

Children are taught the norms and values of the society through music, to foster self-usefulness and facilitate the performance of expected roles in the wider society. Children's music repertory teaches varieties of norms, values and skills. Using children's play songs as an example, the Ókpẹ people in Nigeria:

<i>Wé ne erhùmù ré ... èjo</i>	teaches vigilance
<i>Ekpákpá, kpáyè hion</i>	improves memory
<i>Úví phe</i>	teaches breath control
<i>Àgo àgo àgo jèrèrèn</i>	teaches counting

Other song types, which teach children and adults, include lullabies, sanitary songs, age-graded play songs, vocational songs, circumcision songs, satirical songs, tale songs and funeral songs.

The didactic function of music is effected through logical organization of lyrics and performance practice. Some lyrics are presented in direct or indirect satire through such speech figures as simile, metaphor, alliteration, allusions and even short anecdote to convey an observation and/or opinion to a witness-audience. In other situations, other activities in performance teach both viewers and participants the coded lessons(s).

Music in the Entertainment Life of the African

Man's need for entertainment through music is achieved when the content is meaningful. Musical meaning starts with making musical sense and ends with effective or affective communication. Thus, musical sense is how the quality of the features of music conforms to prevalent models of texture, structure and form in any culture (Nzewi 1993).

Music provides entertainment in all societies, even if it may be combined with other functions in a specific activity. Man uses music in annual communal music performance,

house warming and marriage ceremonies, and reception during the visit or arrival of a renowned personality. In ritual activities, such as initiation, coronation and burial, multiple music performances feature prominently which perform entertainment functions for some spectators. Sometimes, an entertainment-based music is performed simultaneously with other non-music activity. In other situations where there is a sequence of activities, like in religious festivals, entertainment music is performed at the appropriate time.

Entertainment music provides the listener(s) the opportunity to experience visual and/or aural variety other than what the person is/ was doing. It also acts as fill-up episode in the period of inactivity, especially during night vigils in funeral ceremonies. Organizers of events see music as an integral gesture of hospitality for their guests; and in response, the guests show satisfaction for the all-round reception through active participation in dance and passive body movements-an approval of the aesthetic import.

Music in African Social Cohesion

As people desire to live together as a group, so does music keep and ensure their lasting relationship. Psychologically, the sound of music stimulates people of similar experiences and converges them even without any formal invitation. The members of the audience may be of mixed statuses, and, in some cases, from different ethnic backgrounds.

The joy in collective participation is revived through communal music making. Not only do communities own ensembles of musical instruments, the members converge regularly in village squares, central points, town leaders' or music motivators' compounds to rehearse music of common interest, irrespective of individual differences. In these community ensembles, there are various roles such as instrument playing, singing,

dancing and even audience participation which encourage collective responsibility to achieve common goals. When rehearsals have been completed and a level of perfection has been attained, a day for grand performance is fixed. Relatives, friends and well-wishers from far and near are invited to grace the occasion-an opportunity to reunite extended families, community neighbourhood and the resolution of disputes and controversies.

Music Dynamism in Contemporary Africa

Change is constant in life. It comes as a response to man's desire for better conditions, or at least, variety in life (Idolor 1998/1999). Owing to interactions with external factors and the will to effect internal changes, the African society is not static. Factors such as religion (precisely, Islam and Christianity), formal education, mass media, improved technology, urbanization and new job opportunities have, affected the society that what obtains in contemporary Africa is a plurality of music types and typologies. Consequently, while the core indigenous practice continues, the synthetic and the entirely foreign forms also exist simultaneously to satisfy the diverse musical tastes of the pluralist society. In Islamic and Christian activities, there are synthetic music types alongside orthodox and indigenous ones, for different religious purposes. For instance, hymns, canticles, chants, anthems, airs, gospel pops and native tunes in both foreign and indigenous musical idioms are now common in churches in African.

Some ensembles, bands and orchestras in contemporary Africa are heterogeneously composed, fusing European or neighbour nations' kinds of instruments with indigenous types in order to achieve desired tastes and wider (possibly international) acceptability. Educationally, especially through formal schooling systems and the electronic media,

music has become multicultural. There are studies on nationalities, African music and music of other cultures of the world, including those in the Diaspora. Additionally, African folksongs have been transcribed, scored, arranged with western notation and idioms, and electronically recorded for various purposes. These are all new trends in society where there was, earlier, no extensive written tradition.

Exposure therefore has affected musical tastes that some Africans either identify with foreign or indigenous music or both; and in some cases, become patrons and promoters of their musical tastes. The group of trustees of the Music Society of Nigeria (MUSON) is an example of an association that encourages every form of art music.

As human society moves from an agrarian lifestyle to an advanced technological one, the demand for music to satisfy leisure and entertainment needs is on the increase. This has given rise to the emergence of discotheques, music societies, recording industries, music broadcasting, nightclubs, hotels, and the consequent making a vocation of musical practices, thus promoting social integration and cultural tolerance.

According to Allan P. Merriam “musical sound is the result of human behavioural processes that are shaped by the values, attitudes and beliefs of the people who comprise a particular culture” (see Olaniyan, 1999). Since these values change, music, an integral part of the social system, must be in tune with the trend of events in the ever-changing African society. This is to keep it relevant to man’s needs. This can only be achieved through careful but creative adaptation of music to contemporary situations in Africa.

Implications

There is no doubt that the society is fast changing, not so much out of her intentions, but owing to external socio-cultural pressures. Communication through music in the

contemporary world has gone beyond only performance; it now includes academic discourses and art compositions. In so doing, Lerma advises:

We must take man as he is, and his artifacts as they exist, and know that a work of art has an obligation only to serve the people for which it was created ... we must therefore be careful not to apply standards of a different culture as a means of condemning a whole group of people ... there is no room in culture or the humanities for racism, but there is all the latitude in the world to admit the validity of more than one culture and to be sensitive to its uniqueness (Lerma 1974: 232).

While it is not our position in this chapter to condemn everything foreign, we insist that only those aspects that can project African musical peculiarities should be adapted. Composers, arrangers, researchers, broadcasters, and performers, should be conscious of this identity and protect it accordingly. They should use their privileged positions as flag bearers of their professions and culture to ensure a solid foundation that is good enough for future generations to build on.

Education planners should realize that the majority of the products of the system are meant to serve in the African society-an implication that demands African music content as the basis of the curriculum. However, the fact that the scholar now lives within a multi-ethnic community and is able in other aspects of social life, to communicate successfully with the various members of his community, makes it desirable to be knowledgeable also in musical practices outside his/her own ethnic group.

Euba (1969) observes that the time allotted to African traditional music on the Nigerian

broadcast media is grossly inadequate. If the duty of the mass media is to inform, educate and entertain, far more air time should be devoted to music of the locale in order to educate their patrons and make them take pride in their heritage.

Many forceful social factors have emerged on the African soil since the 7th century AD.

Reflecting on some of these, Nzewi observes that:

Modern Africa has recklessly abandoned its human essence and cultural values while gobbling up the modern-publicity-hoisted glamorous allures of western thoughts and life styles... Africa cannot afford to continue thinking and acting as the west thinks and acts; or wants it to think and act. The people of the world need mental and material co-operation, not a relationship of subservience (Nzewi, 1997:12).

If the above observation is taken seriously with practical solutions for the future, the concept, practice and transmission of African music must be vigorously pursued with every zeal to ensure the African identity in global activities.

Conclusion

Music is a concept, design and product of and for mankind. Its presence in African societies is an indicator of its valuable roles and functions in their total life patterns. If music must serve the purpose of mankind, particularly in an ever-changing situation, music practitioners must understand the trend of new thoughts, activities, tastes and institutions in contemporary society and suitably adapt their practice without losing the peculiarities of African musical identity.

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Chapter Two

THE FUNCTIONAL ROLES OF MUSICAL TYPES IN AFRICAN COMMUNITIES

Introduction

Music is a veritable part of African life and therefore plays important roles in their day to day activities. However, as the activities vary, so their music types vary to suit the context of activities. Thus, occupation, child birth, marriage, death, mood, leisure and festival activities have peculiar music types which co-exist in the same society. This situation has continually encouraged robust repertory of traditional music in African societies not only for their ceremonial significance but also for aesthetic import. Using communities in Ókpẹ as a case study, musical types and their roles are x-rayed in their cultural and performance contexts.

Typologies of Ókpẹ Music

The Ókpẹ make use of music extensively in their daily activities and this has not only given rise to different categories of music but has also created a wide variety of repertory in each of the categories. However we shall focus mainly on the major and mostly practiced types and these include *Émà*, *Íphrì*, *Ìgórù*, *Èhọ-ekpòrò*, *Ìkpèbà*, *Íghophàn*, *Ìjúrìhì*, *Sharp-sharp*, and a new African art music experiment.

Émà

Émà is a vocal dance music type accompanied by the *Èkàigèn* instrumental ensemble. The songs and dance are performed by *Èkákúrò* (Chiefs) while the drumming is done by either the palace drummers or trained drummers who accompany chiefs to installation ceremonies. Its origin dates back to the emergence of the traditional rulership institution of the Ókpẹ which is as old as the people themselves; and hence, it is strictly associated

with the activities of the royalty.

It is performed during coronation, title-taking, burial and funeral ceremonies of the ruling class. Of particular significance of the music is the authentication of the status of a newly installed *Okàkúró* (male chief) or *Orodje* (king). It is seldom performed at the burial of important personalities or aged man in a community, a situation which allows the children and very close relations of the deceased to do the dance (instead of chiefs).

The songs are characterized by short melodic sentences repeatedly sung in solo and choral response form. Some of the texts of the lyrics are of obsolete language expressions, dignifying, and proverbial, depicting the royal institution with which it is associated.

The *Èkàigen* instrumental ensemble which accompanies *Ema* comprises two wind instruments - *Ékpérè* and *Ìnàwòri* – and five double-headed membrane drums struck with beaters. The *Ékpérè* and *Ìnàwòri* are aerophone instruments and are side-blown.

Íphrì

This is a vocal music type with instrumental accompaniment. It has a narrative structure and a prominent solo section. The narrative lines, which are sung by a cantor, are interspersed with occasional choral responses. The text is philosophical and reflects the cosmology of the people, mourns the deceased and re-echoes societal values. Below is a popular *Íphrì* Lyrics by Erhioworhódame Odjokolo:

Edẹ rénè riẹ ísí eròro;

Edẹ rénè riẹ ísí eròro;

Edẹ rénè riẹ ísí eròro;

Ọgba owian.

Meaning: Remember the day of sojourn;
Remember the day of sojourn;
Remember the day of sojourn;
You hard-worker.

Íphrì emerged during the era of inter-ethnic wars when it used to be performed to celebrate victory and mourn deceased *Ókpẹ* warlords. However, at the end of the inter-tribal wars, it was used for the funeral of the aged. It is the main typology of dirge performed in recent times only by elderly men above the age of fifty at about 4:00 a.m shortly before the interment of the deceased.

In time past, every town could perform *Íphrì* music, but in contemporary time, individuals like È rhíoworhọdamẹ Òdjókòlò of Amwọkpokpọ, Ode and his son Àrègbọ and Ûmùdjáène of Ònyéke-Mèréjè have distinctively emerged as skilled performers of the music type and are regularly invited to perform within and outside the boundaries of the kingdom.

Iphri ensemble consists of two membrane drums (*Ògùmà* and *Ọmọ-Ìgèdè*) and three idiophones which are *Àgógó*, (clapperless metal bell) *Èkpẹ* (wooden box) and *Àbọ* (clappers) to which elders perform slow and majestic dance movements.

Ìgórù

It is a vocal music type performed by a cantor, a second voice which harmonizes that of the cantor in parallel interval of perfect fourths and choral force. The origin of the music is not precisely known; however, by 1931, it was popularized through live performances

as well as recordings on discs by Ókpẹ people who sojourned in Lagos. At the same time, it gained wide acceptance in Ókpẹland and came to be recognized as one of the earliest popular traditional music typology of the people. It is performed for entertainment mainly in concerts, music festivals and music competitions.

The Lyrics of Ìgórù are satiric, educative, enlightening and corrective usually performed by skilled artistes or villages in a competition but not on the same day.

Ukpechere mí teri

Mè mèrẹ Tàkpèvbìẹrẹ r' óbèl òma

Àrígbè n' òjójà r' úvó ruru mẹ

Ària mẹr' ùghe

Ènyẹrẹ Tàkpèvbìẹrẹ n ìti' ọr' ọsa

Ọsa ọrhọrẹ enyerẹn ye hwrọ rhù ùvuẹ owọ

Ọsa ọghwá tè ódò, òwọ orhó rhùẹ ọsa

Ọsa' ọrhọ dàn, dàn, dàn, kpàrè àrò nẹ ódò

Nè ùrhurhomu ọsa okpògho.

Meaning:

I visited Ukpechere

And saw Takpevbìẹrẹ weeping

“Imagine my sufferings form the scorching sun”

it is obvious!

Takpevbìẹrẹ's life is likened to that of Ọsa

Who gathered his belongings in a canoe

Paddled to the middle of the river, the canoe capsized.

Ọsa hovered, hovered, hovered and viewed the

Depth of the river.

Only to sigh.

Ìgórù, is performed by adults between twenty-five and forty-five years both males and females in a mixed ensemble. They, particularly the lead singers, dress gorgeously in expensive attires and jewelry. Its practice involves two rancorous individuals, groups or towns who engage in exhaustive investigation of one another. The findings constitute the theme of the music which, through the performances, exposes the ills of one another. The competitions are not done on the same day but on when each is ready enough to stage the confrontation. The lyrics are assessed on their narrative features such as facts, sequence, language, presentation and sonority of voice. There is an instrumental ensemble made up of three conical single-headed membrane drums called *Ìzú-ùkìrì*, *Òmó-ùkìrì* and *Èvbáriẹn*, which provides additional rhythmic accompaniment to the songs and dances.

Renowned practitioners of *Ìgórù* music include Ègbikùmẹ from Ùghòton; Ìtìenákpómwẹn from Òkúovbisi; Idisi from Òkuóke; Òkùkùshi from Mèréjẹ, Ògbótọ from Ùgbórhen and Oténhagbikùn from Ọkùòvù.

È ho-Ekpòrò

È ho-ekpòrò is a traditional religious music of the Ókpẹ performed annually in November during such festivals as *Àdénè-Ókpẹ*, *Ùrhiápélé-ámè* and *Òrìmè* to mark the end of an agricultural year. The *Àdénè-Ókpẹ* and *Ùrhiápélé-ámè* are religious festivals whose deities are believed to protect and provide the needs of the people.

On the other hand, *Òrìmẹ* is a secular festival which brings together the forty-seven towns and villages of Mèrẹje community unit for socio-cultural interaction. *Èhọ-ekpòrò* is performed in these festivals to express appreciation for the protection and provisions of the deity during the past year and to solicit for its assistance in the years to come.

The origin of this music can be traced to the emergence of the religious institutions of the people to which the music is strung. The main features of the music is the solo dance performance of the *È họ* (Spirit manifest) who appear(s) in fearsome fish-like figures such as *Àgbákàrà*, *Óbrà*, *Ànicha* and *Òlódà* mounted on its head.

The flowing apparel which covers its body from head to the legs is multicoloured. The music emphasizes drumming, dancing and spiritual essence. The lyrics are mystical with some obsolete words while the melodies are short and accompanied by such instruments as *Àgbá*, *Ózì*, *Òmó-Ígèdè*, *Èkpoghọrọ* and *Àbèsè*. All the instruments are membranophones with the exception of *Èkpoghọrọ* which is an idiophone.

Èho-ekpòrò is a typology that involves the whole community at various levels. For instance, adult men from the age of thirty to forty-five years serve as dancers, the chorus force, instrumentalists and those who control the spirit-manifest (masquerade) from hurting spectators. There are those who build palm fronds booths, perform rituals and provide for visitor.

The *Èhọ* are the guests and they are the lead dancers of the music. The dance which involves lots of jumping, heaving, body twisting and fast running on the spot, is energetic and patterned to the rhythm of the drums. The whole village/town is used as the performance stage.

Ìkpèbà

Also known as *Ìpàyan*, *Ìkpèbà* is a social music for entertainment. It was originally performed by able-bodied young men at funeral ceremonies of their in-laws. However, in recent times, it is now performed at any occasion by both sexes of young adults between the ages of twenty-five and forty-five years.

The songs are short with snappy choral responses and are accompanied by instruments such as *Agba*, *Ìzú-Ígèdé*, *Ozi*, *Òmó-Ígèdè*, sometimes *Àbèsè*, two *Àgógó* and *Ékpètì*. They are mostly drums with exception of the *Àgógó* and *Ékpètì* which are stuck idiophones. The rhythm is fast and the consequent athletic dance movement sets the whole of the chest region of the dancer vibrating in response to the tempo of the music.

Ìkpèbà is the commonest and simplest type of music in which everybody participates; hence, every town/village performs *Ìkpèbà*. However, towns like Òvìrì, Ùmiàghwà, Òjòlu-Sapẹlẹ and Gana-Sapẹlẹ now have troupes, which specialize in, and commercialize *Ìkpèbà* music through live performance.

Íghòphàn

Íghòphàn is a contemplative narrative Ókpẹ music performed at social gatherings for entertainment which grew out to *Ìgórù* in the 1940s. Its exponent, Égbikùmẹ Azano created *Íghòphàn* and popularized it through recordings on discs.

On the emergence of *Íghòphàn* music, Égbikùmẹ Azano recorded the following lyrics in a disc:

Ìjórò áhuánrén rẹ ásóro'

Árhà hẹ Ìjóró suẹ owàn

Árhá sábò jémẹ tè-e

Èrẹ ukpèrhùmu ná
Ìjórò mẹ nẹ ọrẹ ídjédjẹ
Mírhé djẹ rhẹ ótọrè hin,
Dáwàndẹ ọneyé ígbè ròrò hà
Mínè djeyi hà rẹn ákpọ rhòn

Meaning:

The music of the past
In which opponents were the subjects of attack
Is no longer fashionable
In recent times.
My music is descriptive
Counseling everyone accordingly
From which everyone should take his bit;
I will counsel for the awareness of mankind

Each composition is centered on a textual theme introduced by the lead singer in a non-metric pattern followed by a choral response at intervals to punctuate each line of the music in the development of the theme. The lyrics focus on contemporary issues, life experiences and praise of personalities.

The ensemble of *Íghòphàn* is made up of men and women of adult age irrespective of their social status in the society. The music is dominated by the cantor who develops its theme through narration, while the chorus seldom comes in at the end of each sub-theme and at the end of the entire music.

Considering its contemplative nature, it is designed to be listened to than being danced to and its narrative feature makes it highly favoured for entertainment in homes, at social gatherings and for guests at the Òródje's palace.

Initially, only handclapping accompanied the music, but in recent times, the *Ìsórógun* (thumb piano), *Àbo* (clappers), *Àkisé* (rattle), and *Àgógó* (clapperless metal bell) have been incorporated into the ensemble. It is highly practiced by the Ughoton and Mèréjé community units. A few of its practitioners include Ûkpèbìtère from Mèréjé and Julius Radio Ònòbáyérue from Okwùètòlò.

Ìjùrhì

It is a music drama, which enacts aspects of Ókpè culture like occupation, belief system and patterns of societal values. It developed as an additional entertainment music type in the 1940s and gained prominence at the heat of campaign activities of the first republic for the reception of guest politicians. In addition to entertainment, it shows the creativity of the performers and presents marriageable girls to the public for interested men.

The music ensemble is made up of about thirty-four members out of which, about twenty-five are female dancers between the ages of fifteen and thirty years, two or three elderly women who serve as leaders, four men as instrumentalists and two boys as dance directors. The performance is a communal affair but it is also usual in contemporary times to find music troupes like Ìyánkèè and Ûkókò-Ever Bright both based in Sapele, established in 1952 and 1958 respectively who specialize in Ìjùrhì.

It is performed on social events and at public occasions such as feast days, Christmas day, New Year Day; and any day scheduled by the organizers for a concert performance and on occasions to which the ensemble is invited to perform. Incidental occasions in

which the music is performed include the welcoming home of Ókpe sons after a successful and meritorious services as academics, political appointees or elevations in notable establishments. Schools (primary, secondary and tertiary) perform Ìjúrì during music festivals, competitions, cultural day celebrations and entertainment of dignitaries like a governor, send-off and welcome ceremonies. In contemporary times, it is also performed during funeral ceremonies.

The music is in call and response form where the call is taken by two soloists (cantor and cue cantor) and the remaining members of the ensemble, chorus the response. Most of the textual themes deal with topical issues of leadership, social behaviours and few praise songs in honour of the Òlori-amua (town head), Òkpáko-amua (eldest of the town) respected philanthropists in the community and officials of the ensemble.

The dance formation is done in two files with cued dancers in the center of the two files. The dance patterns are dramatically choreographed with dialogues between the drums and dancers. The dance-steps are dictated by the master-drummer on the battery of drums, which comprise Àgba, Ìzú-Ìgèdè, Òmó-Igèdé and Àbèsè. Other instruments include Àgógó, Ìgégé and Ìwísòrò (whistle). The Àbèsè, plays an ostinato pattern, the two Àgógó play complimentary time line patterns, the Ìgégé boosts the over-all rhythmic texture of the music, while the whistle signals points of climax in drumming and dancing during performance.

The music and dance patterns are technically synchronized and thoroughly rehearsed with the accompaniment of musical instruments that it is difficult for a non-member of the group to conform during its performance.

Sharp-sharp

This is a widespread syncretic secular popular music performed for entertainment especially by and for the youths. John Òkè, the originator of Sharp-sharp music hails from Mèréjè. He lived in Ghana, returned home in 1960 and formed the Ókpẹ Theatrical Party (which performs Sharp-sharp) in 1962 from the existing Kókómà music group in the area.

This development was in line with the vogue of this period, particularly after World War 11, when operatic theatres emerged and waxed stronger as a newer medium of traditional popular entertainment in some West African countries. The cast in the drama had a female actor named Sharp-sharp, who deceived and implicated many men. John Òkè played this role. From the dominant role of this female actor in the performance, the Ókpẹ society referred to the music, the party and John Òkè as Sharp-sharp.

Though it is composed in Ókpẹ language, the melodic shape, harmony in parallel major and minor third intervals and diatonic major tonality have strong European influence. The themes deal with love and contemporary social issues presented in a more theatrical form than the Ìjúrì. The instruments that accompany the music are jazz drums, three Bongo drums, one Àgógó, Ózì and Western amplification system. The Lyrics of one of the songs of a lover is as follows:

*Qsè mẹ ri mí sùn tè òbárò
Gbè nè ékètè oké óseri mẹ rhọ
Òsọ nà orhọ jẹ ghwàì bìrhọ nè
Mé rha sàì rharhùmù-u
Òmàmèrhòmẹ oye ọrọ sùẹ ènàà
Òbórẹ ọmerhẹ ọwàn, ọyọ ró okpẹ ọwàn
Bibiésuon oye élèlè ùsue àyè
Dà òbóró jẹ ọwàn ùhu.*

Meaning:

I saw my friend (female) off
In a dark mid-night
When it was threatening to rain,
To retreat was impossible.
The result of excitement!
Excited choice can be dangerous;
It requires diligent approach,
Addiction to excitements is deadly.

The music is essential performed by fifteen male youths between the ages of twenty and thirty-five years. It was patronized by both the young and the elderly of both sexes but more by the youths. Sharp-sharp is often performed on a formal theatre stage for its dramatic acting and dance. Apart from occasional special invitations during when the ensemble performs. It is essentially a traveling theatre whose performance takes place in an enclosure of a hall or an arena fenced with palm fronds. The audience pay a stipulated gate fee to watch the performance.

New Experiments

This is music composed by those who have acquired western theoretical knowledge through formal music education coupled with elements of Ókpẹ traditional music idioms. The outcome is contemplative in orientation designed for listening rather than dancing. The music is fairly old in Ókpẹland having been in practice since 1901 when Christianity was introduced in the area. However, it was not until the late 1970s that it became pervasive when church choirs, schools and groups such as Ókpẹ Choral Music Society started performing it.

Its origin is traceable to the emergence of African cultural consciousness of the 1920s which led to the insistence on indigenization of Christianity in Africa, and demanded a more meaningful church music practice by the Ókpẹ converts. Another factor was the increasing literacy in music in the areas where beneficiaries integrated their indigenous musical idioms with foreign structural features. These were aimed at exhibiting additional creative perspective in Ókpẹ music, and providing a variety of taste for the musically popularized society.

Performance takes the form of choral, solo singing and playing of musical instrument. Quite predictably, largely the elites, the church and government functionaries appreciate and patronize this music during church activities, government ceremonies, music competitions, festivals and concerts. In all the presentations of the music, the performers (usually on an elevated stage) are separated from the audience.

There are many other types of music practiced by the people which include Ókpẹ Disco, Ìjórò-ówian (worksongs) of various vocations, Ìjórò-ósia (folktale song), Ìjórò-èmọvbèrhè (children's songs), Ìjórò-ítẹn (satirical songs), Ìjórò-ẹbo (tradomedical music) and songs for the celebration of life cycle ceremonies. Each of these has its peculiar structure, lyrics, performance practice, with specific uses and functions in the socio-religious lives of the Ókpẹ

Occasions for Music Making

Occasions for music making are many. An occasion primarily organized as a music activity is known as Ìruén which involves a musical performance conceived as an artistic event forming the basis for bringing people together; although it could also generate extra-musical socialization and activities. Such occasions include traditional music

concerts, music competitions; and music festivals. Secular music types such as Ìkpèbà, Ókpè Disco, Íghòphàn Údjè, Ìgórù, Ìjùrhì and Úròrèdjò are performed on such occasions. Many towns and villages rehearse for performances that are purely for entertainment. They are held during Christmas and New Year, before the beginning of the farming season or other suitable periods in the dry season. The aim is to entertain the community and its neighbours. Performers are organized according to age group and sex. For example, the Ìgbégbè-ègbótò performers are girls between the ages of fifteen and twenty-five years who are energetic to do vigorous dancing.

Sometimes, there is the inclusion of a few members of the opposite sex for such roles of drumming and administration. Some of the regular music types for such performances are Ìkpèbà, Ókpè Disco, Údjè and Ìjùrhì. When the period for the command performance has been proposed, new songs in line with the contemporary political and social trends are learnt in addition to the existing repertory. The songs, drumming and dances of the music to be performed are taught to members of the ensemble by older people in the community who, in the past, performed them. If the kind of music is to be borrowed from a neighbourhood the services of teaching the music and that of ensemble administration are also employed from the neighbouring community.

Music competitions provide occasions for music performances when individuals or groups of individuals exhibit their musical endowments to overwhelm their fellow contestant. While the aim of the competition is to give recognition to creative performance and preserve the music culture of the people, the contestants vie for the best prize.

Two communities in their respective towns can stage a competition on the performance

of a specific music genre for two days and the audience is able to assess and recognize the better of the two. Sometimes, the competition is an indirect result between two singers or dancers within a music performance. Consequently, musicians and performers compose impressive pieces, which can earn them, best positions and recognition in the competition.

Between 1932 and the 1950s, for example, towns and community units engaged themselves in Ìgórù music competitions. In recent times, Art councils of the two local governments in Ókpeland organize annual music competitions for artistes, troupes and community units. The Ministry of Education at the local government level also organizes music competitions for schools.

Music festivals are occasions when individuals, groups and communities, converge to perform their different kinds of music. The aim is to display prowess and entertain the general public with the musical heritage of the people. The festival is organized by a community or a community unit (comprising many towns and villages) by inviting individual artistes and troupes in particular towns to present a music type of their choice.

One of the most popular of this type of even is the Òrìmè music festival of Mereje where twenty-four towns and villages of the community unit converge at Mereje town with their music types. In 1991, a festival of Ókpè Arts and Culture which also featured Ókpè traditional music as an event to mark the 20th anniversary of the coronation of the Òròdjè on throne was held at Òréròkpè. This event assembled varieties of music types together including those that were no longer in vogue; and those that were disappearing. Thus typologies of music performed in festivals are varied and cut across secular and sacred boundaries.

There are activities that are essentially organized for religious, political, economic and social purpose other than music; however, most of them incorporate varying levels of musical performance. Music in these activities validates segments of the activity or provides entertainment for people at intervals or at the end of the activity. Some of these activities include religious, life-cycle, economic, royal activities and incidental events.

Religious activities consist of Órè (festivals), Éfà (feasts) and È gágò (rituals). One includes festival like Àdénè-Ókpè, Òrìmè and Ùrhíapélé-Ámè which are lusciously celebrated with music in appreciation of the goodness of the Almighty God in years past and to solicit for his provisions, protection and prosperity in the future.

The main festival music is È hó-ékpòrò which involves sacred songs, accompanied by instrument and rigorous dancing. The special features of the music are the È hó (masquerades) who are the guest dancers at the occasion. The music serves as entertainment to spectators and as documentation of the beliefs and practices of the people. Besides È hó-ékpòrò, individuals and various groups of interests organize or take part in one form of music or the other especially when the core festival events are over.

The Éfà is a feast of any religious cult celebrated annually to thank its deity (e.g. Òfàrha) for protection and provision throughout the year. Only the initiates take part in the celebration which involves rituals, music and dancing. Another form of religious activity is Egago which is the worship of occupational, community and family deities.

This activity is carried out either to appease or seek the protection and provision of the deity. The eldest in the family, community or of the occupational guild, performs the rituals and leads the singing which only concerned members participate in. Life-cycle

ceremonies start with the birth of new babies when jubilant songs are performed. They involve music performed by mothers to lure children to sleep and pacify them when crying; puberty songs, circumcision songs (Sáláké), marriage songs (Ìjórò-órómó) and funeral songs (Ìjórò-ùhuorimi). Most of these are particularly didactic, to teach the individuals the values of the society.

Occupational activities provide occasions for music making among the Ókpẹ. In terms of crop farming, there are songs for bush clearing, feeling of big trees, tilling of the soil and weeding. For palm fruit processing, there are praise songs for palm trees and crushing of the fruits in a trough. Fish farming also has songs for bailing of water from ponds and for canoe paddling. Hunters perform the Òhwátà songs in praise of animals, deities of games and forest, both for providence and protection against gun mishaps and evils of the forest. See the following soil tilling song for yam cultivation.

*Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn,
Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn, emo ghwa
Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn, emo ghwa
Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn,*

Meaning:

*Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn,
Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn, children are tilling,
Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn, children are tilling,
Jẹrẹrẹn, jẹrẹrẹn, jẹrẹrẹn,*

Occasions such as joyful homecoming of sons/daughters of a community and visits of renowned government personalities also call for music making. Songs are specially composed and performed in their honour on such occasions. Another occasion for music

making is a quarrel between two parties often between co-wives. Such quarrels give rise to incidental satirical songs as a weapon of assault on one another.

Royal ceremonies like the coronation of an Òródjè (king) and installation of different classes of chiefs, elicit elaborate music performances particularly the Émà Dance-music and the Úghòrò music, which are designated for the royalty. At the social stage of the ceremony, different types of entertainment music are performed by various groups in honour of the person being installed.

Ókpẹ Musical Instruments

The varieties of musical instrument and in their ensembles stem from their desire for rhythmic effect, tone quality and texture that distinguishes their music or a particular typology. As a result of the tonal limitations of the instruments (many of them being percussive or at best melorhythmic), the people sometimes string two or more drums/bells together for multitonal effects giving rise to varieties of batteries of instrument like Ígèdé-èvà (twin drum), Ígèdé-èsà (triplet), Ìgógó (a row of clapperless metal bells), Ìgégé (a string of small bells), and so on.

Most of their instruments are manufactured from the resources within the environment such as iron, tree trunks, skins, seeds and gourds. All the classes of musical instruments according to Curt Sachs and Von Hornbostel's system of classification (in Wachsmann, 1961) are represented in various degrees in the culture.

In the idiophone class are Àgógó, Ìgógó, Ùgégé, Ìgégé, Ághwàlà, È kpẹ, È kpọghọrọ, Ékpèti, Óhwè, Àbọ, Éphian, Ídjòdjò and Àzúzù. Others are Àkpátérhán, Àkísè, Íghèrìghèn, Ìsórógun-òkókàmò Ìsórógun-òduádò and Ígèdé-ámè. The membranophone class has the Ígèdé family made up of Òmó-Ígèdé, Ìzú-Ígèdé, Ózì, Àgba, Ígèdé-óvbẹlẹ,

Ígèdé-èvà, Ígèdé-èsà, Ògùmè and Àbèsè.), Úkìrì, family made up of Ìzú-Úkìrì, Òmó-Úkìrì and È vbàdrièn) and the È kàigen. While the chordophone class has the Igita; the aerophone has voice, Ókro, Ókpòrì, Ìnàwòrì, È kpéré Ògri and Ìwísòrò.

These musical instruments have both musical and extra-musical functions in the culture. In musical performances, they strengthen rhythmic and tonal activities, create variation by playing episode roles, enrich the texture and sonority of the music, and direct the executive and dance choreography.

Alternatively, instruments such as the Úkìrì, Òkpòrì, È kpéré and Óhwè play communication roles of alerting attention, summoning members of a group to a meeting or praising dignitaries. Musical instruments also play symbolic functions. For instance, the Ágógó stands for announcement/information; the È kpéré represents royalty and the Àghwàlà symbolizes trado-medicine.

The musical instruments are either played directly or indirectly. Those that are played directly are struck with beaters (stick, foam or iron rod) and palm; blown with the mouth, plucked with fingers or shaken with hand. The indirectly played instruments like Ìgégé, Íghèrìghè, Éphian and Ídgòdjò which are strung together and tied to the body of a dancer or a primary musical instrument produce their sound in consequence to the movement of the dancer or the primary instrument.

The Ókpè people have six techniques of producing sound from an instrument (Idolor, 1995):

1. *Èkpórò* - To play a musical instrument with hand. E.g. Ìzú-Ìgèdè, Ózì and Abo
2. *Èfá* - To play a musical instrument with a beater(s) e.g

Àgba and Àgógó

3. *Èphie* - To blow in air into an instrument. e.g Ékpéré, Òkpòrì and Ókro.
4. *Èghwię* - To clap together e.g Àzúzù
5. *Ètue* - To shake. E.g Éphian, Àghwàlà and Ídjòdjò
6. *Elórò* - To pull/pluck/blow string. Eg. Ìgìta.

Ókpę is homogenous in cultural practices that, these musical instruments are evenly found in all the twelve community units. An exception to this is the extinction of some instruments in some towns in recent times. This is due to urbanization and decline in the regular practice of some music typologies or music related activities.

An example of such decline is the performance of È hó-ekpòrò (Spirit-manifest music) caused by the increasing wave of Christianity in recent times where instruments such as Ózì, Ekpóghóró Óhwè Éphian, Ókro and Òkpòrì which are employed for ritual activities had to fade out of the culture due to under-use.

Communal music practice, which is encouraged by the homogeneity of culture, is weak in the urban areas of Sápele, Òkíríghwẹ, Àmuókpe, Àdédjẹ, Òrérókpe and Aghàlókpe. Apart from entertainment music bands and troupes found in these towns which have musical instruments that are relevant to their musical practice, many of the indigenous instruments have faded out of these towns which is contrary to the custom where every village and some individuals owned sets of instruments for regular musical rehearsals and performances.

However, since the whole area has not become urbanized or Christianized, the musical

and non-musical institutions, which keep the instruments that partly define musical types, are still in place. Even the instruments of defunct music typologies and events such as inter-tribal war music such as Úkìrì and Òkpòrì have been shifted to other social ritual ensemble.

CHAPTER THREE

STRATEGIZING GLOBALIZATION FOR THE ENHANCEMENT OF AFRICAN MUSIC IDENTITY

Absract

Globalization is the integration of the activities of various people irrespective of distance and national boundaries. Through new information communication, transportation and technological application, globalization creates a pool of ideas and opportunities that facilitate understanding, co-operation and interdependence amongst sovereign states. As

a phenomenon, globalization is an imposing development that can hardly be resisted by any society that operates communication network. Music has conspicuously been in this phenomenon, but where a country fails to export her musical arts to the global market via the agents of globalization, she ends up consuming others' music later subsumed and finally suppressed. However, Africa stands to boost her musical identity, receptivity (of works and musicians) and economic base

therefore, if decisive efforts is mounted to embrace this development. This understanding requires the liberalisation of the creative process, the adaptation of some music universals identification and projection of some peculiar African music idioms and the reorganization of performance practice in the light of modern scheme realities and documentary alternatives.

Introduction

Globalization is the interconnectivity of the activities of people irrespective of distance, race and regional boundaries brought about by dramatic shifts in the movement of people, culture, technology, trade in goods and services, facilitated by improved Information and Communication Technology, Transportation, political and socio-cultural co-operation and applied technological developments; turning the world into a "Global village." Although the term "Global Village" was first used by Marshall Mc Luhan in the 1960s (Lene Sjørup, 2004) when he predicted that electronic revolution would reduce the world in time and space, the rapid evidence of globalization was witnessed in the 1960s.

Globalization is applied and used extensively in all aspects of human activity such as world-wide information system, patterns of consumption, cosmopolitan lifestyle, global sports, global military systems, and global epidemics (Lene Sjørup, 2004), music inclusive.

Globalization as a process started with European discoveries, which saw European powers, reach out to the various continents. Rogers (2000) records that the trans-Atlantic slave trade, gave birth to early globalization process from Africa to the Americans and agricultural products from the Americans to Europe.

African music identity on the other hand, refers to peculiar patterns which realize themselves in and characterize African musical practice. These patterns, which are sensed and guarded jealously, appear as sound matrixes. Tonality, compositional techniques, musical instruments, costumes, performance practice, role and receptivity. They endow African music with an image and status.

Trends in the Globalisation of African Music

Pre-literate African musical practice was essentially oral and was limited to their cultural regions as communication and transport technologies were unsophisticated. Assimilation and dissemination of musical practices were to immediate neighbourhoods via borrowings, conquest and intra-regional slave trading.

Gary Baines records that

Globalization is not simply a one-way process, but that Africa and the west are engaged in a “long conversation”, a dialogue which has lasted for more than a century. This interaction has shaped a “global imagination” which is determined by way of the articulation of interests, languages, styles and images, an epistemological symbiosis between African and Western modernities (Baines, 2000).

More extensive interactions occurred in the early 16th century with the inter-continental slave trade that took Africans first to Sao Tome, later to Brazil, West Indies and North America. This incident, by 1865, led to the development of African American work songs, blues, gospel songs and spirituals. Negroes (African-Americans) brought into America their own flavor of rhythmic genius and harmonic love for colour peculiar to their music and contributed to the first popular form of amusement indigenous to the American scene-*The Minstrel Show*.

By the 1890s, the African American musicians in the French quarters of the city of New Orleans have started developing the Jazz which is a kind of music that fuses elements from differing sources such as African rhythmic, Euro-African melody and European harmony into a kind of improvisations styles based on a fixed rhythmic foundation.

Other strong agents of early globalization of African music are contacts through explorations (Tourism). In Nigeria, for example, while the Fulani penetrated the north in the 13th century, the earliest Portuguese, Ruy de Sequeira, visited Lagos in 1472. Early names like Pachero Pereira, Hugh Clapperton, James welsh, Klaus Wachsmann, Bruno

Nettl, Normal Mcleod and E.G. Parrinder recorded, analyzed and published African music outside the shores of Africa.

The scramble for Africa by France, the United Kingdom, Portugal and Belgium in order to acquire colonies in the 17th century (particularly after the Berlin Conference from 1814 to 1845) was an avenue that opened up musical interaction both in Africa and the home base of the colonialists. Africans had the opportunity to visit and study in these countries and possibly make their music marks during their stay.

Steve Gordon also made the following observation that:

...artists naturally gravitated towards host countries with which their native lands had strong links. Not only did this offer the potential benefit of being able to converse in the host language but the manner in which third world music forms flowed North after colonies attained independence (Gordon, 2002).

Although they misunderstood some musical concepts of their subjects, the idea that an African musical theory and practice exist, was established.

With the invention of printing in 1456, steam engine 1704, telegraph 1874, Edison phonograph 1877. Emil Berliner's gramophone 1887, cinema 1895, and the aeroplane in 1903, transportation and communication became easier particularly with the dissemination of musical ideas and practices to distant places and people who now receive them to augment or spice the experiences with which they were bred.

Summarily, African culture has reached all corners of the globe. Though her “music may not have made the mainstream, it is increasingly featured on the airwaves in all corners of the world... Most regions now have African studies as part of University curricular” (Rogers, 2000).

Current Trends in Music Globalisation

The turn of the 20th century witnessed the explosion of globalization arising from effective information and communication Technological(ICT) fast, cheap and imposing agent of globalization is the radio and television of most attractive, convenient effective broadcasts and the browse and search activities on the internet which is empowered by the satellite. The satellite could beam MTV to millions of homes around the world at the same times: the same with the radio and the television. Websites now hosts vital musical information such as research articles on-line publication, sound tracks and motion pictures, which hitherto were the responsibilities of print publication. Under two hours, information can get around the world via the internet or cable network. 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.

The “Compact Disc Read-Only Memory” (CD-ROM) stores music data such as audio, video, audio video and literally documented issues on every aspect of music. Information contained in the CD-ROM, which could be on any culture, is widely distributed for global consumption and can be decoded on the screen of the computer by even people from different cultures.

The music and movie industry with recordings in stripe, tape or compact disc has registered notable advancement in contemporary times bringing varieties of regional musical practices in quality and portable packages to the door steps of millions of homes, distance notwithstanding. Digital recording instead of the analogue process is the vogue in the new music industry. Highly refined output, low manpower needs and less stress characterize this new process of recording. Through the radio, television, and the internet, these products, are advertised, promoted and marketed for mass orientation and global patronage. Thus “Producing, reproducing, and distributing music is rapidly becoming cheaper, making it possible for many small and independent record companies to enter the market” (Dolfsma, 2000).

Globalization of music has also thrived through print publications in journals, books, magazines, newsletters and daily newspapers. Apart from movements of people and information through the electronic media, the literacy world has learnt much about music through research reports, reviews, commentaries, documentaries and observations published in the print media.

As earlier noted by Akin Euba:

In view of the geographical dimensions of the multi-ethnic communities of modern Africa, the traditional means of acquiring musical knowledge, since they demand physical contact with the informant, are obviously no longer adequate. Musicology provides a source of knowledge, which embraces musical practice

over wide areas and which can be widely diffused in a manner more effective than the means that have hitherto been used in tribal culture (Idolor, 2002).

Many volumes of print publications have been made on music by scholars, all to disseminate new found ideas to the world at large. Formal education has been accepted as a reliable strategy for social advancement, which, when and where well-directed, substantially contributes to the aforementioned agents of globalization. It may well be added that the school curriculum and all agents of the learning process, expose the students to experiences beyond his immediate culture. Thus, whenever music is taught, particularly outside its continent of origin, globalization is being encouraged. Research Institutes, Centres for Cultural studies and Centres for Music and Dance Practices make their valuable contributions towards world recognition and consumption of music. These establishments embark on research projects, organize workshops, seminars, conferences, training programmes and practical performance sessions to preserve and project musical practices.

Cultural exchange programmes, International Concerts, and world music competitions features ambassadors contingents internationally – opportunities which spotlight music at international sense. Artistes ‘tours of foreign countries not only earn them financial gains and popularity, but also promote their music and nationality.’

Effects of Globalisation on African Music

All along, it appears globalization is all a positive factor in the advancement of African musical practice. One may ask: What is global music? What global manipulative tendencies are there for artistes and their music? What negative effects could it have on African music identity?

Globalized music is that which has reached many people in the world through the electronic, print, academic and practical performance media. A relative level of wide receptivity is expected of such music, which differentiates it from localized types. According to Veit Erlmann:

The new role of music in global culture is based on the fact that music no longer signifies something outside of itself. Instead, music becomes a medium that mediate; ...and by dint of a number of shifts in production, circulation and consumption of musical sounds, it functions as an interactive social context, a conduit for other forms of interaction (Erlmann, 1999).

Erlmann's observation implies that music in global culture lacks depth of initial purpose and utility; at best, it is for the entertainment, comparative study or other scholastic endeavours.

Le Huong (2004) reports that a (CD) with Mozart's *Requiem*, instead of the normal Chinese traditional music, for the first time, was brought on the third morning of a funeral in Xisan village. This case may be an exception now, but in the near future this may become a trend in the village. He observed that "the changes cannot only be found in

the traditional music of a rural village in China but that “the whole of Asia’s traditional music is threatened by modernization and globalization.” This is not different from the African experience.

Since the underprivileged African states lack the technology, funds and ideological will to foster their musical image globally, minority and poor countries have been coerced to the dictates of stronger powers who are the initiators, financiers and stakeholders of globalization. It is therefore common to see much of European and American music in the market which Africans imitate, practice and even adopt behavioural patterns associated with the music, considering them as modern at the expense of their indigenous types.

Pre-recorded materials for television and radio broadcasts available in the global market are dominated by European music types, and most times of better technological quality sold at cheaper rates than local productions. These factors of availability, quality and low cost, influence heightened patronage of foreign materials for broadcasts and even for domestic home use. From these products, media operators select materials, which indoctrinate the African masses in favour of European or other cultures of the world.

The technologies of satellites, computers, recording outfits, information and communication are the initiatives and infrastructures of globalisation actors established to rule the world and possibly repress the less privileged. With these infrastructures, they

beam whatever information or data that is advantageous to them, which not only indoctrinates the masses, but suppresses their culture.

For an artist or composer and his works to achieve global status, a study of an expansive musical taste is carried out. In consequences, some artistes abandon their African musical heritage in favour of foreign musical practice. At best, some integrate musical ideas of diverse cultures with those of Africa to create an artistic identity. This is a common phenomenon in African art music evident in choral works and African pianism which is an off-shoot of Inter-cultural musicology. In his opinion on globalization, Meki Nzewi notes:

Globalization is divesting contemporary practice of the musical arts in Africa of such spiritual, healing and humanizing role. What gets re-fashioned and exhibited internationally as African musical arts are anaemic abstractions of the substantial virtues and values of heritage bastardization of traditional genus that is intended – reflect the flippant European American imaginations as well as proscription of African creative integrity (Nzewi, 2004).

Artistes' and musicologists quest for global status has led to unprecedented relocation to environments where they could be widely published and patronized particularly, rich countries. Some countries internationally buy over acclaimed artistes and music scholars with good conditions of service to develop their system or removed to stunt the advancement of their home-country. This situation creates vacuums in their home-base while their subsequent contributions are credited to their new-found land.

Other continents award scholarships to Africans to study music in their countries where the students are exposed to a wide content of foreign music. Many Universities in Africa even adopt bi-musical curricula where European music constitutes over 50% of its content, thereby relegating African music image from a primary position, to a supplementary status.

Harnessing Globalisation for enhanced African Music Identity

Globalization is an unnegotiated fast growing phenomenon engulfing the universe. It is highly imposing and almost irresponsible so long as a country's government is into international communication and other technological net-work. Certainly, the profitable approach to this development is to harness its positive potentials for the advancement of African music identity through deliberate actions to orientate the society on the threats of globalization and channel every effort on its gains.

Africa must painstakingly invest in information and Communication Technology (ICT) like launching of satellites, providing internet services in schools, offices, homes and public places; developing African music CD-ROM packages, manufacturing and mass producing pre-recorded materials and making them constantly available and cheaply affordably for broadcasting, homes and schools. These infrastructures are necessary to project and sustain African musical identity on the globe and give maximum orientation and training on the values of African cultural heritage to the training youths.

In the pre-literature condition, much of African music was orally practiced, taught (transmitted) and documented. With the advent of formal music education, Scholars dared to transcribed and compose music with African idioms, an effort that advanced African music identity beyond the frontiers of African shores.

Education is an instrument of social change and progress in every society particularly in a well managed condition. Primary and secondary schools should compulsory have music experience in both academic and practical, competitions in dance and choral performance, while at the tertiary level, the music curriculum should be established on African music theory and practice with brief inclusion of music contents of other culture of the world. This position is based on the fact that in African life and world view, the musical arts were intended to transact relationships, monitor and manage the ethos of all societal systems and institutions, inculcate humane sensibilities, and conduct spiritual disposition” (Nzewi, 2004).

More departments of music and research institutes / centres should be established in African universities to adequately tackle musicological challenges of the continent. In Nigeria, for example, there are about 50 universities with practically only six of them that offer music. This is a country with a population of over 120 million people and 250 autonomous ethnic groups. This accounts for the relatively few music scholars and the research endeavour in this country. If a felt-impact would be registered on the globe musically, the present state of opportunity to study music is grossly inadequate; rather, at least two more departments had to be established in each of the six geo-political zones of the country universities distributed to empowering both the new and the old with

substantial financial and human resources for extensive procurement of teaching learning and research facilities.

African music resource centres, such as sound archives, libraries of African music books and compositions, museums, audio video centres and practical performance groups, should be established by government and non-governmental organization (NGOs). These will serve as pools of musical ideas from which Africans and foreign researchers can source for needed data. Such projects not only direct researchers to specific source pools, but also preserve the data from disappearing, misuse and negligence. Such centres should regularly organize workshops, seminars, conferences and holiday retreats for orientation, training and retraining of people and as meeting points for cross-fertilization of ideas and fora for dissemination of same to foreign participants. These programmes are opportunities to resist, cope and harness the advantages of globalization in fostering African music identity.

Music festivals and competitions, which integrate people from diverse races and works of life, should regularly be organized to articulate African unity and identity. The World Black and African Festival of arts and Culture (FESTAC) for example, re-enacts the solidarity between Africans and their Kins in the Diaspora which creates an enlarged image and world recognition: while the Nigeria Festival of Arts (NEFAST) carries out the same roles of the national level.

Cultural Exchange Programmes amongst nations, take musical practices from one country to another through bands and troupes. To some extent, such programmes make for external consumption of African musical arts. Lazarus Ekwueme, Meki Nzewi, Hubert Ogunde, Owin Sajere, Sunny Ade, Osibisa, Fela Anikulapo Kuti and many others, have done Africa proud in this regard.

No doubt, artists particularly commercial types, desire to be internationally recognized. To achieve this status, they study some already globalized music types and introduce some African musical features such as musical instruments, lyrics, rhythm and melodic patterns or produce their works using modern scenery and documentary alternatives. As we have noted elsewhere.

While it is not the position of this paper to condemn everything foreign, it suggests that only those aspects, which can protect African musical peculiarities, should be adopted. Composers, arrangers, researchers, broadcasters and performers, should be conscious of this identity and protect it accordingly (Idolor, 2002).

To harness the benefits of globalization for African music identity is neither only a governmental affair nor a single-handed endeavour. It is safe to suggest that the level of benevolence of NGOs such as UNESCO, UNICEF, Ford Foundation and Financial Houses to sports and health issues should be extended to the projection of African music identity. Shell, MTN, Guinness, Gogo Africa and Benson and Hedges have shown some concerns in this regard by promoting popular music artistes and choral music competitions. Much as the music industry is humanistically rooted, it is also

economically derivative. Individuals and corporate bodies should invest in the music industry for both financial gains, encouragement of creativity and projection of African image on the globe.

African music researchers and artistes who practice abroad should keep flying the African flag and not to be totally swallowed up by foreign musical idioms and performance practice. Kahler (2002) records that Salif Keita who hails from Mali eventually settled in Paris and the blend of hi-tech Euro pop with African traditional lyrics made his music an instant hit across Europe: the same goes with Helen Folasade Adu of Nigeria and papa Wembe from Congo who currently lives in London and Paris respectively.

Conclusion

Globalization of African music extensively began with the export slave trade in the 16th century, and subsequently through interaction with explorers, colonial authorities and the mass media. Now that the rich foreign countries desire to rule the world economically, culturally and politically from their vintage position as stakeholders in the development and financing of Information and Communication Technology (ICT), it is just pertinent for Africa to orientate its youths on African music identity through formal and non-formal education and the development of media infrastructure both to resist the ugly repression and project African musical heritage.

Notes

1. The Phenomenon colony of the Mediterranean coast of Africa in 1200 BC, and later the Roman colony of North African Coast were about the earliest colonial experience in Africa.

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CHAPTER FOUR

THE OBJECTIVITY IN ART MUSIC COMMUNICATION

Abstract

Music as a universal phenomenon has acquired designated roles in the evolutionary activities of mankind, one of which is communication. For communication to take place in music, the intention of the composer must have been conveyed effectively to an audience.

However, there appears to be some subjective receptivity in Art music arising from individual differences in aural perception, musical exposure, lack of reliable/valid expression theory, performers' level of competence, and the composers' creative freedom and individualism. Highest in diverse opinions, is on the ability of Art music to express extra musical connotations.

Since music is not a universal language and that every society has its art music typology, meaning should be decoded in its contextual setting putting into consideration the perception of the composers all different periods in music history. If all works contain a preface, an annotation and a suggestive title from the composer, and a good music education for the citizenry, skilled performers and listeners free from bias, communication break-down in music will be reduced to the barest minimum.

Introduction

Historical developments in music have shown that in every human society, music is extensively utilized for various purposes. Folk societies use melorhythmic instruments to summon meetings, announce the death of a respectable personality. Praise royalties and accompany dance. Many people practically participate in music-making and invest in

wide variety of electronic and musical equipment for enriching experience.

The beginnings of music are almost lost in pre-history. However, a number of theories have been advanced to trace its origin. Joseph Machilis states:

Music derived from inflection of speech, another from making calls, a third from cries of battle and signals of the hunt, a fourth from the rhythms of collective labour. Some attribute the rise of music to the imitation of nature.....others connect it with magic and religious rights, or with need for emotional expression (Machilis, 1963:8)

From the theories cited by Machilis above, “making of calls”...“the signal of the hunt” and “need for emotional expression” relate to communication, “Communication is the act of transmitting information, ideas and attitudes from one person to another. It is a chain of events in which the significant link is a message” (Agee, 1985:8). The process involves the production, transmission, and reception of messages. Oreh (1980) sees the traditional and modern means of communication as quite vast including all possible ways of attracting attention such as facial expression and gesture, touch, pictures, visual signs, symbols, music, dance and words, both spoken and written”. This research looks at communication in music both in written (that is score reading) and performed (aural) versions.

Communication in music

Communication in music is concerned with how ideas are relayed through organized sounds of cultures from their sources to the listener for objective interpretation of their intents and purposes. Human activities, practices, (including music) are responses to

societal felt needs-religious or social. While it is true that music in folk societies have unlimited functions, the basis for musical practice gradually becomes streamlined as the settlements grow into cosmopolitan/urban status. In view of this circumstance, there is a deflection, a new understanding and a remodelling of music and its practice along the course of absolutism; representing and communicating nothing but itself. This, again, is controversial as national anthems represent nations and (absolute?) Musical works represent composers and their styles. Some people contend that music expresses deep and valuable extra-musical specifics which are communicated by the composer to the listener. Others contrast, but uphold that music expresses nothing except itself, and the pleasure in it consists only in recognising the beauty of the proportions or of the technique of composition.

The typology of music sampled for discussion of communication in this article is not based on folk conception but on contemplative, cultivated and “formal” setting. Even among the art composed works, only non-textual, and precisely instrumental works or their equivalents such as sonatas, concertos, minuets, symphonies and mazurkas are considered. This is considered suitable as their counterparts which embody Lyrics are likely to influence or enhance the chances of objective communication, while folk societies on the other hand, may have no difficulties in communication through their music. Thus, the musical components at the disposal of this write-up include pitch, intensity, sonority, structure form, timbre, rhythm, harmony tonality, texture and ornamentation.

A typical model of communication is shown in the figure below:

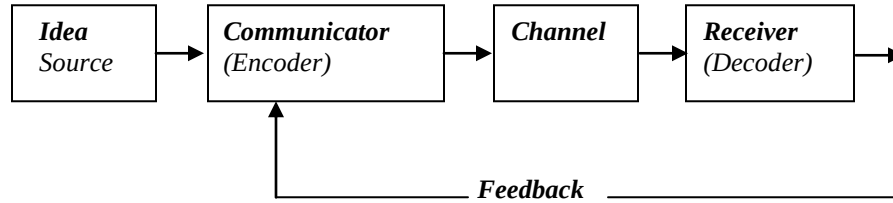


Fig. 1: Communication Model

In his study of music appreciation among Central and Southern Africans, Tracey (1967:47) identifies three major segments in the process of music appreciation- Person (musician), Means (correct type of music) and Person (audience of listener). However, this paper adopts a linear five-pronged model in the process of communication in music. The Performer and the Analyst have been included in this pattern as their capability to articulate the music is significant in effectively relaying the intentions of the composer to the audience.

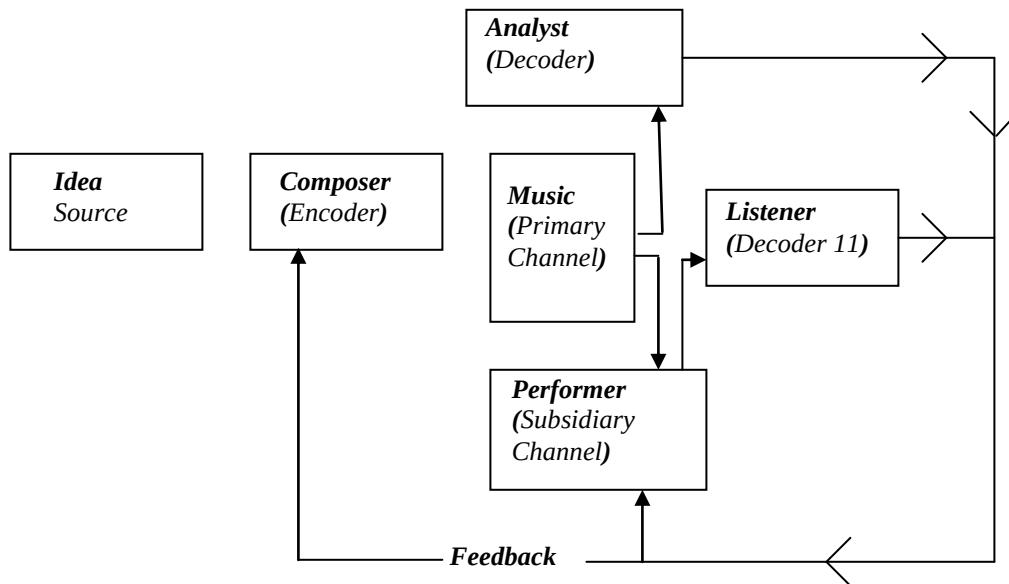


Fig 2: Music Communication Model, Idolor 1997.

A piece of music intended to communicate certain idea, thought, content, meaning or claim is a creative organization of sound to which the composer is disposed and

convinced. The works are normally based on prevailing theories of tonality, thematic structures, form, rhythmic pattern, tempo, acoustics and use of musical instruments. A music composer is one who emotionally conceives an idea (musical or extra-musical?), and further inspired to creatively reorganized the idea through fragments of tones, dynamics, timbre, tempo, lyrics and texture for listeners to understand.

The performer(s) is one who interprets/decodes/enacts the composer's intentions from the music score through some dramatic gestures, personal appearance, manners and mannerisms modified by the audience and the total situation in which the performance is a part. In addition, the capability of the performer to articulate the musical work realistically is also dependent on his physiological, Psychological and educational background. Finally, before the brain gives an interpretation to any piece of music, the listener receives the stimuli through different components of the auditory system. Hence, the ideal listener is largely the determining factor of successful communication in music.

Problems

A musical message is an aesthetic experience-be it feeling or musical ideation-which the composer in the first place and the interpreter at another level desire to convey to the audience through the musical medium. These composers do their arts with themes which can be musical or extra-musical. An individual composer can, at one and other times, decide on any kind of these themes to use, but when listeners get the music, it is difficult to decipher which pieces are based on what themes. The likelihood is that the audience may border itself by imputing extra-musical ideas where there are none; and musical ideas where the reverse is the case. Consequently, individuals hold divergent opinions

about music as a communicative medium. In recent times, some scholars regard it as a 'pure', inexpressive art, and even those who do feel it to be some kind of language see it as an imprecise one, incapable of conveying anything so tangible as an experience of life or an attitude towards it.

In the words of Igor Stravinsky:

I consider that music is, by its very nature, powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc... if, as is nearly always the case, music appears to express something, this is only an illusion, and not a reality (Cooke, 1960).

Also, in the words of Aaron Copland:

Heaven knows it is difficult enough to say what it is that piece of music means, to say it finally so that everyone is satisfied with our explanation. But that should not lead one to the other extreme of denying to music the right to be expressive (Cooke, 1960:12).

Contrarily, Mendelssohn records:

The thoughts which are expressed to me by a piece of music which I love are not too indefinite to be put into words, but on the contrary too definite (Cooke, 1960:12).

Mozart, in analyzing now, as for Belmonte's Aria in A major says:

.....do you know how it is expressed? Even the throbbing of his loving heart is indicated-the two violins in octaves.....one sees the swelling breast heaves-this is expressed by the first violin, muted, and a flute in unison

(Cooke, 1960:13).

These and many other divergent views continually rock music as a communicative medium.

If by proxy, it is accepted that music communicates messages, the question on what music precisely communicates may arise. Over the years, music has developed, amongst others, the theory of Realism which governs the art of composition and performance to enable audience to understand works of a composer of the same music culture. Thus, the structure of the Dorian mode (STTTSTT) implied dignity, manliness, courage and self-dependence while the Lydian mode was considered one of softness and self-indulgence which in the present tonal dispensation has the same structure as the major scale (TTSTTTTS). In subsequent years when the major and minor tonalities came into use, the major chords and melodies aroused in the listener a happy mood while the minor chords and melodies elicited sombre moods, with different keys having their specific connotations. But to what extent do composers religiously adopt these principles?

In Gundlach's factor-analysis of characterization of melodies, he observes that music played by woodwinds are "mournfull", "awkward" and "uneasy", by brasses are "triumphant", and "grotesque", by the piano are "delicate", "tranquil", "sentimental" and "brilliant", by strings are "glad".

Many pieces in happy mood have been written in minor keys, and even in choral or other vocal works, composers have written enormous sorrowful works in major keys. For example, the twenty-four preludes and fugues out of the forty-eight major and minor pieces) of Johann Sabastian Bach (1685-1750) were not conceived on mournful and somber moods. A major key may begin a composition only for a modulation to occur

along the line to a relative minor parallel minor, a related or distant major key. Music played by strings, are supposed to be “glad” yet there are several scores of violin sonatas, minuets and concertos in minor keys. The information that a trumpet is “triumphant” and a major key is “courage” is not enough to develop a story line, word for word, scene by scene, on How a hunter killed a tiger in a hunt for a concerto of twenty minutes duration especially when the title reads “Trumpet concerto in D Major”. Who will know that it is about a hunter and a tiger?

Composers have preference for some keys and instruments while others display their creative expertise and freedom by experimenting with as many types as possible. The keys and instruments are used irrespective of what they stand for; perhaps, the composers are not convinced of these appellations to keys and instruments.

In the nineteenth century, the structural and abstract forms of the classical era which were developed for aristocratic audience were questioned. As more people during this period showed increasing interest for serious music, the romantic composers were unable to accept music as an abstract, purely aesthetic experience but to link it to dreams and passions, philosophy and religious faith, meditations on life, death, and destiny. The result was that music took on an intensely human content, and began to evoke moods and visions in a way that it never did before.

While most romantic composers and their admirers uphold or identify story-lines and imagery in their music, the expressionist aesthetes see extra-musical association as subjective response to musical stimulus. They believe that meaningful extra-musical responses can rarely be passed on from one person to another as a result of difference is

past affective experience arising from culture-contextual concepts. For example, a piece of music could be played for a listener who may associate it with the roaring of a river and impute such meaning into the music. It is likely that if ten listeners are instructed to attach extra-musical meaning to the same music, less than 20% of them can arrive at the same answer because, the form and content of the music and the character to be associated have no essential relationship. Hence the message which music precisely communicates still remains a problem to be resolved.

Another problem arises from the identification of composers and their works with different music periods such as Renaissance, Classical and Romantic which were distinguished by various musical rules. It is obvious that, at this tail-end of the 20th century, some composers still write in classical era music idioms. If the 20th century musical standard or compositional techniques are used to analyse or appreciate such works, it will result in communication breakdown of music ideas.

The indeterminable musical ability of the listener has resulted in the problem of matching the reception of the listener with the intention of the composer. Even if the species of man are the same, the nurture of the individual in society varies from one person to another. These environmental factors culminate into the wealth of emotional experiences of the individual thereby making an objective assessment of the degree of emotional closeness of the persons almost impossible as no one can exactly know how another person feels.

It has severally been echoed that when a musical work expresses something, it means the composer has communicated something to the listener by means of his work. For the listener to get this message rightly there is need for some acquaintance with the

composer's creative techniques and the circumstances that led to, and prevailed at the creative stage of the work. The absence of the above information on the part of the listener can lead to poor fidelity of musical and emotional messages.

“Synesthesia is a phenomenon in which a stimulus presented in one sense mode seems to call up imagery of another sense mode as readily as that of its own” (Vernon, 1930:14).

The early researchers into this phenomenon include Francis Galton and Mckellar who found that the most common synaesthetic experience is to see real (not imagine) colour or pattern when music is heard. This is also known as visual-auditory synaesthesia or ‘colour hearing’. A situation of this kind can lead to a blurred reception of musical messages.

Between the music and the audience is the performer who is expected to transmit the technical and emotional musical content to the audience unmodified. Some of the aspects of the performer that need attention include his musical knowledge and training, musical environment and competence in performance skills. It has been observed in innumerable situations that performers show dexterity in works they know very much or are familiar with. In such instances, recommended tempi by the composer are adhered to and the dynamic phrasings articulated. On the contrary, musical pieces that are not well learnt are performed at the individual's discretionary skills of touch, tempo and dynamic phrasing, the composer's indications notwithstanding, thus imputing a different meaning.

The bad state of musical and electronic equipment is a problem to communication in music. Imagine playing a piece of music with a distuned piano, a clarinet that quakes or a trumpet with dented valves, the music will be unrealistic, even if the performer is a virtuoso. Musical instruments played in bad conditions are noise in communication theory and at the end of the performance the effect will doubtfully have been

communicated.

Communication in music, from the perspective of the writer, involves the input and output of the musicologist as communication is not only aural but also symbolic. Unlike its sister arts (sculpture, painting, ceramics etc), music is an abstract phenomenon which leaves no trace behind. Not until very lately that Polynomial system of notation of Indian Vedic hymns (700 B.D), Neumatic notation (180 B.C. perfected between 2 and 4 A.D.) and proportional notation (1050 A.D) were invented, music was not documented. Much of African music in this late twentieth century still suffer from inappropriate national system for the musical instruments and performance practices. Some systems (probably appropriate) have been devised, but many transcribers, arrangers and composers of African music have not adopted them even at sub-continental levels. In all these, the effect of the employment of inappropriate documentary medium is distortion of musical information.

The early European adventurers perceived African music as cacophonous while those of them who engaged in musicological effort, not only documented available data on European standards, but analysed same in isolation of their socio-cultural contexts. For African Music to be meaningful to analysts and readers, it should be conceived as:

..... a cross between Anthropology and Musicology..... The study of Music in Culture unites both in a comprehensive statement of meaning. This is important because, first, African music already emphasizes meaning and second because of the close identification of music with African social life (Nketia, 1962:1).

It is unfortunate that music started very late in most African formal system of education and to crown it up, the basis for its study was and is still western inclined, instead of the other way round, using the early sentimental, uniformed and inadequate documentations of early explorers. Thus, even most indigenous musicologists are yet to understand or communicate effectively in African musical tradition.

Culture is dynamic and some of its aspects respond to easy change. This change affects the verbal and non-verbal elements of African musical practice at different rates in the society. In consequence, simultaneity of both antiquated and modern components of music prevails in the society. Hence Meki Nzewi observes that “in some instances, the original text of the music is retained while the people’ language undergo structural changes. Such archaic language texts and musical patterns thereafter survive as code forms, the meaning of which are no longer remembered” (Nzewi, 1983:9). This is a pathetic cultural experience for future generations whose vocal and instrumental music are text dependent.

Solutions

From the views of philosophers and composers, no one has strongly opposed that music does convey ideas in it’s entirety; the worst is that it is an illusion. Expressionist theory states that the artist must have felt something which he conveys through his work and which the listener on hearing also feels. However, since human beings differ a great deal in their emotional and social developments as a result of the influence of nature and nurture, music itself should be seen as a means of communication relaying whatever

ideas, thoughts and emotions is contains. Thus, communications in music should neither depend on the experiences of the composer nor the experiences of the audience.

As a result of the subjectivity in decoding musical message, analysts and aesthetes should accept the challenge of designing an acceptable standard international and ethnic) for determining a piece of music with messages. Effort should also be made to categorize music of intrinsic and extrinsic derivations.

Music enthusiasts who want a fuller understanding of music appreciation should budge into the socio-anthropological foundations of the music and be able to isolate individual artistic mannerisms from the routine structure of a particular genre of music. Music appreciation becomes more meaningful to listeners if they know the circumstances (conception. Mood, creative ability of composer and social background) that generated the piece of music. Composers should therefore write a preface or an annotation on their works providing all necessary information for their understanding and assessment of their ability. Titles of works should be clues to the message or ideas which the music communicates.

Researchers in music and analysts should reduce the degree of subjectivity to the barest minimum by avoiding comparative parameters, but using appropriate standards for analyzing collected music data so that results hitherto got may not be a derail from objectivity.

Early identification of synaesthetic children is recommended so as to repeatedly correct the colour impressions. Music education should, in the African background, be a

compromise of intrinsic and extrinsic endeavours, especially as it affect music appreciation. The environments/classes for music appreciation should be organized in a very conducive atmosphere devoid of distractions and interpolations. To achieve reasonable result in music appreciation, especially in a teaching-learning situation, the physical, intellectual and social maturity of the students should be considered; expected behavioural changes should be achieved through their environmental musical excerpts and later into music of other cultures of the world with precise pedagogical direction.

As for the co-existence of obsolete and modern cultural elements is music, researchers, teachers and students should find out facts about a particular music to facilitate a clear understanding of what the music entails.

Conclusion

Communication in music must have a source and a target audience. This starts with the composer who, through conceptualization, inspiration and creative imagination produces a musical work. The work is further performed by hands capable of articulating the intentions of the composer through whom the audience can perceive the inherent musical and emotional information.

However, communication break-down has been traced to problems identified at each of the stages of communication process. First, is the diversity of opinion on the capability of music to communicate extra-musical connotations, others bother on the issue of skill, the physiological, psychological and sociological conditions of the performer and music education. On the part of the listener, there are the problems of synaesthesia, lack of listening skills, ethnocentrism and in fact, the abstract nature of music itself.

On the whole, the problems of communication in music can be reduced if musicologists may decide to perceive a piece of art music exclusively either as intrinsic or extrinsic phenomenon.

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CHAPTER FIVE

AFRICAN MUSIC AS CULTURE INDICATION-A CASE STUDY OF ÓKPE

TRADITIONAL SONGS

Introduction

Every human society is characterised by a peculiar way of political organisation, belief system, options of recreation, rites of passage, economic pre-occupations, tools of various kinds, modes of communication and diverse ways of dressing. These peculiarities are attributable to environmental conditions of vegetation, climate, population, kinds of society (homogenous or heterogeneous) available agricultural and natural resources and cross-cultural influences. Of these peculiarities of human settlements is music which not only exists as part of culture, but integrates other component facets such as dressing, sculpture, body design, dance, painting, language and craft in a wholistic enactment of actual traditional musical performances. In the thematic unfoldment of musical performances, songs reflect different human endeavours of the society be they spiritual or material.

Culture is dynamic and hence it responds to prevailing circumstances. Although performance modes and genres of traditional music change with time, the phenomenon itself (music) still exists in every society inspite of the early ineffective documentary devices of oral transmission. Its existence today substantiates its valuable role in societies - one of which is to document the history and culture of the people and transmit same to younger generation since music ever lives

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What Culture Is

"A society is a segment or portion of the universe of mankind. It consists of a population aggregate, organized into a system of division of labour, that persists in time, lives in a certain place and shares common goals" (Biesanz and Biesanz, 1964:87). The above view-point of what a society is by Biesanz et al, from the focus of this research report exhaustively accounts for the characteristics of many ethnic groups in Nigeria,

There are two schools of thought on what culture is Biesanz et al postulates that:

When we speak of culture in general, we refer to the learned portion of human behaviour, the ways of thinking, feeling, and doing that mankind himself has developed as part of his environment... material objects are not, in the

strictest sense of our definition parts of culture (Biesanz and Biesanz, 1964:87).

This school of thought sees culture as a configuration of learned and shared patterns for behaviour and understandings concerning the meanings and values of things, ideas, emotions, and actions.

On the other hand, a second school of thought sees the term culture

... to represent the totality of man's achievements from the earliest known artifact of the old Stone Age to the most recent invention which has been accepted as socially useful (Nordskog, 1960:78).

Supporting the opinion of Nordskog, Wilson Wallis says that

... a culture ... includes material as well as non-material things, and may be defined as the artificial objects, institutions, and modes of life or of thought which are not particularly individual but which characterise a group (in Nordskog, 1960:81).

Material, psychological, philosophical and philological characteristics of a people belong to the society and one is an off-shoot of the other. The present author sees material objects of a society as the product of societal understanding behaviours, ideas, values, emotions and actions. These tangible exhibits of a society are therefore parts of culture. With particular reference to this paper, the scope involves tangible and intangible aspects of the Ókpe people of Nigeria and hence the following excerpt by A.U. Ohaegbu may suit the purpose:

Culture simply put, is the sum total of a people's ways of life, as can be perceived in such human activities as art, music, dance, literature (oral or written tradition), cinema, mythology, sports, feasts and festivals, religion, politics, philosophy, laws, etc ... For culture to be, there must be (a) a people which owns it and without which it has no meaning; (b) it must be a response of the people to existential problems; (c) it must be living, dynamic, not static (in Ihekweazu, 1985:178).

There are different symbol systems by which culture is communicated or transmitted so that living members can understand, promote, adapt and preserve valuable ideas, objects and; beliefs of the society. Some of the symbol systems include: (i) Language: oral or written (ii) Plastic and graphic arts; (iii) The performing arts (music, drama, dance); (iv) Technology (applied science); (v) Religion and general world view (Andah, 1982:3). Of these, this research focused on African traditional music as a symbol-system, its usefulness, functionality and the sources of cultural reflections in songs.

Traditional Music

There is hardly any human settlement without a kind of musical practice which has emerged and remained on the basis of the services to peaceful co-existence, meaningful communication, religious practices, validation of ceremonies and aesthetic provisions. Every society or nation is identified with kinds of indigenous music

generally referred to as traditional music which exists mostly in oral tradition, primarily of rural areas, performed by both professionals and non-professionals, used and understood by broad segments of a population and especially characterised by societal or national ownership. Very dominant in traditional music is the folk brand of it which was collectively defined by the International Folk-Music Council in a conference held in London in 1952. It states:

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are; (i) continuity (ii) variation which springs from the creative impulse of the individual or the group, and (iii) selection by the community which determines the form or forms in which the music survives (Crossley-Holland, 1968:9).

Traditional music is the product of the people, by the people and for the people. Its existence is dependent on the degree of its usefulness in their daily undertaking. There is scarcely any realm of traditional societal network where music does not permeate. Meki Nzewi records that:

Folk music is an ubiquitous social organizer. It supervises the operation of established government; assists in the maintenance of the laws of the land; safeguards and perpetuates tradition, discourages the degeneration of personal or corporate morals; promotes social equity and fights injustice; crowns rulers, welcomes births, buries the dead; enforces and enlivens all purposes of communal get together (Nzewi, 1980:15)

With the aforementioned uses of traditional music and its functional roles in emotional expression, aesthetic pleasure, entertainment, communication, physical response, conformity to social norms and validation of social institutions and religious rituals as observed by Alan Merriam (1964:255), one is convinced to deduce that traditional music is a cultural indicator which contributes to the continuity and stability of societal mores.

Sources of Cultural Reflections in Traditional songs

How these cultural features become manifest in traditional songs of a given people can be traced to the musician (the creator of songs) who by no means could not have been brought up in vacuum of religious convictions, political evolutions climatic conditions, technological developments, and cosmological phenomena. Musicians can acquire these experiences through formal, non-former informal or a combination of any of these instructional opportunities from their immediate or extended environmental conditions. Base on this, Curt Sachs (in Akpabot, 1983:33) observed that all melodies are of three types: logogenic (word-born); pathogenic (emotion-born) and melogenic (music-born)

Whether a hobby or full-time practitioner, the optimum satisfaction of a musician lies in his ability to successfully arouse and sustain the interest of his audience at performances. This craft has to do with logical handling of language structure, objects, gestures, social activities, and the music with which the people are familiar. For some variations

and ingenuity, the musician infuses episodic schemes which can be melodic, textual, dance or instrumental borrowing from neighbouring cultures or some of his personal artistic mannerisms. The writer has observed that, though the quality of audience determines the selection of musical material, some musicians seem autocratic by feeding their audience with ideas and values of their personal convictions. This leads either to loss of admirers or an increased orientation for his critics based on persistent imposition of the artiste's gospel.

Conceptually in Africa, music is an assemblage of many cultural fabrics. These include singing, dancing, instrument playing and other paraphernalia (some of which are costumes, body make-ups, sculptures and stage props). If in the African context, music synthesizes the above mentioned cultural fabrics, little wonder, therefore, that cultural elements are lyrically represented in songs.

Meki Nzewi writing on context-originated music observes:

Although the structural properties of every music item are recognized and could be used to categorize the music type, the classification of a piece or type of music is primarily in terms of the Social institutions or concepts which gave it origin and with which it is thereafter associated, and from which the performing group, in some cases, derives its name. (Nzewi,1991:23).

Meki Nzewi's observation buttresses and clarifies why music reflects the activities of a given society. The origins of some music are traceable to social institutions or particular concepts. Among these are title taking, marriage, social class, justice, life and death. A piece of music that originated from an institution of marriage for example will be devoid of its meaning and perhaps role if attendant issues or complimentary vocabulary like "matrimonial understanding" "respect for inlaws" and "procreation" lack in it.

A Case Study of Ókpè Traditional Songs

The Ókpè people are in a Kingdom while occupies two local government areas (Ókpè and Sapele) with a population of 402,671 (1991 census) They are located within latitudes 6 and 5 15¹ North and longitudes 5 4 and 6° 25 East in the central region of Delta State of Nigeria. Amongst the cultural wealth of the people are traditional songs on which this research report is made.

The sampled song for this report is titled "Odiete One Inokon rhe" by Égbikùmè Azanor (1906 - 1985). This song falls into the Ighòphan musical genre with narrative character. Due to neighbouring cultural Influence, this genre of music was assimilated, indigenized with linguistic identity and performance styles of the Ókpè people. The sampled song was composed, performed and disc-recorded at the instance of Barrister J.O. Odiete's return from Britain in 1954 a period that was famous for anyone who successfully studied abroad. He was collectively sponsored by the Ókpè people to read law in order to provide them with legal protection for frequent external disputes which used to arise from neighbouring encroachments into their land.

For the purpose of analysis, the song is presented in comprehensible lines of the original language and closely followed by an understandable version of its transliteration in English language. The analysis is based on concepts and not on sequential unfoldment of the song.

Title: Odiete one inokon rhe

By Egbikume Azanor

- 1 Egbukpe Otene - 0, Égbikùmẹ orho rue afene
- 2 Igberighen ro se rhe ame unu ohu okporo
- 3 Ibiamon orho phrun ne
- 4 Akpo ephian hi rha merien
- 5 T'aghene Ibiamon orho phrun ne
- 6 Ekpako rhe emovwerhe
- 7 Te eghwemese rhe idama
- 8 Odedede Oma omerhen aye
- 9 Ibiamo Okpokpo orhu phrun ne
- 10 Jsi Égbikùmẹ overe rie inokon, orho rharhumu rhe ne

Égbikùmẹ Azanor, Ododo ro rie udje, ovwo vre rhe udje - e

Egbukpe otene - e

13. Égbikùmẹ Oruo otafe ne ... e

Odiete one inokon rhe

Ote Ikano, akpo ephian hi rha aghogho

Omo eni ovw bro oma odo - o

Odiete orhere

Enughe obe oma omerhe urhobo re havw' Ikano

Ote Ikeja ne igbevunu

Efie ukueku rhe Ikeja, ovwo to otore-e

Ododo ro orie udje, ovwo vre rhe udje-e

Odiete orhe ne

One avwaran orho rie urhobo

Ote, orere Edo, oke re Oba omere rien

Orhe Odiete rha gba rui foto

Oke rha he Odiete rue oghwa ya ke irhome

One avwaye ri Sapele

28. Ókpe rhe Agbado, te Otu lyibo

Aye rhe kumie, Odiete orhene

Avwaye ichipi Abeke orho dje ren aye,

31. Okporokpo Ohavwe Aka, Usien orho verhie Urhobo

32. Onana Odiete re dje na 'ero oterie

33. Itu Iwori rhe ten ibedere lele ughure,

34. Ne izede Iwori ti Sapele

35. Odiete ote Iwori

36. Eghwe mese rhe ehworhare, Aye rhe kumie 'Iye, Iye'

37. Ekpen omwodidi muegbe

38. Igbégbè ephian orhe idjodjo, erhie edere-e

Ilaya Urhobo ro orhere

Oke re ote OrerÓkpe

Iku oboran ne orirdje

Orhie obo ra na sabo gbe-e

Ókpe ghene Agbamani

Izede re eni onya ren, ovwo oben ephrurhe-e

Amere ilaya bri,

Ilaya Odiete, oyi Ilaya Urhobo orhere-e

E! orhan ana ha jare owo, avwa vwo re ebe rhye-e

Transliteration into English

Title: Odiete returned from abroad

1. Another year has come. Égbikùme, has appeared

2. Igberighe (shakers - iron musical instruments) produces same pitches even after being in water

3. The moon has phased again

4. The whole world saw it

5. That the moon has phased again

6. Elders and children

7. Women and youth

8. Were highly delighted because

9. A new moon has phased
10. The fame of Égbikùṁẹ has echoed to and from abroad
11. Égbikùṁẹ Azanor is an Ododo (warrior's dress) which is worn to war parade. It does not get lost in the parade.
12. Another year has come
13. Égbikùṁẹ has appeared
14. When Odiete returned from abroad (Britain)
15. The whole world jubilated at his arrival at Kano airport.
16. A calf (elephant) does not bother about growth
17. At Odiete's return
18. You need to see how jubilant the Urhobo people who reside in Kano were
19. The scene at Ikeja airport was wonderful,
20. If a speck were thrown up amidst the crowd at Ikeja, it cannot get down.
21. Ododo (warrior's red dress) does not get lost in a parade. Odiete returned
22. He left there for Urhobo
23. When he arrived at Edo (Benin City), and the Oba (king) saw him
24. He snapped a picture with Odiete
25. And took Odiete in for reception
26. He left there for Sapele
27. Ókpẹ and Agbarho (Urhobo) and a multitude of white men
28. Jubilated that Odiete has returned
39. It was then Chief Abeke told them that
30. The Lion was still in Benin when his fame came to Urhobo
31. This is the famous Odiete we hear of; it is confirmed (fine)
32. People in Warri hoisted flags along the highway
33. From Warri to Sapele
34. When Odiete arrived at Warri
35. Both women and men jubilated 'Iye, lye'
36. Nothing is as fearsome as the tiger
37. Ephian (shakers) and Idjodjo (shakers) dances are not equals
38. The lawyer for Urhobo that has emerged

39. When he arrived at Orerókpe
40. The report of the activities is unspeakable
41. It is not what speech can express
42. Ókpe is really multitudinous
43. It is not difficult to identify a patch through which an elephant passed
44. We have been seeing lawyers
45. But Barrister Odiete is the Urhobo lawyer that had come
46. Yes! Nobody weeds round the tree from which a trough (for palm oil processing) is constructed (Dal Segno).

**Note Ephian and Idjodjo are seeds of plants strung together and tied on the ankle as musical instruments. Ephian sounds louder than Idjodjo.*

The song is in three main sections. First, is the Introduction which is from lines 1 to 13.

This is followed by the main work from lines 14 to 46, while a Da Capo session from lines 14 to 32 concluded the song.

Lines 1 to 13 are principally on the musician, Égbikùmẹ Azanor, who successfully experimented on a brand of music called Igoru-Okpe in 1931. For some length of time, he became ill. After his recovery, he came up with this genre of music called Ighophan. In this session, the musician used terms such as shakers, moon, and priest to express his victory and uniqueness but appearing in a new style which everybody will appreciate. He was also convinced of his heroic status in music among his people and stood a 'backward-never' position on his chosen profession, come what may.

Symbolism

The appearance of the moon (lines 5 and 39) signifies increase in age, an omen that brings in good tidings of fertility, successes and victories and also an agent which takes away blemishes, calamities, sicknesses and misfortunes among the Ókpe People. Finally, the moon to the people is a basic calendar system of season which reminds them of individual and collective schedules within the year. Thus, it is customary for all (young and old of both sexes) to rejoice with songs, dances and plays at its appearance.

The lion and the tiger (lines 31 and 37) are conceived as powerful and fearful animals which people and other animals dread either at sight or at perception of their roar. Their roar travels a long distance. In lines 16 and 44, the word 'elephant' is used. It is a symbol of greatness, might royalty. These qualities are ascribed to the Ókpe Kingdom which is governed by a traditional ruler (and infact the Chairman of the Delta

State Traditional Council of Chiefs) with the biggest territory and largest population among her neighbours; and at no time in history suffered any external defeat "Iye-Iye" (lines 36) is an expression of joy and an encomium for an accomplishment, "Igherighe, (line 2) Is a musical instrument which symbolises constancy, tunefulness, steadfastness and irresistibility.

Philosophy

Destiny - foreordination of man's activities and experiences on earth - is a foremost belief of the Ókpe people. This can be derived from lines 16, 21 and 47. First, that a calf (elephant) is destined to grow mightily; secondly, a priest is empowered to return home safely no matter how fiercely the battle may be. As for line 47, the tree from which a trough for palm oil processing is constructed is a big hard tree with an average diameter of 90 centimetres. Such trees which are found in thick forests are wild and they grow to enviable heights without any nursing assistance from human beings.

Perhaps, names like Oberhiri Atarhe and Efurhieme (Destiny and Wealth are destined) which are common among the people are derived from this conviction of the ultimate. To return home after a Journey is very important to the people (line 14, 17, 21, 22, 29, 46). Even at death, the corpse of the deceased (sometimes, it is exhumed if already buried) is conveyed to the patriline for interment. This practice is based on the belief that reincarnation occurs at the place of burial. Besides the retention of their kinsfolk, the practice has instilled in the people that "East or West, home is the best".

Occupation

The economic survival of the people before contemporary times squarely rested on farming. Diversification of this pre-occupation is seen in their engagement in palm oil processing (line 47), cropping (line 47), fishing, hunting, trapping, pottery, weaving, music making (lines 2 and 38) and "traditional medication. Being located in the rainforest which is favourable to the growth of palm trees, the people's main jobs are palm oil processing and cropping. Line 47 contains the word "trough" of about 4.25 metres long constructed from a big tree. The processing of palm oil palm kernels and other ancillary products from palm fruits are done mainly in the trough. As for cropping, the stages of land preparation include brushing felling of trees, tilling, planting, weeding (line 47) and harvesting.

Language

Language is one of the means of communication among the Ókpe people. The entire song was done in the local

language. Besides the day-to-day usage, the artiste employed some stylistic features like similes (line 37, 38, 45 and 46), proverbs (line 16, 20, 21, 47) allusions (line 1 - 13, 45-46), and metaphors (line 11, 31 and 47) to effectively relay his message. Professionalism in traditional music is highly dependent on, among other criteria, skillful utilisation of language to stimulate, increase and sustain the degree of appreciation of the audience.

Hospitality

There are several ways by which the Ókpè people express their affection. Some of them appeared on lines 15, 18, 19-20, 25, 26, 28, 29, 33, 36 and 41. From the isolated lines, the people expressed their warm welcome culture for Barrister J.O.Odiye by thronging and jubilating measurelessly at designated places like the Kano and Ikeja airports, Sapele, Warri and Orerókpe. Line 25 shows that a collective involvement in group photograph is an indication of love for one another while line 26 - traditional reception - is a down-to-earth expression of homely welcome. Even the flags that were hoisted (line 33) along the highway and the handy types which were waved as he passed in a convoy was nothing short of, a reception for a statesman.

Historical Links

Migratory account of the Ókpè people shows that they started from the ancient Egypt; in the 8th century A.D; travelled through Igbotakpa (near Ife), Benin and finally arrived at Orerókpe (the ancestral headquarters of the people); in 1170 A.D. Line 19 Shows a call at the Federal Capital (as at then), a stop-over at Benin (line 24) where he was accorded a befitting welcome by the monarch, Oba Akenzua II; a visit to Sapele and Warri being towns of high concentration of Ókpè people and first points of European settlements in the area (line 28) as he has been to the white man's land to acquire knowledge. Orerokpe (line 40) is the concluding point of call where activities of reception were beyond what speech could express (line 41-42). In lines 18, 23, 31 and 41, there is the recurrent use of the word 'Urhobo'. This is one of the 374 ethnic groups in Nigeria. The Urhobo as an ethnic group is comprised of 22 sub-groups to which Ókpè Kingdom belongs, by geographical proximity.

Age-grade

The indigenous administrative system of a town or the whole Kingdom in Ókpè recognises the input of different age-grades. Of the seven grades, the musician, Égbikùmè Azanor used four (lines 6 and 7). Enlistment and mobility into any of them have physiological and social criteria.

Note:

It should be noted that the researcher has purposely used this elaborate song for this analysis in order to enact cultural reflections in songs. Some songs are very short that they reflect far less than what has been analysed in this work.

Having opined earlier in this work that many traditional songs have their origin in different cultural institutions, and Ighophan is just a genre of Ókpè traditional songs, it is sure that many cultural facets of the people are not represented in the above analysis.

Conclusion

African traditional songs are part of the culture of the people. Songs have insistently been part of the people as a result of their contribution to the continuity and stability of culture. Other Cultural elements (physical and intangible) which reflect in songs are traceable to the musician whose musical and other life experiences are impressions of environmental influence. Besides, the musician is interested in the successful relay of his message to his audience through familiar but well-knitted cultural experiences.

From the study through an analysis of an Ókpè narrative song in Nigeria, result has shown the reflection of issues that relate to occupation, age-grade, destiny, social philosophy style of language, hospitality and cultural symbolism in traditional songs.

From this Study and the world's situation as it affects contemporary cultural diffusion and imposition, the writer believes that the African traditional, popular or art musician can make an appreciable impact on the globe only if his cultural identity is reflected in his endeavours.

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CHAPTER SIX

FORCES AND TRENDS IN THE RISE OF INDIGENOUS CHURCH MUSIC IN NIGERIA

Abstract

This research was premeditated on the fact that in Ókpẹ area (the sampled zone for this study) where efforts on indigenization of church music have been attempted, no study has been carried out on its emergence, developments and factors that influenced periodic developments. The contributions of people in this direction are also yet to be examined.

This research revealed that Christianity came to Ókpẹ area in ca. 1839 with early music lyrics in Latin and English languages. Notable musical attempts in Ókpẹ language began in 1920, first with translations and later with original compositions. The individualism in the efforts of people in this direction consequently resulted in slow adoption of the experiments. The degree of indigenous music practice varied according to the level of change the church could tolerate and the heterogenous composition of the congregation.

With the current wave of nationalistic orientation amongst the people coupled with increasing rate of music literacy, it is hoped that hymn/song books characterised with indigenous music idioms will be on the increase in churches.

Introduction

The earliest Christian missionary adventure in Nigeria dates back to c. 1472 and c.1555 when the Portuguese explorers visited Benin and Warri respectively. More vigorous evangelistic activities were prominent in 1841 through missions such as the Wesleyan Methodist Church, Church Missionary Society, Church of Scotland, Southern Baptist Convention, Roman Catholic etc. Virtually all the missions came with Europeanised modes of worship where music played prominent roles. The structural framework and the in-built spiritual and aesthetic imports of the hymns, airs, anthems, oratorios and musical instruments which characterised the church activities could not be understood by the early native converts. The continued insistence on European cultural elements in Christianity by the missions even at various Lambeth and Vatican councils until 1956, led to the divisions in Christian denominations and the consequent formation of the Native Baptist Church (1888). The United Native African Church (1891), The African Church (1901), The West African Episcopal (1903) and the United African Methodist (1917). Nigerian-rooted churches such as Christ Apostolic Church, Celestial Church of Christ and The Holy Church of Cherubim and Seraphim also emerged in response to the gospel of indigenisation (Fashole-Luke, 1978). Music in the church activities of these later groups realistically addressed the spiritual and aesthetic needs of converts by translating European hymnal tunes into the local language and experimenting on indigenous musical compositions, an effort that started in ca. 1886 (Omibiyi, 1979).

The Emergence of Indigenous Church Music in Nigeria

The spasmodic beginning of indigenous church music in Nigeria has a tripartite source-the non-recognition of Nigerians in high ecclesiastical and policy making

offices in the church by the European missionaries; the low comprehension of the gospel by the natives; and finally, the difficulties involved in learning and performing European church tunes to taste.

The non recognition of eminent Christian activists like Bishops Ajayi Crowther and James Johnson and their non-appointment for high ecclesiastical offices in the C.M.S. by the English Clergy precipitated the secession of the African Church which was earlier nursed by some pioneer educated Nigerians in 1870 (Ola, 1978); a stride that encouraged indigenous church music.

Another dimension of this musical evolution is also evangelistic. The language of delivery of church hymns, canticles, chants, cantatas, mass, anthems and psalms was either in English or Latin language. Both languages were alien to the people, compounding the understanding of the message of salvation and the purpose of music in the framework of church activities. By 1886, church musicians like Adelphus William and E. M. Lijadu and later Ola Olude and Ikoli Harcourt Whyte who wanted Christianity to thrive in Nigeria, had seriously attempted the translation of hymn tunes and the creation of local compositions to enable the people to whom the gospel is sent find meaning in the new religion. Mosunmola Omobiyi

In the church, determination to remould Christianity to suit African customs and institutions led to the formation of native churches where the use of native music

flourished (Omobiyi, 1979).

Finally, the early church was characterised by faulty European singing practice arising from imprecision of pitches, poor diction, infusion of glides and vowels especially to words which end with a consonant at cadential points. These were problems in performing to European taste, music which had foreign features like major, minor, and chromatic tonalities, metric and harmonic systems, structural configuration and dynamic shadings. It was soon noticed that the congregation had as many versions of the same tune as its population. This problem of difficulty in singing the hymns and the consequence of unsatisfactory performance were also instrumental in the emergence of local church music.

The Rise of Indigenous Church in Ókpẹ Land From 1839-1920

The Ókpẹ people are located in two local government areas (Sapele and Ókpẹ) in Delta State with a population of 248,314 (1991 census) administered in a kingdom of over two hundred towns and villages on a land mass of 500 square kilometres. Records of European contact with the people and the eventual Christian religion dates back to 1839 (Ótite, 1973) when some Portuguese explorers visited Sapele and established a church for themselves. When in 1891, the British Consulate in Benin River was moved to Úrhìapele (Sapele), there came an influx of strangers, Sierra Leonians, Gold Coasters, and Lagosians who formed the church. The church

activities were conducted purely in English language and they religiously stuck to hymn tunes in the Sacred Songs and Solos and The Hymnal Companion. It was only later that the natives joined the congregation as the sojourners' evangelistic objective for the indigenes was secondary.

In 1901, Bishop James Johnson of the Church Missionary Society (now Anglican Communion) visited Sapele and actually did evangelistic spade-work in Ókpeland. In 1909, he recruited an agent/catechist, Aghogin Omatsola, who later trained and was ordained as a minister to assist him in his mission in Sapele, Amwókpe, Inurne, Arhagha, Okokporo and Ugborhen areas. Before 1917 when Rev. A. Omatsola eventually joined the Baptist Mission; hymn-singing was done in English and Yoruba languages.

Under the area leadership of Omatsola (an Isekiri), the Baptist Mission sponsored the translation of hymn tunes from the Hymnal Companion and Sacred Songs and Solos into Isekiri language and was titled Erin Isekiri (meaning "Songs in Isekiri"). The hymn books which were in two versions: the Kpesu and Omatsola, were used by all the Baptist Churches in the area (Onohwohwakpor, 1994). One of the early translated songs by Omatsola is Aghan To Ma gboun kpe mi (Jesus calls us o'er the Tumult: St. Oswald Tune).

AGHAN TO MA GBOUN KPE MI

*St. Oswald Tune
By J. B. Dykes*



Example 1. An Early Translated song by Rev. Aghogi Omatsola.

The mission school-teachers who could read the translated hymns also served as pastor/teachers and choirmasters of the churches. Singing in the church activities was mainly by rote and was devoid of instrumental (even hand clap) accompaniment. Dance movements of any kind were frowned at by the missionaries as they were interpreted to have fetish source.

Early converts later saw the need for the variety of songs suitable for different periodic religious activities such as Christmas, Easter and New Year celebrations. In consequence, local music compositions evolved but had pungent poetic contents which were antagonistic, woeful, and infuriating to non Christians. These were very short music lines (choruses) in Ókpè which elicit dance and procession. Only the base drum (and sparingly, the snare drum) accompanied the short choruses as they embarked on jubilant street processions or evangelistic crusades. Their rhythm, form and melodic structure were indigenous. The musical idioms of the following chorus, Okpori Jesu, which dates back to 1916 in Úrhìe-Ukpeyiten Baptist Church was drawn from a traditional music typology known as Údjè—an Ókpè processional music.

OKPQRI JESŪ

Anonymous

Transcript: Mus. Emurobome Idolor (1955 -)

Call

I - ren-o, I - ren-o. I - ren-o.

Response

4

I - ren. O - kpo - ri Je - su'o - se O -

7

I - ren.

kpo - ri - Je - su'o - se; A - ghe-ne o - rhe; Nu

11

I - ren. I - ren.

wu ma h'a - rho. O - kpo - ri Je - su'o - se

14

I - ren.

O - kpo - ri Je - su'o - se, I - reno

I - ren.

Example 2: *An Early indigenously composed Ókpẹ Christian Chorus for street procession or evangelistic crusade.*

Developments from 1921-1940

Erivwo (1979) records that with the help of Bishop S. C. Phillips, the translation of hymns from *The Hymnal Companion* and *Sacred Songs and Solos* into Ókpẹ language was started in 1921 by Ofodidun Ideh who hails from Jeddó in Ughwresa. It was titled *Obii Joró rhe Jaje Ókpẹ (Ókpẹ Hymnal and Orthography, Ideh, 1926)*. In 1926, the hymn book which contained seventy-six tunes was published and was used by the Urhobo congregation in Ikale (Ondo State where he sojourned as a palm produce processor) and also in Ughwresa and Mereje community units in Ókpẹ Kingdom till 1950. Since the idea originated where he sojourned, the circulation of the hymn book was so low (two out of twelve district units in Ókpẹ) that the impact was minimally felt amongst the people. At this time, the musical competence of the catechists determined the quality of the choir and musical efforts made. Besides this translation by Ideh, short processional songs were locally composed and performed during some festive activities.

By 1922, the Roman Catholic mission was already in Ókpẹland. Efforts of elder devotees like Ukudolo, Ojigbo Oritseje and Pemu Omajere led to its firm foundation in Ókpẹ hinterland of Adagrassa-Inume. The singing of the Ordinary of the Mass was predominantly done in Latin even when the natives did not understand what it meant. In 1924, Oghenegweke Odiete, one of the elitist converts, translated the catechism and other prayers from Latin into Ókpẹ language but there was neither room for musical improvisation nor an authentic indigenous performance in the church activities as they had no permission to effect a change in the system.

The pioneering effort of Ofodidun in hymn translation coincided with that of his contemporay, Thomas Emedo of Orógun who translated twenty hymns into Urhobo language in 1920 (Arawore, 1983). Emedo's translation was revised and enlarged to seventy songs in 1940 by Agori Iwe. As the major urban areas of Òrérô kpẹ and Sapele (all in Ókpeland) developed commercially and socially during this period under review, many Urhobo people were attracted to the centres which busted the wide circulation of Emedos's hymn book in the Anglican Churches in Ókpeland. Between 1936 and 1940, the Baptists in the Urhobo hinterland were also working out the possibility of their service song book.

The emergence of Ókpẹ and Urhobo hymnals in the second decade of the century did not extinguish the use of Erin Isekiri. Consequently, a medley of Ókpẹ, Yoruba, English, Latin and Urhobo music traditions were simultaneously practised. Music literacy at this time was so desperately low that to have indigenous hymn books to contain music notation (solfa or staff) was a remote expectation. Although indigenes have started the acquisition of literary education at this period, singing in the church was predominantly by rote system, the availability of local and foreign song books notwithstanding,

Developments From 1941-1981

Between 1941 and 1943, the relationship between the Ókpẹ and Isekiri people was strained by Sapele land ownership dispute. Although the case was resolved in favour of the Ókpẹ people, many cultural practices that were hitherto tolerated and cherished were, in this period, meticulously analysed and some were resisted; one of

these was the song book, Erin Isekiri. Consequently, in 1944, S. A. Epheren and S. A. Eru, both of Odjedi Baptist Church translated one hundred (unpublished) hymns from The Hymnal Companion and Sacred Songs and Solos into Ókpè language. One of the songs is Oye Oró su me (He leadeth me).

ÒYÈ ÒRÓ SU MÈ (Tune: He Leadeth Me)

* Ò - yò - ro su mē o - ma - m'ì - ro - ro; È

mr'o - dju-wu ro ha bru - m'u - rhe Ke - mru ke-mru re -

mi ne ruo; o - bu so - lo - bru - ghw'ò - v'ò - yò

r'o - su mē ò y'ò - ro - su me, o - y'ò - ro - su me, E

k'o - b'ò - nē - y'ò - v'ò - yò - r'o - su mē. Me na h'e - h'e - si -

ri le - lie; E k'o - b'ò - nē - y'ò - vuo - v'o - r'o su me.

By W. B. Bradbury

Example 3. An example of a translated hymn tune into Ókpè language.

“All notes with downward stems were the notes of the original tune with English text. These were altered in favour of the tonal inflection of the alternative text in Ókpẹ language.

It can be observed that the incongruent nature of the two languages (English and Ókpẹ) accounts for the difference in syllables (1st note, bars 1, 9 and 10), rhythmic motion (bars 7, 8, 11, 14, and 15) and melodic contour (1st note and bar 13).

In 1945, the Ókpẹ royal rulership that has been in interregnum since ca. 1665 was re-activated, further encouraging self-discovery and ethnic affinity. In response to this, Adjari Ofurhìe, the choirmaster of Ugbibidaka Baptist Church, without any knowledge of earlier attempts by other Ókpẹ people, translated twenty-six hymn tunes in 1945. His successor, Diamond A. Akpofonure expanded the volume to one hundred and sixty-nine tunes (Akpofonure, 1994). They referred to the tunes as Ókpẹ number one, Ókpẹ number two, etc. Since the work was unpublished, its use was only within his local and neighbouring churches of the same denomination. Its use lasted within the period of their tenure ship as choirmasters. In the Urhobo hinterland, the efforts of J. E. Aganbi with the support of J. M, Majoroh produced a more widely circulated Urhobo hymnal in the Baptist Mission in 1948. The publication which contained hymn translations and originally composed short choruses was

sponsored by the Nigerian Baptist Convention which, as a result of commercial activities, civil service and urban factors of migration, reached some churches in Ókpeland.

The leadership policy of the Roman Catholic Church at the Vatican level had, before now, received increasing pressures from native converts to rescind the imposition of the Latin language, the European mode of worship, and as music as possible, indigenize Christianity in Africa. As part of this pressure, the Emmanuel Urhobo Catholic Joint Choir was founded on 15th April, 1955 in Ewreni (Ughelli Parish) specifically established to write indigenous church songs, translated hymns into Urhobo language, and disseminate same through cell groups. These cell groups are constituted of choirmasters from parishes of geographical zones who converge in their venues to learn new songs. They (choirmasters) in turn teach these songs to their local choirs. Through this organization, Adedje became the convergence venue for Catholic music directors in Ókpeland. This compilation which currently contains three hundred and twenty-two songs is also in use in the Catholic churches in Ókpeland as a result of the urban factor which encouraged Urhobo migrants to the area. At the Vatican II Council of 1962, the issue of making Christianity meaningful to converts was resolved.

The current edition of the Anglican hymn book in Urhobo published in 1981, which Venerable Arawore revised, contains three hundred and forty-two tunes. Some members of the Anglican Communion in Isoko (Ókpè neighbours) autonomously formed a body known as Ukoko re Foro in 1933. The group was, however, integrated into the Anglican Faith in 1946 as its evangelistic arm and was later known as the Anglican Adams's Preaching Society of Nigeria founded by Cornelius Adam Igbudu

who, until his conversion, was a member of a traditional dance-group in Aviara. The evangelistic songs otherwise known as Kirimomo were not only composed in Isoko language but had indigenous metric and tonal materials. Complex rhythmic hand clapping, the playing of the Isorogun (thumb piano), the bell and vigorous traditional dance movements were characteristic of the performance. This wave of musical revolution received the compliments of all Anglican churches in Ókpè as the mode of performance had closer proximity to their culture than the translated hymns for church activities. The dissemination of this music through evangelistic gatherings, social activities, the electronic mass media and disc/cassette recordings facilitated its access to other Christian denominations. Consequently, choirmasters/song leaders in Ókpè (irrespective of their denominations) later used the same rhyme, tonal materials and musical instruments to compose songs in their local language; a musical practice though with periodic modifications, that is still in vogue at the time of this research.

With the registered successes of missionary work in Nigeria, and the resultant increasing level of literary education, the overseas home-base of the missions provided more financial, manpower and material support for the field; an effort that brought pianos, organs, harmoniums and accordions into the churches. The availability of these instruments in 1940s, provided clergies, wards or sons or sons of laymen and interested individuals like John Omatsola, S. E. Aganbi, Jackson Ugbene, T.C.Eru, Thomas Okpigben, Igbuyah and this writer (Emurobome Idolor), the opportunity to become accompanists in churches. Besides outing, festive programmes, and the Adams's unit of the Anglican church, in which one or two traditional music instruments were used, the organ (or any keyboard instrument) was the principal music instrument in churches

from 1940 to 1960. This period also witnessed the influx of hymn books with music notation for the growing number of converts who have become literate and musically knowledgeable.

As the message of Pan Africanist Movement of the 1920s on political and cultural consciousness gained more acceptance, the more the evidence in church music. The early 1950s witnessed indigenous compositions called Native Airs (Oratorios) in Ókpèland. These were biblical stories/events like The Life of Samson, Job's Temptation and The Birth of Jesus Christ that were set to music. Usually, Native Airs would have a lyrical introduction that secures the listener's attention for the message of the music, followed by the main story and concludes with its practical application to contemporary life situations. Some peculiar features of the Native Airs are the traditional melodies and music instruments which accompany the music. Structurally, the early compositions had repetition of melodic lines (but with different texts), use of elementary weastern harmony and cadential patterns that always end the melody on the thord interval of the tonic chord. Pioneer native airs wre sung in Urhobo language till the mid-1970s before individuals experimented with the Ókpè language. However, during this period, creativity (in short, danceable choruses in Ókpè language and musical idioms) wsa exhibited amongst choirmasters. In 1952, for example, the following short song was composed by Diamond Akpofonure.

MÉ RHÁ HE OMÁMÈ RÈN JÉSÙ

D.A. Akpofonure

Transcr: Mus G. E. Idolor

The musical score is written on four staves in 8/8 time, with a key signature of one sharp (F#). The lyrics are in Igbo. The first staff contains the lyrics "Me rha h'o - ma me na I - je - su,". The second staff contains "I - je - su'ò - nò - je ten me rho". The third staff contains "Dio - kpo mi - ne ru riẹn rọ - je do". The fourth staff contains "K'o - to - ma me na u - vu'a - kpo na?".

Me rha h'o - ma me na I - je - su,

I - je - su'ò - nò - je ten me rho

Dio - kpo mi - ne ru riẹn rọ - je do

K'o - to - ma me na u - vu'a - kpo na?

Example 4. A Danceable Chorus composed in 1952.

In 1952, Prophet J.A. Akpome, from Okwidiemo who so journeyed in Ghana returned along with his brand of Christian denomination by name Muzama Disco Christo church. He aimed at making it as indigenous as possible by dispensing with Akan (in Ghana) songs which had no immediate meaning to his home congregation and composed Ókpẹ church songs through inspiration. These songs embodied substantial folk music idioms in terms of structure, harmonic patterns, melodic framework and rhythm.

JÉSÙ ÚKPE RÓ VBO FÙÈ

J. A. Akpome
Transcr: Mus. G. E. Idolor

Je - su n'u - kpe r'o - vbo fue Je - su n'u - kpe r'o - vbo

fue wu rha ha kpa - hie, wu vbe vre - e

wu rha ha kpa-hie, wu vbe be-ghe - e Je-su n'u kpe ro vbo fue

Example 5. Further incorporation of indigenous Ókpè tonal and rhythmic materials

In 1954, the Full Gospel Mission came to Ókpè land. Prophet J.A. Akpome and his congregation in quest of foreign support affiliated with the Full Gospel Mission in the same year. This mission encouraged indigenous church music so much that in the same year, with the assistance of Reverends Macaulay Bubu and D.O. Erutode, an Ókpè hymn book with one hundred translated texts was published for use in the area.

The southern Baptist Convention Mission based in America delegated visiting missionaries in 1963 to have a first hand experience of the degree of effect of the 1960 Nigerian Independence on Christian activities in their mission churches. With the facility of sound recording gadgets which they brought along and the assistance of Pastors W. E. Ikpen and S. O. Okpigben at Ugbidaka-Inume, indigenous church music was tape-recorded and further waxed into four discs by the Buenas Nuevas Recording Company with the following labels: AR 3405, AR 3406, AR 3408, AR

3409 and AR3410.

The regular celebration of the Nigeria Festival of Arts and Culture NAFEST which climaxed in the second All-African Festival of Arts and Culture (FESTAC) in 1977 was another booster for indigenous music composition and performance in Nigeria, the church inclusive. The impact of these festivals was very great; these festivals immensely influence my contribution to Ókpè church music which began in 1976 with original compositions of simple hymn tunes. My early works, though in the local language, had western metric, structural and tonal characters. And one of them earliest hymns is Ighwe Ehon.

IGHWE EHÒN

Mus. Emurobome Idolor (1955 -)
GEI 002 (12/4/76)

Ji - - sọs Ọ - ha - vw'a - ru - lẹ sẹ Ọ - h'o - bọ ka - ri i - ghwe.

họn. Ji - sọs Ọ - ha - vw'a - ru - lẹ sẹ Ọ - h'o - bọ ka ri i - ghwe

họn. Ọ - r'o - ji - ghwe riẹn, Ọ - r'o - ji - ghwe riẹn, o - r'o - ji - ghwe riẹn, ọ - rh'ọ - ye

na gba ri'u - vie na.

Example 6: One of the earliest compositions of Emurobome Idolor

Developments from 1982-1999.

This period has a sizeable number of literates in music which in some measures influenced musical taste in the churches through their performances and compositions. For instance, since 1982, my later native airs like Eghele Osolobrughe, Uvbie Jisosi and Osolobrughe Ofe Ekpeme showed thematic resemblance of the indigenous music of the people. At the time of this research, I already have seventy-eight music compositions out of which sixty are Ókpè church music which are made up of anthems, hymns, choruses, native airs evangelistic songs, gospel pop and periodic festive/activity songs. The originality of these compositions and the literary system of their documentation require the competence of music literates to decode from the scores and popularize them in the churches.

ÈGHÉLÈ ÒSÒLÓBRÚGHWÈ (ENDOWMENTS FROM GOD)

Mus. Emurobome Idolor (1955 -)

Language: Okpe

Allegre non mudu (MM $\text{♩} = 115$)

mf *Cresc...*

I - mi zu r'e-gha - re, a - re ko - rho. O -

bo-ro - so - lo - bru - ghw'e-ghwo - la mi'a - me. a - j'a-mi'a sa - me

gbe, a - y'a-mi'a - sa - me gbe na O - so -

lo - bru - ghwe, O - gha - l'e - mru kas - kas ra -

me a - hi - rhe - rhe r'a - me, o - h'L - gbo r'a - me.

GEI 014 (16/09/84)

Example 7: One of the later native airs in Ókpè composed by Emurobome Idolor.

Note: It is a Native Air performed with indigenous instrumental accompaniment and vocal harmony predominantly in parallel third.

AKPO NA ORE OSOLOBRUGHWE
(*The Earth is the Lord's Psalm 24*)

Language: Ókpè

Emurobome Idolor (1955 -)
GEI 018 (1/3/85)

Allegro (MM. ♩ = 110)

A - kpo na o - re so - lo - bru - ghwe. Ke - mru ke - mru ro ha - vbie e - phian - -

Ke - mru ke - mru ro rhi - vble - ye, a - y'e - phiane - r'o so - lo - bru - ghwe.

Example 8: An excerpt of a four-part harmony hymn tune in Ókpè language by Emurobome Idolor.

Currently, I have a compilation of one hundred tunes (made up of translations and my original compositions) to establish a musical practice that is meaningful to the people in their Christian activities. In addition to the encouragement of converts to read music in institutions of higher learning, I advise the churches through seminars and music workshops (which I started in 1982), to invest in the music unit of the church by employing trained music ministers/musicologists to man their choirs, provide music equipment and encourage the choristers.

In 1985, John Akpoviri of Idjakpa-Inume embarked on the translation of the Ancient And Modern hymn book into Ókpè. In his original compositions, however, the characteristic features of the Anglican Adams's Preaching Society (kirimomo)

music can be identified. While this stage can be assumed as evolving, it is yet to have the features of Ókpè music, the language used notwithstanding. To his credit is a compilation of over two hundred tunes which are also in use in sister branches of the Anglican Communion at AmwÓkpè, Egborode and Okuovu. Some of his personal compositions include Onyakpo, Mo na ge Osolobrughe and Are Itu Akpo are gba ghwerie written in 1989 and 1990 respectively.

It was after the Vatican II council of 1956 that the Catholic Churches in Ókpè adopted the Urhobo hymn book-a product of the Emmanuel Urhobo Catholic Joint Choir. The Sapele Parish, in a bid to have the Catholic Hymn Book in Ókpè language, revise the Catechism (which was earlier translated by Oghenegweke Odiete in 1924), and evolve a more indigenous music pattern for the presentation of the Mass, the St. Theresa's Catholic Church, Adagbrassa-Inume was, in 1980, designated as the centre for the project and its choir as the pilot group. By 1985, the choirmaster of the church, Omuonotayeme Erukayefe, has succeeded in using some existing native air patterns for the Mass.

At the 70th Anniversary of St. Theresa's Catholic Church, Adagbrassa in 1993, a female group in the church featured an Ijurhi traditional ensemble with liturgical lyrics, folk pattern of singing, vigorous dancing, polyphonic handclapping and drumming to the admiration of the Bishop of Warri Diocese, Rt. Reverend Dr. Edmund Fitzgibbon, who presided at the celebration.

Shortly after the death of Ofodidun Ideh in 1947, the use of his compilation ended in 1950 as neither reprint nor revision was made on the maiden issue. However, the son, J.M.O.Ideh, is currently on a revision and expansion exercise

which has increased the repertoire from seventy-six to two hundred and thirty-five hymns. Since he now intends its use in all orthodox protestant churches, his sources of tunes include The Hymnal Companion, Ancient and Modern, Church Hymnary, The Broadman Hymnal and Sacred Songs and Solos.

1982 to 1998 has not only witnessed increased number of indigenous churches and their music practices, the orthodox ones had to modify their music practices in order to retain and attract additional members. Many indigenous music instruments like the Agogo, Ikise, Izu-Igede, Isorogun and their playing patterns that were hitherto branded fetish and unadmittable unto church activities were absorbed while dancing and clapping gained legitimacy in the mainstream of church practice. Owin Sajere, an accomplished Ókpè traditional musician and Director of Midaka Cultural Troupe based in Sapele, for instance, performs originally composed secular and Christian religious music with traditional musical instruments. In December 1993, he released an eight-track music album titled *Jesu Christy* which had a full Ókpè traditional *Ijurhi* orchestral accompaniment while the lead gguitar, bass guitar and kit drum were on a complementary role.

To woo the youths into the church, secular brands like Reggae, Blues, Afro-beat, Calypso, Juju and Highlife were grafted with lithurgical lyrics. Advancement in music instrumental technology brought refined, qualitative and portable music instruments which, though are European by make, are manipulated to give indigenous effects. Many churches in Ókpè now have well-equipped stage bands which are almost rivals to their secular counterparts and their repertory less denominationally compartmentalized. This period also experienced independent gospel bands that have

no denominational affiliations whose aim is to compose, perform, release record discs cassettes and video- tapes in the style that most appeals to them without doctrinal interference. Ókpẹ Gospel pop music has also received appreciable contribution from Solomon Oduku and Ovaborhene Idamoyibo. Idamoyibo's works like Meme rhe owewe Ukpe; Debolu Nyarhen and Are rhe leli me have modern stage band background.

Analysis and the Way Forward

This research revealed that the early European church must in Ókpẹland had no aesthetic obligation to the senses and souls of the indigenes. However, the growing awareness and self-discovery of the converted African coupled with the outcome of the Lambeth and Vatican II Conferences, were catalytic to the emergence of indigenous churches and their peculiar modes of liturgical music practices.

In the words of Diamond Akpofonure on his objectives for advancing Ókpẹ church music:

Why not?

The English sing in their language,

The Yoruba sing in their language,

The Igbo sing in their language,

The Agbado (Urhobo) sing in their language,

I felt that Ókpẹ people should also sing in their language.

(Akpofonure, 1994)

This reaction is an expression of awareness of cultural suppression all through the evolutionary periods of English, Latin, Isekiri, and Urhobo songs in the church and

the need for emancipation and ethnic identity. The native converts have realized that it is unnecessary for one to identify with another ethnic group before he could become a Christian. This tallies with the view expressed by Johan Louw below:

I am becoming more and more convinced that the foreignness of the music we use in worship is a very important contributant factor in making the Christian religion to be something Western in the mind of many an African (Louw,1956).

While the efforts of many contributors to indigenization of church music through translation of lyrics are acknowledged, the result we have today is a tremendous number of Western hymns and gospel songs translated in rather good thought patterns, but when sung, they lose much of their effectiveness as the rhythmic and melodic patterns of the music do not fit those of the alternative local language. In support of this observation, Kauffman (1964) opines that the translation of Western hymns into vernacular language is a partial solution to the problem of church music indigenization; rather the people should be encouraged to express their new-found Christian faith in songs that have grown out of their traditions.

The issue of indigenization becomes more complex when viewed locally; it encompasses more than singing, drumming and dancing in the Ókpè pattern to include music practices that are indigenous to a congregation that is not predominantly populated by the Ókpè people. Virtually all churches in Nigeria have regional or ethnic patronage, and many urban areas due to their favourable economic and social disposition attract non-indigenes who principally constitute the congregation of some churches where their own (sojourners') indigenous church music predominates. The population of the local indigenes in such congregations is

most times low and as long as they would want to identify with that church, they have no other option than to conform to the music tradition that is popularly demanded. While one will not entirely rule out cultural dominance in religious activities, it is here suggested that, in a heterogenous situation, a minimal regard for the music interest of the least constituent of the congregation should be made to stimulate the spirit of belonging and healthy co-existence.

Indigenisation of church music in the kingdom of Ókpẹ has been more of private initiative and endeavour except that of Ofodidun Ideh and Macaulay Bubu who got the publishing assistance of the Church Missionary Society and the Full Gospel Mission in 1926 and 1954 respectively. The result is that the effort thrives for the life-time of the initiator or when he is in a position (as a pastor or choirmaster) to execute his convictions. In the light of this, it is important that missions or a group of interested individuals should undertake the translation and/or compositions, compilation, publishing, circulation and teaching of such music to churches. Subsequent necessary reviews and editions should be carried out by a music committee set up by the parent body. This will solve the problem of discontinuity and inconsistency that have befallen indigenous church music in Ókpẹ over the years.

The impression made by early missionaries that African indigenous ways of singing, drumming and dancing were fetish was drummed into the minds of the early elites who currently slight and discourage (or at least show no interest) attempts to salvage the situations; rather they pretend to appreciate or find meaning in European church music. Basil (1957) also observed among Bantu youths the eagerness to get out of the principles of the past which has led to conflicts of interest between the old

and the young, the elite and the illiterate; the conservator and the experimentalist, and the music director and the clergy arising from graded levels of musical exposure. Professional music directing in churches should, therefore, satisfy diversified interests with arts, popular or traditional music genre through indigenous approach.

Indigenous Ókpè church music will attain higher standards if the churches employ and pay for the services of trained music directors whose responsibilities include writing and/or performing suitable music. Much of the schedule of many music directors in Nigerian churches today, is copyright performance of obsolete and unsuitable compositions. No effort is locally made to improve on the repertoire as some of them (directors) lack the skill and others feel that the additional expectation attracts no financial benefits. Music workshops, seminars and conferences should be organized to address issues on indigenization of church music and other allied topics. The organization of music festivals and competitions on this subject-matter should receive serious attention as it hopes to test creativity and enhance cross-fertilization of ideas.

Finally, education has always been known as an effective instrument for social change. Making music meaningful to Christian worshippers is a task that can best be solved by functional music education in schools colleges and universities. The result of this change will certainly be fed back into the social fabrics of the society (the church inclusive). It is necessary to add that one is optimistic that an Ókpè church music style will emerge if the recommended solution of Basil is tried out:

If we sincerely want the African to find his soul again; if
we want him to pray to the same God as ourselves in his

tongue and in his heart, that he may serve him in “spirit and in truth”...if we want African music to return to the true expression of his soul, of his mind,...then let us establish a school of Music for him. Not a music school that will europeanise him nor make him white; but one that will safeguard the freedom of African expression. A school of Music that will aim at giving complete musical training, but functionally African in scope (Basil, 1957).

A School of African Music Thought as a resource centre to facilitate Basil's position is a necessity. This is an obligation which Nigerian, indeed African musicologists should accept in the light of current researches on the issue of indigenization. It is not too late to start; perhaps the most appropriate time to start is now

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CHAPTER EIGHT

ÓKPÈ TRADITIONAL MUSIC: THE STATE OF THE ART

Introduction

Ókpè is a culture area (kingdom) within which the people exhibit a significant degree of similarity with each other, the large expanse of land and teeming population of about half a million notwithstanding. Amongst the very striking components of the culture fabric is music. Music is a product of the behaviour of human groups, whether formal or informal. Although different societies tend to have different ideas about what they regard as music, all definitions are based on some consensus of opinion about the principles on which the sounds of music should be organized. Traditional music therefore is humanly organized sound by an individual, group of individuals or a community based on moral and aesthetic principles acceptable to a given population.

Ókpè traditional music in its diversified genres has undergone various shades of creative modifications, levels of patronage, practice and scholarship. These evolutions are hinged on changing political, economic, cultural and social climates of the people.

Trends in Ókpè traditional music:

From the very time that the Ókpè people had their language, philosophy, political and

economic systems, their peculiar way of making music also evolved. In the sequential trend of the music of the Ókpẹ people, there is a gap created by the intervention of the slave trade and inter-tribal wars from the 16th century to the 19th century. As a result of bravery and wealth of the people, they were able to acquire slaves from neighbouring clans either by invasion or by financial negotiation. Besides hectic manual labour in the farm, the slaves made jests and music (folk-tales and songs) for their masters and their households in the evenings. It happened that a whole village may gather at a strategic arena where the slaves displayed their native theatre to the fascination of their spectators. It broadened to the extent of employing them (slaves) to teach the Ókpẹ children alien music and dances, and consequently discontinuing with the authentic traditional music of the people.

With the eventual halt to slave trade and inter-tribal wars, the slaves gained freedom. The situational assessment of available local music was principally alien and its continuous practice subjected the origin and identity of the Ókpẹ people to doubtful speculations. This was a hard-nut inherited by the 20th century generation in the face of conservation, non-chalance, increasing encroachments and other contending social priorities of the people. But thanks to posterity that kept the institutional music intact and this is in the area of Émà, Ughoró (chieftaincy/Royal music), Íphrì (Dirge) and few religious types. Many people felt the inadequacy of social music and a few people accepted the challenge to evolve new musical types that resulted the Ìkpèbà, Ijúrì, Údjè, Ighọphan, Igórù, Igbégbé-Égbótòr and so on. It must be noted, however, that the late 1980's and the early 1990's have recorded, principally based on commercialization, a high popular participation in Ókpẹ traditional music. This may be consequential on popular demand

and conscious acceptance of challenges to sharpen available creative potentials in the society. Another possibility is the increasing awareness of the cultural distinctiveness of the people and their determination to decode their heritage through available media. One may ask why the renaissance of Ókpẹ social music is necessary; or the philosophy behind the effort of people like Égbikùme Azanor of Ughòton, Érhíowórhòdamè Odjókòlò of Awwókpokpò-Ugolo, Eme rúchòne Ésóbíebi of Iriama-Meréjè, Owin Sádjèrè and Ekúgbè-Ókpẹ cultural dance groups both of Sapele, or in a broader sense why the federal government has put a premium on cultural excellence along side technological advancement.

The need for Ókpẹ traditional music

The functions of Music to be talked about in this write up are sociological, in assumption of the readers knowledge of its spiritual and economic essence. Africans generally have a chief function of music as to involve people in shared experiences within the framework of their cultural experiences. What turns one man off may turn another man on, not because of any absolute quality in the music itself but because of what the music has come to mean to him as a member of a particular society or social group. According to Melville J. Herskovits (1948) “Art is a part of life, not separated from it”.

Music plays a part in all aspects of culture. In political organization, the functions of Music are apparent in songs sung in praise of the Oródjè (king) and Ekákúró (Chiefs). In economic life, songs function as an aid in co-operate labour such as Erbuan (bush clearing) Idí-ésihòn (palm fruit marshing) and Ogbó (wood felling). In religion, the

function of music and musical instruments are too well known. For example, the Ígbè and Òlokún cults, the Adénè-Ókpè festival and the worship of Okpótita of Iriama cannot have their activities convincingly enacted in the absence of musical accompaniment.

Music is another efficient device of historical documentation. Taking a look into the long interregnum between the reigns of Esézí I and Esézí II, the challenges of neighbouring clans and the effort of the Ókpè Union in Lagos to re-activities the stool of the Oródjè are clearly recorded in one of Iboyi Itebu's Igórù songs in a record disc. These documented events not only remind us of the past but also serve as a medium of pedagogy (teaching) for younger generations to uphold profitable past achievements and abstain from retrogressive performances of the ancestors. A look at the aesthetic aspect of culture shows how important music is in promoting related activities such as dance, language, folk lore, folk drama, art and traditional dressing. It contributes to a finer degree of general appreciation and thus makes people complete individuals as aesthetics is a part of human potentialities expected to be develop. Brief mention may be made of the use of musical instruments in communication. It is evident in the Ókpè culture where Ukiri (drum) is used to send messages of a meeting or about a mishap in the community. The Ekpèrè is another instrument significant in the Ekaigén ensemble and in any chieftaincy procession. The duty is to disseminate messages.

Besides the melodic and rhythmic interest of the music, is the text. The song text expresses the thought and the underlying configuration of the culture is discourse. Íphrì music text, often times, emphasizes the nature of the world-beyond while religious songs reflect the omnipotence of the deities. Finally Ókpè traditional music performance

practice is characterized with “artiste-audience” participation a forum where spectators, not only appreciate artiste’s performance aurally but also by physical response. This social interaction is a necessary component of all human beings and a medium through which this tie can be strengthened is an invaluable asset. In summation, if music allows emotional expression, gives aesthetic pleasure, entertains, communicates, elicits physical response, enforces conformity to social norms, and validates social institutions and religious rituals (Merriam, 1964) then, there is need for its simultaneous existence in the pool of Ókpẹ cultural affluence.

The state of the art

As the inadequacy of Ókpẹ social Music became so conspicuous, many people felt sorely concerned and the first to emerge was Égbikùme Azanor (1906-1985) who hails from Ughòton. By 1931, he was already composing Igórù music for people’s consumption. This genre of music received one of the widest acceptance in most towns and villages in Ókpẹ kingdom. Subsequent musical genres such as Ijúrhi, Ohworhu, Údjè, Ighophan and Ikpeba also emerged in response to spiteful challenges of neighbouring clans. This Ijúrhi dance which is a dance drama in form, was accepted so much due to the stylized dance, rhythmic patterns and choregraphy which weed out the audience from participating in detailed performance practice of the music. Jèddo, Ighotón and Ugbókòdo areas are more recognized in Ijúrhi music than any other area in Ókpẹland.

Ìkpèbà music is one of the state recognized music due to the general understanding of the dance pattern and the opportunity it affords both artistes and spectators to equally participate in the performance. The continuity of this music which has witnessed

instrumental, textual and rhythmic re-organisation in recent times has consequently been. Popularized to national acceptance and one may be right to regard its present form as “Ìkpèbà Pop” (Ókpè-Disco as it is popularly known). A rough statistical assessment numbers about twenty-two of Ókpè music Disco music bands and to add that they have formed themselves into a group known as Ókpè Traditional Musicians Association. The high number notwithstanding, it is still possible to distinguish one Ókpè-Disco artiste from the other based on their level of thematic development, instrumental organization and performance practice skills. While it can be argued that their lyrical themes are didactic, supporting elements are drawn from contemporaneous events. The following is an excerpt from “Emómè Special” by Stephen Ojabugbehe.

Emómè, Oke mia havwe akpo, are ghere me....

Mi rhe hu hin

Are vwe kpe evwe ri ìtue eghwa re

Oke mi hu hin

Are vwe ti inama ri tu’ akpo re

Erana are rue na

Ohurohu ovwo teme unu re

Emómè oke mia havwe akpo, are ghere me...

Meaning

My children, Now that I am alive, take care of me...

When I am dead, you slaughter goats to feed kinsmen;

At my death,

You slaughter cows to feed all and sundry;

In all these gestures,

I taste nothing out of them.

My children, now that I am alive, take care of me.....

In several engagements, this musician has observed extravagance in contemporary burial and/or funeral ceremonies and sometimes very harsh conditions under which parents live before their death and felt obliged to advise offsprings on where to place the priority of their parents.

The instrumental organization and manipulation Ókpẹ-Disco have responded to musical aesthetic stimuli that is in vogue. Thus, there exist lots of musical instruments that include Igógó (a set of seven clapperless metal bells), two Isórógun (electrified thumb pianos), two Ikísè (maracass), Ekpé (Wood-black), a Western piano keyboard and sound amplifying equipments. The orchestration of all these, not only produce a sonorous brand of music but seems to captivate and sustain the interest of the listening audience as change is viewed as part of existence.

While it is undisputable that in the far past, people were acknowledged in their various arts and vocations, the communal involvement in musical practice was a risk to individuals who attempted it as a full means of livelihood. But as specialization currently sweeps across almost every human endeavour and the astronomical multiplicity of social activities in the society, traditional music, especially the Ókpẹ'-Disco, has become a reliable stake to economic mobility. To attract patronage and admiration stage showmanship had to include creative dance choreography, humorous and amorous gestures in addition to well-synchronized instrumental and vocal interplay.

The structure of Ókpẹ-Disco is almost always in four sections introduction, thematic development, instrumental dance and coda or cadential point. Call and response singing-form is highly evident in this kind of music and it is done in two parts with more of parallel perfect fourths and occasional major sixths. However, the doubling of the cantor an octave higher is also prevalent especially in ensembles that incorporate female singer. Ókpẹ traditional music harmony is also heard in the juxtaposition of various pitch levels and timbre of the graduated metal bells, drums, maracas and thumb pianos. Ókpẹ – Disco has received this elaboration because of its popularity, acceptability and the inclination of artistes to make it a genre of vocation. Consequently, this has motivated sponsors for budding traditional musicians in recent times.

Besides Ìkpèbà, Ijùrhì, Igórù, Ighoṣhan, Údjẹ and Ohworhu music types which are mainly social in function, some traditional musicians have raised troupes of different musical styles for commercialization. These include Ekúgbẹ – Ókpẹ, Yánkeè, Oginẹ, Midákà and Ovírì troupes which have, in addition to their commercial engagements, been keen contestants and winners of trophies in National Festival of Arts (NAFFST) competitions at local, state and national levels. To be precise, the Ekúgbẹ-Ókpẹ cultural Troupe dared International Cultural Exchange Programme in 1992 and renowned musicians have been awarded chieftaincy titles in recognition of their art in projecting the heritage of the people. Some Ókpẹ traditional music are strung with institutions. The chieftaincy and royal institutions have the Émà and Ughoro types of music, circumcision has Sáléké, burial has Íphrì, among others. The retention and change in these types of music are dependent on the frequency of institutional events. With the changing of social setting-the urbanization of rural areas, the urban migration syndron, the misguided

concept of formal education and the crave for economic comfortability only few people accord the attached music the deserved regard in spite of increasing death rate, frequent births and multiple acquisition of traditional titles.

Population explosion notwithstanding, practical participation in ritual music dwindled with the coming of Christianity to the land in about 1839 and indigenization of children music has not quite attained the required standard. However, some cults, agricultural and fertility deities like Edjókpà, Òlokún Ohwàtá Ígbè, Okpótita Umogún and Adjugén still have their music in regular performance. It is worth noting also that with the attainment of Nigeria independence in 1960, formal education entertained Ókpè traditional music in curricular studies. Music/Dance troupes of various kinds Ijúrhi, Ikeníke Údjè, Ehó (Masquerade) and choral – are now available in many schools in addition to its theoretical study which has also received the attention of both indigenous and foreign scholars through researches while traditional music now form an appreciable portion of physical education in school.

Observations and indices to advancement

Much of the progress that has been recorded in Ókpè traditional music is more or ethnic identity than call to vocation. Many of the artistes express their feelings of musical suppression, disparagement and negligence in their productions. Leading musicians like Emeruchone Esobiebi, Owin Sadjère, Godwin Idólòr, Éjavèfè and Stephen Ojabúbèhe hold similar view with Égbikùme Azanor when he song.

.... Aghene Ókpè ovwe Ijòró-o

Erhe rue emrú na fie enro ewarien,

Noye Ijòró Ókpe re mi rori.
Me he Ókpe sue Igórù
Me rha je he Ókpe je sue Ighophan,
Ijore Údjè rhe Ijòró Ijùrhì
Ra sua Oke onana...

Meaning:

..... that there were songs (music) in Ókpe
It brought spiteful statements from neighbours
And composed songs (music) in Ókpe,
I sang sang Ighophan in Ókpe
Also are Údjè and Ijùrhì songs (music)
Which people sing today

With the eventual re-awakening of socio-musical practices and the Willingness of both young and old, male and female to have it as an option of vocation, the expectation would be an advancement if the existing practitioners would continue to receive sponsorship, patronage and encouragement from the people, government and the international community. These motivational gestures will not only sustain their interest but allow for continuity by stimulating younger persons into the art.

Ókpe musicians should monitor the rates of infiltration of borrowed musical elements to protect the identity of what Ókpe music is. It should be noted that singing in Ókpe language does not make the music indigenous but the synthesis of the musical elements.

Deliberate effort should be made to avoid excessive copyright pattern, but rather renovate existing archival materials or develop distinct styles to the taste of contemporary audience. While no successful practitioner can operate without economic considerations, devotees must not lose sight of the focal point of culture in absolute favour of financial benefits as this will blur their trend and misrepresent their personalities.

Culture institutions to which Ókpẹ traditional music were attached need fuller re-activation to present a spectacle that is wholistic. By requirement, every intending Òkákúrò (chief) must go to the arena of his installation with the Ekaigén orchestra so that at the end of the process, the Émà music accompanies him home, but only few people fulfilled this requirement in the recent past. It is also institutional that at the demise of an Òkákúrò sympathizing chiefs perform Émà music at his burial. The chieftaincy institution should strictly keep to these musical standards and deliberately fashion out ways of improving on the musical component of the institution.

The saying has it that “a chief does not *go home* with Ìkpẹbà music but Íphrì music”. As most burials (of chiefs and aged) are currently done without Íphrì music, there seems to be a diminishing level of popularity of this genre of music. The social status which the deceased, by handwork or grace, attained in his life time should be accorded the equivalent recognition, not to fulfill an unnecessary obligation, but to keep with the identity and cherishable culture of the people to which he belonged. To resuscitate the practice back to the traditional stage, contemporary strings of social and aesthetic values should be tied to enhance its regular patronage in the society.

Certainly, the arrival of Christianity affected Ókpẹ ritual and the attendant musical practices. In spite of this dent, existing ones are prized by their level of musical

component. Contrarily, many of the churches in the area are drenched in imported hymns and masses of languages and musical idioms that are not Ókpẹ – a phenomenal perplexity that beats one's imagination. God understands every language and the climax of inspiration is attained when there is full understanding of the textural and musical materials with which the songs or masses are composed. These alien church songs were not parceled from heaven, they were created by individuals in those societies. This writer has composed quite a lot of church music with indigenous influence, and objectively recommends to various choirmasters and song leaders to see to the need of concerted efforts in this direction in line with evangelical expectations of the people. Advancement in technology-print and electronics-which, though is catalytic to the popularization of Ókpẹ traditional music, is conversely responsible for the dwindling degree of involvement of people in music practicum. Some people now have the option of buying foreign record discs, radio cassettes, video cassettes, film stripes and even attend cinemas to satisfy their musical aesthetic desire in preference to participation in folk-tales, moonlight plays, communal music rehearsals, e.t.c To worsen it all, the proliferation of Frequency Modulation (FM) radio stations in Nigeria provides an inexpensive alternative to the purchase, engagement, practical participation or live experience of traditional music thereby breeding cross-cultural influences. While one extols the effectiveness and reliability of these devices, the traditional music of the people should benefit more than the imported musicals. Young and adults alike should be equally disposed to the appreciation of their music through these scientific gadgets. Seldomly, individuals can practically participate in traditional music ensembles or watch live performance. Much as formal education has offered useful services in the areas of scientific study and

documentation, there are reservations of shifting emphasis from indigenous folk-ways to cross-cultural influences. Though, some researches have been carried out, it will do a lot more service to Ókpè traditional music if a research scheme is instituted in the Ókpè Cultural Centre in Orérókpe. Besides the award of research grants, the cultural centre should also be concerned with the organization of conferences, seminars symposia, guest lectures and publication of report findings on Ókpè traditional music and allied areas. Improved quality of music, the degree of permeation of side pressures and its acceptability to contemporary audience can also be controlled by instituting music festivals and competition.

To raise the music from pre-literate level, conscious effort must be made to enshrine its extensive study and practical performance in schools and universities in addition to bursary or scholarship schemes for people who would want to specialize in it. The aftermath of this proposal would be a qualitative out – put of resource personnels on who the improvement on the current state of the art can be hinged.

While there is an increasing awareness of the distinctiveness of the people and their eagerness to stick to their identity, it is still superfluous to assume that everyone is currently conscious of their traditional music. Perhaps it is important to echoe that “if you fail to say that I am here, nobody would say that you are there”.

One noticeable contribution African can make in global music is to introduce their indigenous characteristic features into whatever kind of music is in the world today a novelty to the sophisticate European audience. Non-chalance towards one’s identity at this stage of global consciousness of cultural colonization and imposition is the worst epidemic that can befall a people as it will not only wipe out the particular generation but

subsequent ones from nationalistic existence, certainly, now is the time to show pertinent concern for the advancement of Ókpẹ traditional music.

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CHAPTER NINE

THE LYRICS OF LULLABIES IN ÓKPÈ CULTURAL CONTEXT

Introduction

This paper is a condensation of traditional music and its socio-cultural significance to the Ókpè traditional setting in particular. In this article, in a summarized form, is the musical concept of the Ókpè people, through an analytical review of their lullabies.

The Ókpè people in Ókpè, Sapèlè and part of Uvwie Local Government Areas of Delta State, Nigeria are found in the central senatorial district of the state. The kingdom possesses a population of 79,519 (1963 census) and occupies a territory of about 500 square kilometers consisting of mangrove and swampy forests. There are about twelve traditional administrative districts grouped according to early genealogical factor but with a singular administrative and ancestral headquarters in Òrérô kpè. The main occupations of the Ókpè people are farming and trading.

Ókpè People's Concept of Music

Music is a synthesis of cognitive processes which are present in culture, the form it takes and the effects it has on the people, are generated by the social experiences of people in different cultural environments. Music can be referred to as *Ijòró* (song), *Ikpókpòrò* (instrument playing) or *Ìruẹn* (play). To the people, it is however a complex concept which includes, not only the phenomenon of sound called *music* in the western context of the word, but also other cultural activities such as poetry, dance, drama and indeed play. It is accepted among the people that music is a form of communication, and that in a common cultural context, specific musical sequences can evoke feelings that are psychological, apprehensive, passionate, patriotic and religious. Consequently, the

themes of these songs/dances and instrument playing are centred on events and matters of common interests to the members of a community.

Categories of Ókpè Traditional Music

Categories of Ókpè music are classified according to their functions which may be the decisive factors of musical ability, as well as affecting the choice of cultural concepts and materials with which to compose music. The role of music in culture itself has involved essentially the simple description of musical types, uses, values, and activities and hence the concept of a musical piece and the details of its form and content are influenced not only by its linguistic framework or literary intension, but also by the activities with which it is associated. From these simple classification, further subdivisions into age grade, sex, social functions, society and genealogical or solidarity music can be obtained. These music categories are as follow:

1. Music for ceremonies
2. Music for festivals (*Ijòró Orẹ*)
3. Economic music (*Ijòró Owian*)
4. Music for social institutions
5. Music for worship (*Ijòró egagọ*)
6. Music therapy (*Ijòró Ọghwọróma*)
7. Music for social commentary (*Ijòró Údje*)

All the above mentioned categories of music can further be subdivided into types of music, for example.

1. Music for ceremonies:

- (a) Music for coronation or initiation (*Émà*)
- (b) Music for marriage (*Ijòró Orómon*)
- (c) Music for funeral ceremonies (1) (*Ijòró Uhuónrími*),
(2) Dirge/Lamentations (*Íphrì*).

2. Music for social institutions:

- (a) Lullabies (*Ijòró afenẹ Ọmọ*)
- (b) Birth songs (*Ijòró Òvbiẹ*)
- (c) Praise songs (*Ijòró Újìrì*)
- (d) Folktale songs (*Ijòró Ósia*)

Man passes through five major stages in life which are birth and infancy, childhood, puberty, marriage, and death”. Birth is the process of bringing forth offspring in marriage; naturally, they are neither sold nor bought. Birth is a well celebrated period in the life of individuals. Just like every African society, the Ókpẹ people regard children as valuable possession. This notion may be responsible for their polygamous system of marriage in order to have many of them to be proud of.

As soon as an expectant mother puts to bed, there is the symbolic or signifying ululation: *U – U – U* – by the few people who witnessed the labour period. The response by the same people is “*We – e – e*”. It is performed thrice and twice for male and female birth respectively. This signal gathers the people in the locality, especially womenfolk, for jubilation. This spontaneous gathering is done on the understanding that every born child belongs to the community and not only the parents. In addition, the process of child delivery is conceived as arduous that any woman who survives it is not only strong but also guiltless in the sight of men and the ancestors for which people collectively rejoice.

The community does not only make music for the parents of the child for safely putting to bed, but for the child who has also successfully and willfully crossed the border between this planet earth and the ancestral world as far as their cosmology is concerned. Ókpè people believe that the born child is always difficult to be released from the ancestral world because it is a loss to that family in the spirit world. This initial music, therefore, is meant to welcome and enlighten the child that planet earth is a better place to live in.

Lullabies and how they are performed

The music at birth does not end entirely in that scene but further assumes the shape of lullabies in infancy. Lullabies by implication are songs meant to sooth and lull the child and keep him happy with the new environment mostly when he is in an uncomfortable situation. Ironically, these lullabies do not only lull the child to sleep and provide the mother or the baby nurse ample opportunity to carry out other responsibilities, but also to informally inculcate in the child the social norms of the society.

Lullabies are normally performed by nursing mothers, baby nurses, and/or a baby seater and later, the baby itself. The songs are through-composed and not in chorus or response structure. They are performed *acappella* but sometimes with hand-clap accompaniment. Lullabies are sung with the baby in the arms, at the back or even on the bed.

Lyrics of Lullabies

Apart from its simple structure, short length and the use of common objects in its composition, lullabies usually make reference to features in children's immediate

environment, urging children to stay at home and enjoy themselves in the company of their mates and even animals. References to food items are common idioms in lullabies and other cradle songs as it is believed to be child's main interests. The mood of the child – sad, happy or sick – provides other sources of lyrical theme. To make the child happy, the lullaby does not confine itself to entreaties but also incorporates many play elements in the form of fill-up syllables with no specific meaning in the form of phrases whose sound sequence or rhythm would amuse him.

Lullabies are not confined to subjects of interest to children. A mother may use lullabies to convey matters of personal interest, reflection or commentary. Hence, theme of strained relations, envy, and jealousy also come into lullabies.

Music of Lullabies

The melodies of lullabies are usually simple and straight forward with beautiful tonal combinations in the form of repetitions of phrases, sequences or step wise movements of tones. As lullabies are designed to school the child in the parents' culture, the music adheres to the tonal contour of the text. All these components, though are spontaneously composed, are aimed at making the child acquire his first vocabularies and tonal experience with ease.

Africans are gifted with strong sense of rhythm which is also evident lullabies. The songs are rhythmically strict, symmetric, easy and in tune with basic fundamental movements.

Examples of Lullaby

AYE ÁHẸ AS'ON RORẸ UVO

1. Asón amèrhẹn - o }

2. Uvo oye ruẹ emrú igho } twice
3. Vbìvbẹ }
4. Aye ahẹ ason roruẹ uvo
5. Aye ahẹ uvo rorẹ ason
6. Ason amèrhẹn - o
7. Uvo oye ruẹ emru igho
8. Vbìvbẹ

The translation goes thus:

1. We sleep in the night }
2. We work for money in the day } twice
3. My beloved! }
4. They (children) think that night is day
5. They think that the day is night
6. We sleep in the night
7. We work for money in the day
8. My beloved!

This lullaby is performed by a nursing mother with her baby in her hands or on her back mostly in the night when the baby is cries. The Ókpẹ people believe that when a baby is born in the night, he, for some days, considers the night as day time. He sleeps in the day and keeps awake in the night. This song is therefore considered as a medium of correcting the wrong timing of the child.

Musically, the song is in a pentatonic scale with a regular metre of $\frac{4}{4}$ times. The melody has few leaps, many repeated tones stretched on ten bars with the first phrase repeated. It

is in //: A :// B A // form. It has a very simple and beautiful melody within the range of an octave and in compliance with the tonal contour and structure of the Ókpè language

IBABA ONÈ IKEBI RHE NE

1. *Ibaba onè ikebi rhe ọmọn*
2. *Ibaba onè ikebi rhe ọmọn*
3. *Ọmẹrẹ ibiẹ ọtan fírẹ uvuẹn ọboma vbẹ ame*
4. *Ọmẹrẹ ibiẹ ọlẹ fír' uvuẹn ọboma vbẹ ame*
5. *Ọmọn izaza ọmọn*
6. *E – e erhumu ọnọ nọ*
7. *Izaza vbivbẹ.*

The translation goes thus:

1. *Daddy is back from the farm, my child
2. Daddy is back from the farm, my child
3. He has a small squirrel in his bag for us
4. He has a small yam in his bag for us
5. My child, be happy, my child
6. Oh you are beautiful
7. Be happy my child!

**Ibaba (daddy) could be replaced with Inene (mummy) or whoever returns from the farm.*

This lullaby is sung when the father or the mother returns from the farm, market, stream or anywhere. The child is not only happy that his parent is back from the farm but the content of the farm-bag – a small squirrel and a small yam – gives the child additional joy.

As was briefly stated at the beginning of this paper, the Ókpè people are farmers; and it is here reflected in this lullaby. Men are notably known for the cultivation of yams and hunting, and the products of these efforts are what the child expects when the father returns from the farm. There seem to be a balance in the sizes of the objects compared to the size of the child himself – small squirrels, small yam and a small child.

In performing this song, the mother or whoever is carrying the child holds him at both armpits and lulls him in accompaniment to the song.

The song is in a regular simple duple metre of $\frac{2}{4}$ time with a semiquaver rest at the beginning of the bar. It is in three repeated sections of // :A: // :B: // :C: //, it has many repeated tones and step-wise movements with few leaps. It ended on the fifth degree of the scale. There are lots of thematic repetitions that make it easy for the child to understand the language and the song simultaneously.

Ọ̀rọ̀mo kpeyi rẹ Ọ̀viẹ

1. *Ọ̀rọ̀mo kpeyi*
2. *Ọ̀rọ̀mo kpeyi*
3. *Ọ̀rọ̀mo kp' ọ̀mọmẹ*
4. *Ọ̀rọ̀mo kpeyi - o*
5. *E! nigh' Ibaba* okp' ọ̀mọmẹ*
6. *Ọ̀rọ̀mo kpeyi r' ọ̀viẹ*

The translation is as follows:

1. Who is beating him
2. Who is beating him

3. Who is beating my child
4. Who is beating him
5. *Daddy is beating my child
6. Who is making my child to cry

**Apart from Ibaba (Daddy), other names in the family such as Inene, Imama, Iruesiri, and Omamerhen can be substituted for the continuous repetition of the song.*

The Ókpẹ people, though, know that a child could cry indiscriminately, they also strongly hold the view that either hunger or somebody can be responsible for the act. When the child hears the names of the people enumerated as responsible for his cry, he feels satisfied and keeps quiet. This avails the child a repeated opportunity of knowing and getting familiar with the names of people in the home.

This song is sung by whoever carries the child when he (the child) cries. The child is usually placed on the arms or at the back with simultaneous lulling to keep the baby comfortable and make him sleep.

The lullaby is in $\frac{4}{4}$ time starting on the second half of the second beat of the bar with alternating line repetition of phrases. It stretches on seven bars and towards the end of the piece, the last two phrases could be repeated continuously with changes in the lyrics. Before the piece is finally ended, the whole piece is sung all through again.

Ọmọ mẹ kube

1. Ọmọ mẹ kube
2. Ọmọ mẹ kube kube
3. Ọmọ mẹ kube

4. *Omọ mẹ kube kube*
5. *Omọ mẹ kube*
6. *Otu ra rhuerhuan rhuerhuan*
7. *Ej! aye rhuan*
8. *Otu r' agb' ogbọ agb' ogbọ*
9. *Ej! aye gbọ*
10. *Me kpar' omọ mẹ gber' obọ*
11. *On' oteri onemẹ*

The translation is as follows:

1. My child is plumpy
2. My child is plumpy, is plumpy
3. My child is plumpy
4. My child is plumpy, is plumpy
5. My child is plumpy
6. Farmers are brushing their farms,
7. Let them brush.
8. Tree fellers are felling trees,
9. Let them fell.
10. My child is in my arms,
11. That is enough for me.

To the mother, all her children are beautiful but to be *plump* is an exceptional qualification for description or appreciation. The farming occupation of the people and its sequence of cultivation is here, to some extent, narrated (that is, from brushing, tree

felling, burning to cultivation).

This song is sung in the farm when the baby is cries. From the lyrical perspective, it could be deciphered that the Ókpè people consider the child to be superior to any other activity. As important as food is to humankind, the mother could say “*My child is in my arms, that is enough for me*”. However, further probe into the context of the song revealed that it is a redicule of a lazy mother who will not farm but lull her child all day while other fellow women are away to their various farms cultivating what the family will feed on, the following year. This is also a good lesson to young married women and others who aspire to be successful in life.

The song is metrically regular in simple duple metre, $\frac{2}{4}$ time with a syncopated quaver rest at the beginning of the song. There are lots of thematic repetitions on every other phrase. It has the following form: // :A: // :B: // :C: //. The lyrics are arranged in such a way that it offers room for repetitions and rhyme. Besides the re-occurring syncopations on the first beat of the bars, triplets are common features in the song. The melody is within the range of an octave and spans over twenty-three bars ending on the supertonic tone.

Contemporary challenges

With the advent of the electronic media giving rise to the internet, televisions, channels, radio, CDs and DVDs, most mothers who are to perform lullabies for their children, were caught from indigenous exposure to this experience due to alternative programmes in these gadgets. Baby sitting chairs that have built-in music, just for the pressing of a button, are now the vogue in most elite homes at the expense of African lullabies. Even when lullabies are played in the built-in alternatives, they are European types designed to

indoctrinate children and parents alike. Older children are now exposed to video games and watching of cartoons.

Urbanisation and the mass migration to the cities for greener pastures and taste for social amenities, also has its toll on the fading away of lullabies. People are no longer in their villages or in a homogenous settlements where indigenous ethos, are on regular practice. Children are exposed to cultures from different parts of the world creating pluralistic behaviours some leading to gangstarism and violence. How to get back to the roots is a necessary but great task to accomplish.

Conclusion

This research underscores that everybody, irrespective of age, has his kind of music suitable for enculturation in the process of development and role play in the society. Lullabies have their functional roles in the society and ought to be protected from dying from the corpus of what identifies a people. Efforts from individuals, group of individuals, corporate bodies and all levels of government should play roles capable of keep this inheritance alive.

CHAPTER TEN

THE CONCEPT OF FUNERAL SONGS AND DIRGES IN ÓKPÈ COSMOLOGY

Introduction

Death is the end of life for every living organism. Death as an occurrence is a period of sadness, great loss and great financial expenses when humans are involved. As soon as termination of life is confirmed in a human being, the bathing of the corpse is done and thereafter placed in a coffin. The burial activity of the deceased begins when the coffin is displayed on an elevated place/bed specially prepared for it either in a spacious sitting room or at the front of the deceased's personal house; following which, funeral music starts. However, where an elder dies in a hospital or somewhere else other than the home (not in the bush), a panegyric song titled "*Ibaba (Inene) ne eni oduado*" meaning "Daddy (Mummy) is a big elephant" is sung in a procession to convey the coffin containing the corpse home.

Funeral Music in Ókpè

Funeral music generally is known as *Ijórò Uhuorimi*: regardless of the variety of performances it embodies. *Iphri* (Dirge) is the contextual music for the burial of elders or titled men in the community. A special royal type of music called *Émà* is also performed at the burial of titled men or very elderly people in the society. At about 4:00am of the second day of the burial event, *Íphrì* (Dirge) is performed before the corpse is buried.

On the seventh day after the burial, the funeral ceremony (*Ukúechè*) with lavish musical performances, is organized as it is believed that this ceremony, qualifies the deceased to join his ancestors in the great beyond, without which the spirit of the deceased is ordered

to stay in a refuse dump in the ancestral world (*Erími*).

The *Ukúechè* is started by the kinsmen who perform *Údjè* (Protest music) music trotting in a procession from one end of the town to the other. *Údjè* performance practice especially marching in a procession, signifies a battle with the spirit of death that killed the deceased. This is later followed by a chain of seven songs sung and dancing in and outside the house where he was buried. Each of the songs is concluded by the major road that leads to the house. These seven songs declare the *Ukúechè* open.

Égò (all son in-laws and their troupe) arrive the venue of the event in a procession at about 10.00 pm with songs and booming of dane-guns. *Ego na erhene* is a song that signifies the arrival of in-laws at the ceremony (the full text appears later in this write-up). In-laws play very conspicuous music performance roles on the seventh day with their *Ìkpèbà* music. *Ìkpèbà* music is an energetic social music type that is not strictly tied to a particular context or event in the society and therefore found in various ceremonies for entertainment.

Three regular music groups which feature prominently in the funeral ceremony are:

- (i) *Égò* (Son in-laws and their various groups)
- (ii) *Ègboto* (Female relations who play in the room where the corpse is buried)
- (iii) *Ìdamà Ámwán* (The town's youths)

It is also common to find, on this day, societies, groups, clubs, occupational or professional hierarchies with whom he (deceased) associated before his death, who also perform their kind of music. For example, people who sojourned far away from home and had ethnic affiliations in their distant new settlement, it is common for members of such groups to perform a farewell dance at the ceremony on the seventh day or on some other

days convenient to his children.

After the *Ukuéchè* comes the *Àgbẹnrẹn* (Camouflage) ritual. The *Àgbẹnrẹn* is a well built, decorated and movable castle into which the spirit of the deceased is invoked. Four hefty men carry the *Àgbẹnrẹn* on their shoulders and are controlled by the spirit as soon as the *Ema* music for the outing begins. The spirit with the music accompaniment moves the carriers to any direction, stops them, makes them to run, and so on. In all these vigorous encounters of the bearers, *Émà* music, other songs of joy, spraying of money and materials on the *Àgbẹnrẹn* go on simultaneously till the bearers return home with the camouflage.

Àgbẹnrẹn ritual and musical performance are not performed for everybody in Ókpẹ land but for those whose lineage not only had it in history but also performed it for their departed parents. The significance of *Àgbẹnrẹn* musical performance is to make for a grounder and more publicised burial of an important figure.

Ijóró Uhuórí mí (funeral songs) and dances have useful and functional roles in the ceremony. Consolatory songs are initially sung by women during burial ceremonies, men perform panegyric and mythical songs based on their philosophy of the “hereafter”; some other songs are chronological sequence of the deceased’s life. Indeed, spectators and sympathizers find the performances illuminating and educative.

Concept of Dirge and its Performance

The main type of vocal music associated with funeral ceremonies is *Íphrì* (dirge or lament songs) which is specifically performed for elderly persons. Dirges are songs for mourning almost always in burial situations. They (dirges) express lament, sympathy, grief, deplorable and regrettable incidents in life. In the same performance situation, the

songs also counsel, encourage and give hope.

The *ogba-í phrí* (chief dirge performer), usually an elder above fifty years of age, are minstrels, and are invited with handsome sum of money to perform in different funeral ceremonies. To qualify to be *Ogba-í phrí*, he must know the oral literature and traditional history of the people, should have a sweet voice and show dexterity on his musical instrument. The *Ogba-í phrí*, narratively sings the biography of the deceased in a very subtle mood that creates a scene of irreparable loss. He performs other dirges that describe the nature and effect of death on families and communities. Other *í phrí* songs in this category console and empathize.

Only two instruments are used in this performance:- *Izu-Igèdè* and *Omøn-Igèdè* (mother drum and child drum) which are symbolic. These drums are played together in accompaniment to the *Ogba-Íphrí*'s vocal part so that a woman in the household might give birth to a child who is believed to be the incarnate of the deceased. Incarnation ranks high in the hierarchy of belief in Ókpè cosmology and it is evident in their music lyrics and ensembles.

Íphrí is performed early in the morning when the corpse is about to be buried just as it is believed that the deceased is set to embark on a long journey. As a tradition of the Ókpè people, anyone who desires to undertake a long journey wakes up on the first cock-crow (at about 4:00 am) to start his/her journey. In as much as they believe that an elderly man does not die but goes home, this long and unfathomable journey is also begun by the deceased early in the morning. This journey takes seven symbolic days to reach the land of the ancestors. The music, is the vehicle with which he (deceased) travels and it (music) continues till the seventh day. It is the common saying of the Ókpè people that, *Íphrí òye*

omířęghwà ôriè meaning “an elderly man ‘goes home’ with *Íphrì* music (dirge).

Lyrics of Dirges

Dirges are peculiar songs that are performed only within context due to their lyrics and the occasions for which they are meant. Unlike lullabies, dirges are joyful in mood. They are regretful, passionate, sympathetic, consolatory and sometimes panegyric – all fused into the framework of Ókpẹ people’s concept of death. Some words that characterize dirges are either archaic, borrowed or onomatopoeic.

In most cases, rhetorical exaggerations are used to describe events and occasionally, the humorous turns of phrase arrest coincidence within one expression of two terms that are originally contradictory. For instance:

Fighter! You are not severe

Proverbs are also employed to make the event more meaningful especially to elders who are versed in the culture.

The Musical Structure of Dirges

Apart from the contextual function of dirges, they are spectacular in amongst other categories and types of music. With regard to the mode, these songs are exceptionally humorous and slow in tempo. The volume of sound undulates with some exclamations and long-held notes in an *ad lib* manner, sometimes in free rhythm.

Examples of Dirges

Ọsẹmẹ Ọvare Mẹ Abọ

1. Solo: *Emurobọmẹ ọviẹ - o*
2. Chorus: *Are ẹmọ Ogiedi, are zẹ bru mẹ rhe.*
3. “ *Me mẹrẹ obo rọ ọghwẹ re mẹ*

4. “ *Ọsẹ mẹ re me hero so,*
5. “ *Ọvare mẹ abọ serhẹ uyere*
6. Solo: *Elelimẹ sien*
7. Chorus *Are Imizu, are lelimẹ sien*
8. “ *Mẹmẹ ọvo sabo ruọ naa*
9. “ *Ọsẹ mẹ, ukorẹ idama*
10. “ *Ọvare mẹ abọ serhẹ uyere*
11. Solo: *Ikurusu ese*
12. Chorus: *Are emọ Ókpẹ are gberhe*
13. “ *Ọsẹ mẹ ote erimi ne*
14. “ *Ibaba ro nimẹ sua*
15. “ *Ọvare mẹ abọ serhẹ uyere*
16. Solo: *E! Ọsẹ mẹ*
17. Chorus: *Ọsosẹ ẹghwa na egba wẹ ne*
18. ” *Gbe verẹn rhe wo mromra aye*
19. “ *Oborẹ uwu orurẹ ọwan*
20. “ *Evbe se odeyẹ arha rie emaren*

The English translation goes thus:

1. Solo: Emurobọmẹ* is crying,
2. Chorus: Ogiedi people, hurry to meet me.
3. “ : I have seen what is greater than I;
4. “ : My father whom I trusted,
5. “ : Has slipped out of my hands into the Dungeon.

6. Solo: Help me to burry him;
7. Chorus : You my relations, help me to burry him.
8. “ : I can not do this alone;
9. “ : My father who was a gentleman,
10. “ : Has slipped out my hands into the Dungeon.
11. Solo: Canons are booming;
12. Chorus : Every Ókpè citizen should now know,
13. “ : That my father has reached the spirit World.
14. “ : Daddy that cares for me
15. “ : Has slipped out my hands into the Dungeon.
16. Solo: Oh! My father,
17. Chorus: The great lineage is now before you;
18. “ : Stand up and greet them
19. “ : When you think over the impact of Death,
20. “ : You do not mention it when you are eating.

*Emurobome** is somebody's name who is a close relation; other names can be substituted.

This is a song by sympathizers immediately the coffin containing the corpse is brought outside and laid on a well-decorated bed. There is a provision at the beginning of the song for the alternation of the names of the children or relations of the deceased. From the lyrics of the song, it suggests that “death comes when it comes”. It is neither invited nor could it be averted when it must take place. The degree to which people cry during death incidents among Ókpè people depends on the level of intimacy, hence names of children and close relations appear in the song.

Lines 11-13 show the significance of canon booms to this people. As soon as the coffin

containing the corpse is displayed for the burial process, initial canons are shot to announce the death of a personality - two for a woman, three for a man. These symbolic booms announce to people far and near, that death has occurred in the neighborhood. In lines 19 and 20, death is considered a handicap to a family because the deceased's former socio-economic contributions to the home, his association and counsel will no longer be available. Although it is believed that the ancestors live, no one tends to die voluntarily because none of the ancestors have ever returned to tell the living what life really is in the great beyond. During meals, the word 'death' is not mentioned as it is believed that whatever is heard, eaten or said during meals can manifest in the individual. Hence they counter such statements during meals by responding: *Mia rie emrú – ọ* meaning "I am eating please".

Musically, the song is in four strophic stanzas, in $\frac{4}{4}$ time and beginning on a syncopated crotchet rest. It begins on the submediant and ends on the tonic notes in a very slow tempo. A solo voice sings the first phrase while everybody in the group sings the subsequent four phrases in a chorus, dancing round the coffin in a depressed mood. Below is an example of a dirge:

Ojerime

1. *Ojeri mẹ, ojeri mẹ, ojeri mẹ,*
2. *Ojeri mẹ, ojeri mẹ, ojeri mẹ,*
3. *Ọsẹmẹ owuru, ọriẹ osa ọwàán, ojeri mẹ.*
4. *Izumẹ owuru ọriẹ osa ọwaan, ojeri mẹ.*
5. *Ojeri mẹ, ojeri mẹ,*
6. *Ọna ojite*

The English translation goes thus:

1. I am impressed! I am impressed!! I am impressed!!!
2. I am impressed! I am impressed!! I am impressed!!!
3. My father died indebted no one, I am impressed,
4. My mother died indebted no one, I am impressed.
5. I am impressed! I am impressed!!
6. That is noble.

This is a song by the *Égbọtọ* (female but women relations) who usually dance round the coffin with wooden clappers in a gloomy mood of movement. The music is in $\frac{2}{4}$ time starting on an anacrusis. The melody is just a three-time repetition of the first two phrases //:A://B//A//. in detached phrases.

Lyricaly, the text is idiomatic and analogical. Event at the death of a beloved one, the children or relations could say that they are '*Impressed*' in as much as their parents were not indebted to anyone. The most instructive part of this lyric is not the remittance of the debts but the belief that if one dies a debtor, he becomes a slave to the creditor in *Erími* (spirit world). Besides, it is a shame on the family on earth for one's parents or relatives to die as debtors.

Egọ na Erhene

Call	Response
1. <i>E! egọ na erhene</i>	
2. <i>E! egọ na erhene</i>	
3. <i>Egọ na erhene, egọ na erhene</i>	<i>E! egọ na erhene</i>

- | | | |
|----|------------------------------------|-------------------------|
| 4. | <i>Egọ na erhi' uhuorimi ne</i> | <i>E! egọ na erhene</i> |
| 5. | <i>Egọ okpẹghwa, egọ na erhene</i> | <i>E! egọ na erhene</i> |
| 6. | <i>Egọ na rhene, egọ na erhene</i> | <i>E! egọ na erhene</i> |

The English translation goes thus:

Call	Response
1. Yes, the in-laws have arrived	
2. Yes, the in-laws have arrived	
3. The in-laws have arrived, the in-laws have arrived.	Yes, the in-laws have arrived
4. The in-laws have arrived for the funeral.	Yes, the in-laws have arrived
5. The in-laws of the great family have arrived.	Yes, the in-laws have arrived
6. The in-law have arrived, the in-laws have arrived.	Yes, the in-laws have arrived

This song is sung by the in-laws on the day of the funeral ceremony. They arrive at the entrance of the town at about 10:00 p.m., come down from whichever vehicles they came with and move in a majestic procession to the other outskirts of the town and back to where the ceremony is taking place. The group is made up of men and women significantly booming dane-guns into the atmosphere announcing their arrival to the locality and the suburb.

The texts of the music do not contain anything spectacular than to inform their host that eminent guests are around. It is in $\frac{4}{4}$ regular time sung majestically to match the

procession. The song is, all over, a repetition of the first phrase with little variation resulting from the extemporisations by the soloist.

A son-law in Okpe culture plays significant roles in burial ceremonies as he is seen to be one's child that was not born. In addition, the event is an opportunity to express love, assistance and concern to his bereaved wife.

Ọmọ̀n Ghine Efe

1. *Ọmọ̀n ghin' efe*
2. *Ọmọ̀n ghin' efe*
3. *Otume awiowia igbo, ji mia wiowia ọmọ̀n*
4. *Ọmọ̀n ghine efe*
5. *Otume awiowia Oghwa, ji mia wiowia ọmọ̀n*
6. *Ọmọ̀n ghina efe*

The translation is as follows:

1. A child is wealth
2. A child is wealth
3. While my mates work for money, I work for a child
4. A child is wealth
5. While my mates work for a building, I work for a child
6. A child is wealth

This is a song by *Egboto* (female but women relations) who keep vigil in the deceased home from the first to the seventh day depicting the importance of children to parents. In this scenario where the children of the deceased shoulder the responsibility of the burial, the children are seen as wealth to the family. Generally, they (the Ókpẹ people) believe

that whatever parents were unable to accomplish due to their responsibilities for the child, the child who later achieved it, is by and large, the parent's achievement. There are repetitions of theme and words perhaps to emphasize what they imply by "Wealth". There are elements of rhyme alternating on every second line of the song. Though, it may sound like a lullaby, the context of performance is funeral ceremony. It is in $\frac{4}{4}$ time with regular rhythm and repeated tones. The melody is within the range of an octave starting on the mediant and ending on the tonic notes. It spans over nine bars including some interspersing triples. Repetitions of rhythm and a phrase answering the other characterises the structure.

Odjuwu Odjuwu

1. *Odjuwu odjuwu,*
2. *Mẹ rhẹ Úrhieme ogbegbon bẹrẹ ẹbe ob' odjuwu.*
3. *Odjuwu odjuwu*
4. *Mẹ rhẹ Úrhieme ogbegbon bẹrẹ ẹbe ob' odjuwu.*
5. *Mẹmẹ re Eroghero*
6. *Okere akpọ ghwẹrioma rhe,*
7. *Mẹmẹ ne Egbẹrioma*
8. *Egbẹrioma ovwo rh' orhiomaa*
9. *Odjuwu odjuwu*
10. *Mẹ rhẹ urhieme ogbegbon bẹrẹ ẹbe ob' odjuwu*
11. *Odjuwu – e.*

English translation:

1. Heaven heaven,

2. I no longer have an agreement with awful destiny in heaven.
3. Heaven heaven,
4. I no longer have an agreement with awful destiny in heaven.
5. I, that was *Erøgherø*
6. When life turned around.
7. I became *Egbərhioma*
8. *Egbərhioma* does not perceive its stench:
9. Heaven heaven,
10. I no longer have an agreement with awful destiny in heaven;
11. Oh! Heaven.

This is a song of lamentation usually sung by somebody who has experienced torture and severe experiences in life. Torture in this context can be incurable illness or successive deaths of close relations in close range. The lyrics of the song reflects that destiny takes place in heaven before one is born and any failure or success in life, is not ones' logic or craft but a fulfillment of predestination. The analogy of the two birds – *Erøgherø* and *Egbərhioma* – in the song shows the ups and downs of life. Finally, the music is in a free rhythm – very irregular. It has a jerking rhythm perhaps to portray human limitation of knowledge about the future.

Uyere Gbe

Call	Response
1. <i>E! Uyere gbe</i>	
2. <i>E! Uyere gbe</i>	
3. <i>Uyere gbe</i>	<i>Uyere gbe.</i>
4. <i>Uyere gberi – o</i>	<i>Uyere gbe.</i>

- | | | |
|----|--------------------------|-------------------|
| 5. | <i>Uyere gbe ne – o</i> | <i>Uyere gbe.</i> |
| 6. | <i>Uyere ogbe ne – o</i> | <i>Uyere gbe.</i> |

The English translation is as follows:

- | Call | Response |
|-------------------------------|-------------------------|
| 1. Oh! The dungeon is filling | |
| 2. Oh! The dungeon is filling | |
| 3. The dungeon is filling | The dungeon is filling. |
| 4. The dungeon is filling | The dungeon is filling. |
| 5. The dungeon has filled | The dungeon is filling. |
| 6. The dungeon has filled | The dungeon is filling. |

This piece of music is performed by the *Égo* (in-laws) at the interment of the deceased. It is a song for the sand filling of the grave. Only the *Om̄on-Igèdè* (child-drum) is used as an accompanying musical instrument to the song. The saying in Ókpẹ language that

Om̄on ọwan ọye ogbẹ eyen rhe ọwan udu

Meaning: It is one's child that buries the parents

justifies the belief behind the role of the child-drum at this stage of the burial.

The music has a very fast tempo perhaps to energize and wade off fatigue from the in-laws who sand-fill the grave after the interment. It is in a $\frac{4}{4}$ time with regular symmetric rhythm starting on the first beat of the bar and spanning over six bars. It starts with two bars of solo introduction on the supertonic degree of the scale before the entrance of the response. It ends on the mediant tone.

Only men are entitled to sing the song and it is sung at about 6:00 a.m. during the burial of the deceased.

Conclusion

Funeral songs and dirges are part of Ókpè culture through which their world view is x-rayed, accessed and evaluated. Experiences that are not regularly occurrence are embedded in the lyrics of these songs and not only do they make rich the philosophy of the people but also inform, alert and instruct settlers and young ones in the society.

This heritage should be protected with every available will and material resources in the light of competing beliefs and technologies so as to maintain its role in the cultural identity of the people in an era of globalisation that is wildly sweeping away weak cultures like whirlwind.

CHAPTER TEN

ÓKPÈ DISCO: ITS EMERGENCE AND PERFORMANC PRATICE

Introduction

The Ókpè people live in Ókpè, Sapele and part of Uvbie local government areas within the Delta State of Nigeria. The Ókpè area comprises two hundred towns and villages and in the early 1990s had a population of just over 284,000 (Federal Republic of Nigeria 1993). For Ókpè communities, music is an essential part of life; it is a bonafide part of most activities, whether they are individual or collective. Almost every stage in the life cycle of a human being – birth, replacement of teeth, puberty, incision, marriage, and death – has a kind of music associated with it. Different activities and events need music to support or to authenticate them. That the Ókpè make use of music extensively in their daily activities has not only given rise to different genres and styles of music but has also created a wide variety of repertory in each of the styles. The major and most-often practiced types include *Emà*, *Ìphri*, *ìgorù*, *Eho-ekpòrò*, *Ikpèà*, *Ighòphan*, *Ijúrhi*, Sharp-sharp, and Ókpè Disco, which is the focus of this study.

Historical Background to Ókpè Disco

Ókpè Disco is a neo-traditional style of popular music. A vocal music genre, it is performed in responsorial style with the lead singer singing the solo, assisted by the second lead singer, while the remaining members of the group sing the chorus and plays the instrumental accompaniment. It is used to provide entertainment in such contexts as marriage, burials, naming ceremonies and installations of chiefs (see Idolor 2001). The

texts praise people of substance, express opinions about conditions of the less privileged in the society and enact the people's concepts of destiny, life and life-after-death. The music is amplified electronically and is performed at aloud volume.

Ókpẹ Disco as a genre first emerged in 1977 as an original kind of music, influenced by Ókpẹ tradition and performed by OfÓkpẹle Ogorode. It was later popularized through regular live performances and disc recordings by over forty-seven artists. Commenting on the origin of the name Ókpẹ Disco Ogorode states:

Initially, I thought of Ìkpokpòrò-Ókpẹ a neo-traditional dance music that has mass appeal and can be identified with the Ókpẹ people. When my band went on engagement performances, especially to funeral ceremonies in the late 1970s, it was also usual to find a spot in the venue called 'disco' where youths played and danced to varieties of English records. Since they (the youths' music and mine) were both new music performances, the audience referred to the other as 'Oyibo Disco' and mine as 'Ókpẹ Disco' an appellation to distinguish one from another which I fancied, accepted, adopted and popularized (Ogorode 1999).

Thus the term 'Ókpẹ disco' was coined by the Ókpẹ and adopted by Ogorode. Later it was adopted by such other practitioners of Ókpẹ Disco as Stephen Biókóró. Emiko Okokoroko and Godwin Idolor. The appellation 'disco' attracted the youth and elevated the new music to the same status as western disco, which was in vogue on the Nigerian music scene at that time.

At this time, Ókpẹ society was undergoing social change in response to both urbanization and the diffusion of other cultures through the cinema, radio and television. New social conditions generated new forms of entertainment and social music – one of which was disco music, especially in the urban areas of Nigeria. Young people disregarded traditional, indigenous entertainment music in favour of the new forms of music. Consequently, there was a great demand for those types of new Ókpẹ entertainment music that were stimulating and that were thought to compare favourably with the western music with which the youth were coming into contact. Ogorode explains:

From my life sojourn so far, many ethnic groups have new music types they dance to. I took up the challenge to set Ókpẹ at par (i.e. at an equal degree of acceptance, status or taste) with other ethnic groups in music heritage and to instill some cultural pride into the orientation of the youths (Ogorode 1999).

During the early period of the genre, from 1977 until 1985, Ókpẹ disco compositions drew upon aspects of three existing genres in Ókpẹ culture, *Ikpèbà*, *Ighóphàn* and *Udjòtò*. The short, rhythmic choral response that allowed easy, general participation was drawn from the *Ikpèbà* style, while the narrative style of the lead singer was drawn from the *Ujòtò* or *Ighóphàn*.

The Ókpẹ Disco Ensemble and Its Performance Practices

A typical Ókpẹ disco band comprises between twelve and sixteen members, some of whom carry out administrative functions that are central to the advancement of the band. These officers include the *Orósuen* (leader), *Ìmànéjà* (band manager), *Ùnukpòrò* (Speaker), *Olokpa* (chief whip), technician, transport officer. Ógba-igbegbé

(choreographer), and chairman of the Fan club. The lead singer, who in all cases is the leader and proprietor of the band, plays the master instruments such as the *Igòrò* (a set of clapper-less metal bells), which was originally the only master instrument, and the *Ìgèdè-esa II* (a tripartite drum played with stick-beater) and keyboard, both of which complement the *Igógó*. The second lead singer plays the *Agógó-Okokamo* (a clapperless bell) while the tenor singer plays the *Agógó-oduado* (large gong). The bass singer plays the *Àkisè* (gourd rattle), while the other instruments are played mainly by players who specialize in particular instruments.

The audience for Ókpè disco consists of the host, invited as well as uninvited guests, and the fan club. During the performance, members of the audience participate in various ways, specifically dancing, singing with the chorus, and showering money and praises on the performers in appreciation of the presentation. At the climax of the performance, one or two, usually female, members of the audience known as *Ótètè*, mount the stage spontaneously, moving from one end to the other reciting the following verse in praise of the artistes. The verse refers to the name of the particular band, in this instance Aridon, a band based at Odjedi-Inume.

Ughe yin-o-e

Ukoko Aridon orue afe ne.

Erebaare, ebare hin:

Ere ibiri ibi hin.

Are ime nughe aye:

Are ikporo ri-o!

I..... Iye

My audience!

Aridon band is on stage.

Their members who are light in complexion, are exceptional:

Those who are dark in complexion, are exceptional.

Come and watch them:

It is an impressive performance!

Kudos.

This is followed by a short musical interlude played for the *Òtètè* to dance in appreciation.

Singing

The singing, which is usually accompanied, consists of two parts in performances by male performers. Sometimes female singers double each of the male parts an octave higher. The singing is done by a lead singer, a second lead singer and the chorus. The lead singer, who is conventionally the group leader, takes responsibility for most of the calls and cues. The second lead singer assists the lead singer by performing tasks that the lead singer cannot combine with his role. The second lead singer's performance also creates variety. Members of the ensemble other than the lead singers usually contribute some verbal interjection to raise the intensity of the performance and to excite the audience to participate. Such interjections also add colour to the total performance. Sustain audiences' interest and create variety. The variously shaped musical instruments which accompany the songs and dances have different timbres and produce multifarious rhythms and pitches. While some perform master roles, others provide complementary, sonorous effects.

Ókpè Disco Musical Instruments

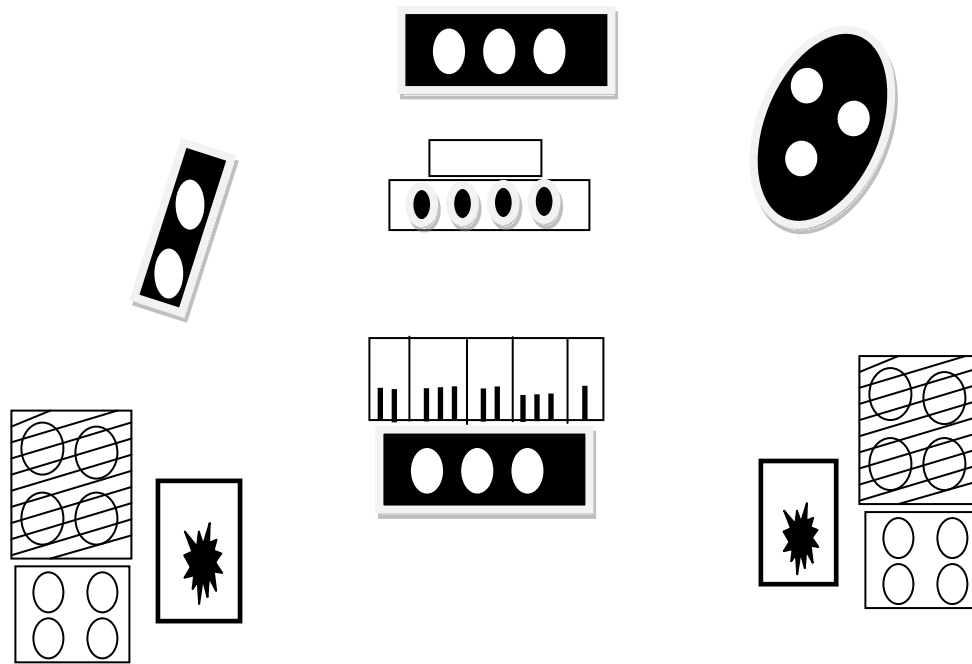
In traditional ensembles, a variety of instruments accompany singing, chanting, dancing and provides background music to speech-narration and incantation. The instrumental section of the Ókpè Disco ensemble similarly serves a variety of functions: it accompanies singing, regulates and intensifies the dance performance and provides a musical background for speech narration. The accompaniment is dense with the diverse tonal characters and effects of different musical instruments.

In 1977, the initial Ókpẹ Disco ensemble consisted of instruments such as an *Àkisé* (a gourd rattle), two *Àgógó-agbavie* (twin gongs), an *Igógó* (a set of tune, clappersless metal bells struck by the performer) an *Izu-Ìgèdè* (or *Ozi* the mother drum), an *Ìsórógun-Okokamo* (tenor lamellophone), an *Isorogun-oduado* (bass lamellophone) an *Ìgèdè-esa I* (tripartic drum) and an *Igèdè-eva* (twin drum; see *Figure 1* for the arrangement of the ensemble). However, in recent times, the *Ozi* and the *Àgogo-agbavie* have been removed from the band while the *Igèdè-esa II* (tripartite drum played by the leader to complement the *Ìgógó*), *Igèdè-ovbele* (a membrane drum) and a separate *Àgógó-oduado* (large gong fixed near the *Igèdè-eva II*), have been introduced. These innovations, and in particular the addition of *Igèdè-esa II*, have resulted in the role of the master instrument now being shared between the *Igógó* and the *Igèdè-eva II*; in this way the ensembles have created more tonal contrasts and a greater variety of pitches than previously. An harmonica or keyboard is played by the lead singer to support the function of the *Ìsórógun-oduado*; the harmonica or keyboard is also considered a master instrument. Since live performances are stage in the open air, microphones, amplified, equalizers and loudspeakers are used to amplify the total output of the music.

As is illustrated by the above discussion, the Ókpẹ classify instruments according to they role the play in the ensemble. According to the system of classification Curt Sachs and Erich Von Hornbostel developed (1914), as expanded by Sachs in 1940 (447-49), Ókpẹ disco musical instruments include idiophones, membranophones, aerophones, and electrophones (Table I).

Figure 1: *The Instrument for Ókpẹ Disco as Arranged in Godwin Idolor's Performance in 1999*





Key: (1) Ìgógó; (2) Àgógó I; (3) Àgógó II; (4) Àkisé (5) Ìsórógun I (Tenor); (6) Ìsórógun II (Bass); (7) Ígèdè-esa I; (8) Ígèdè-esa II; (9) Ígèdè-esa III; (10) Ígèdè-eva; (11) piano; (12) Amplifiers and synthesizers; (13) Microphones; (14) loudspeakers.

Dancing

Three to six of the band members dance using well choreographed, contrasting and sometimes individualized movements. The dancing, which is very energetic, involves the use of the whole body, particularly the bust and spine regions. The dancers move forwards and backwards with their shoulders, hands and heads responding to their overall movements. Brisk forward movements of the legs are predominant although backwards and sideways movements occasionally appear as varieties. The dance is performed in an erect position with infrequent angular bends, squats and hip movements.

Short dance dramas performed by these dancers are also regularly featured. While some of these dramatic sketches are based on the lyrics of the music, others have no relationship with the sung text, rather, they are exciting choreographed patterns designed to attract admiration and money from the audience. The dramatic sketches are enacted through mimes accompanied by all the instruments of the ensemble. For example, two of the dancers representing a husband and a wife can mime a dispute, leading to a physical combat and climaxing with one of them laining. In such a sketch, it would be expected that the audience would donate some money to bring back the victim to consciousness. At the climax of the performance, the dancers go among the audience specifically to entertain each invited guest. Sometimes, the lead singer drops the microphone and leaves his position for a short illustrative dance performance.

The dancers from the band perform an initial dance to welcome guests to the ceremony. However, after two hours or so of performance, members of the audience, guests of honour and the host are allowed to participate freely in the dancing.

Performance Arena

Performance takes place on a stage that is covered by canopies to protect the performers and their equipment from the effect of sun and rain. The arena is about 8 metres in length and 7 metres in breath, and it accommodates the bandstand, the fan club, the band dancers, important dignitaries, invited guests and the uninvited audience (see figure 2). It is arranged in such a way that the important dignitaries directly face the band stand; other invited guests are seated close to the band while the dancers perform in the centre of the arena. The uninvited audience occupies the fringe of the stage, surrounding the other

people at the occasion. There is a wide space between the band and the audience, which is created for both the dancers in the band and members of the audience who may wish to dance.

Table 1: *Classes of Ókpẹ Disco Musical Instruments.*

Idiophone	Membrano-Phone	Aerophone	Electrophone	Supportive Equipment
<i>Àgógó I (Àgógó Okokamo or Kokokoko)</i>	<i>Ozi/Izu-Ìgèdè</i>	Harmonica	Keyboard	Microphone
<i>Àgógó II (Àgógó Oduado or tikotiko)</i>	<i>Ọmọ-Ìgèdè</i>		<i>Akpalisórógun</i>	Mixer
<i>Àgógó-agbavie I</i>	<i>Ìgèdè-eva</i>		Digital Drum Bank	Amplifier
<i>Àgógó-agbavie II</i>	<i>Ìgèdè-esa I</i>			Loudspeaker
<i>Ìgógó</i>	<i>Ìgèdè-esa II</i>			Power Generator
<i>Àkisè</i>	<i>Ìgèdè-ovbele</i>			Voltage Stabilizer
<i>Ìsórógun I (Ìsórógun-okokamo)</i>				
<i>Ìsórógun II (Ìsórógun-oduduado)</i>				

Content of Lyrics

Ókpẹ disco texts address a wide spectrum, of social issues, which are grouped into twelve classes. These are (1) Ìjórò Oborophobia (topical issues). (2) Ìjórò-Ugbon (social criticism). (3) Ìjórò-ọrhaphiẹ (ridicule). (4) Ìjórò-ujiri (praise singing). (5) Ìjórò-oseghe (politics). (6) Ìjórò-efe (good wishes). (7) Ìjórò-omaqwan (personalized issues). (8) Ìjórò-obọgbanhon (hard work). (9) Ìjórò-urhebro (counselling) (10) Ìjórò-iroro (philosophy). (11) Ìjórò-uruemruamwan (tradition), and (12) Ìjórò-Ishoshi (Christian gospel). Although

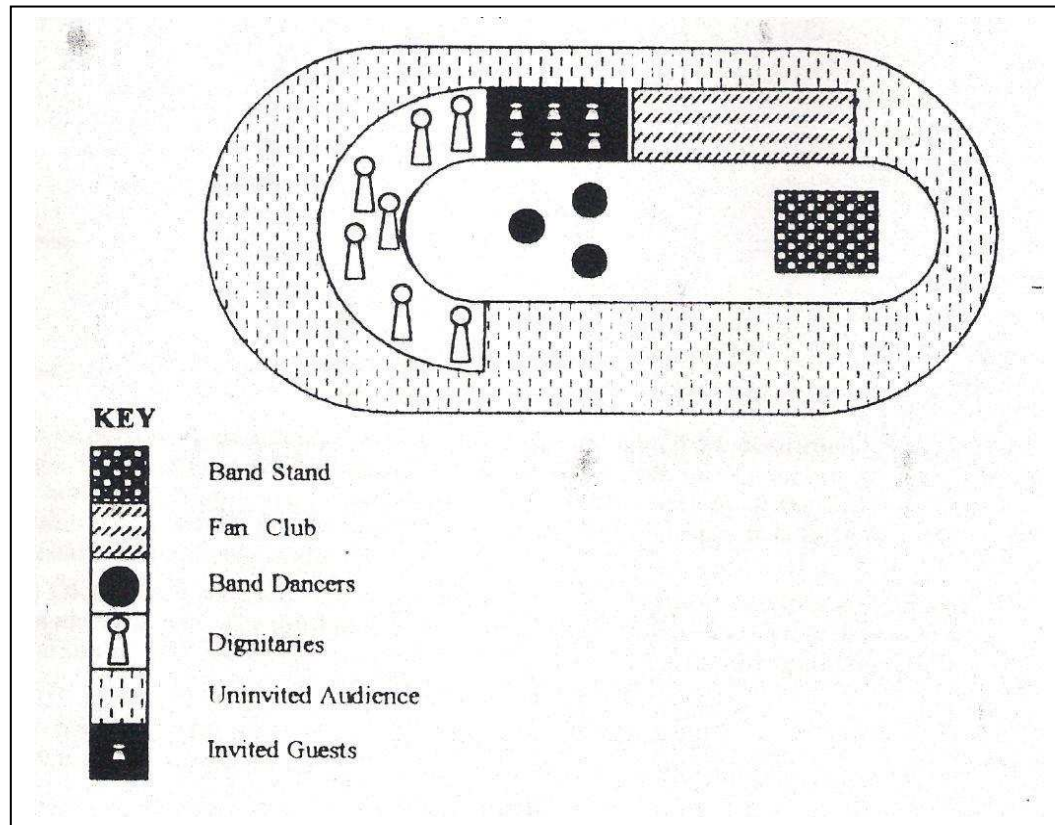
Ókpè Disco is generally seen as an entertainment music, analysis of its texts shows that it also serves moral purposes such that ethics and values of the society are projected to educate younger generations. It has also become a medium through which the masses express views on prevailing social issues - good or bad. Good actions are complimented, while mischievous behaviours are reproved.

Ókpè Disco thus functions as entertainment, commercial undertaking and a means of moral education. These functions influence the way the textual themes are expressed. For example, when themes of criticism and ridicule are presented, the mode of delivery is normally mild so that it can be tolerated. Thus instead of singing: '*Uruemru òrana obiobiomu*' (that attitude is bad), they will rather sing '*Uruemru òrana Ojemè tee*' (I am not too pleased with such attitude). While direct condemnation of behaviours and hurtful satirization of personalities are not common practice, fables, hyperboles, similes and metaphors regularly find places in Ókpè Disco lyrics. It would seem that because the bands' livelihoods are dependent on the patronage of members of society, the bands do not want to be seen as ridiculing society. In situations where the message is unpleasant for some members of the society, it is common to hear the following statement made at the beginning or at another suitable point during a performance: '*Urhebro me havbo*' (I am only counseling).

Praise singing, especially with reference to the affluent in the society, has pride of place in the performance of Ókpè Disco as a major method of generating income through seeking sponsorship and patronage. As soon as dignitaries arrive at the ceremony, they are recognized and introduced by the *Ùnúkpòrò* (the mouthpiece of the band) and their names sent to the lead-singer for praise-singing and further recognition. Instantly, the

dignitary who has been praised moves towards the bandstand to paste money on the band members' foreheads in appreciation of the praise.

Figure 2: The Performance Area for Ókpè Disco



Lyric Structure

The lyrics of Ókpè Disco songs are composed in a narrative style in which a sequential unfolding of the story-line is sung by the lead singer and supported by a refrain. The text of the refrain is repeated at regular intervals by the singers in the ensemble.

The songs have between four and nine phrases, the details of which are determined by what the lead singer intends to put across and the style of his presentation. A common

structural feature that runs through all Ókpẹ Disco songs is the textual similarity of the first, second last phrase. Usually this phrase is also used for the refrain, since it is designed consciously to establish the theme of the lyrics.

The shortest Ókpẹ Disco songs have a structure of four phrases where the first and second lines have an identical text. The third line always contains a different text, while the last line is a repetition of the first line as shown in the example below by Omoghwigho Okpighen:

<i>Aye ele, aye ilelele:</i>	They hunted..... they hunted;
<i>Aye ilelele, aye ilele,</i>	They hunted, they hunted.
<i>Obẹ odjuwu erhe rhiẹ ọna rhe,</i>	This is destiny from heaven,
<i>Aye ilele.</i>	They hunted.

Sometimes, in a four-phrase song structure, instead of making the fourth line a repetition of the first, singers make a more comprehensive concluding statement, as in the following song by Sylvester Ojoba:

<i>Me vbaire are; vbaire, are:</i>	I acknowledge you, I acknowledge you;
<i>Me vbaire are; me vbaire, are:</i>	I acknowledge you, I acknowledge you;
<i>Erheren, ọvbare otọre ọke bọn:</i>	The anthill acknowledges the earth Before it builds:
<i>Me vbaire Adẹne-Ókpẹ miki kporo:</i>	I acknowledge Adẹne-Ókpẹ before my performance.

Music

Ókpẹ Disco songs are sung in pentatonic, heptatonic and hexatonic scales. The songs are built of three main sections, which the performers refer to as *Ọtònrhọ* (introductory). *Èkelè* (Narrative), and *Ìkpokpòrò* (instrumental): the third main section leads to the *Ìrhíren* (end of the music; see figure 3).

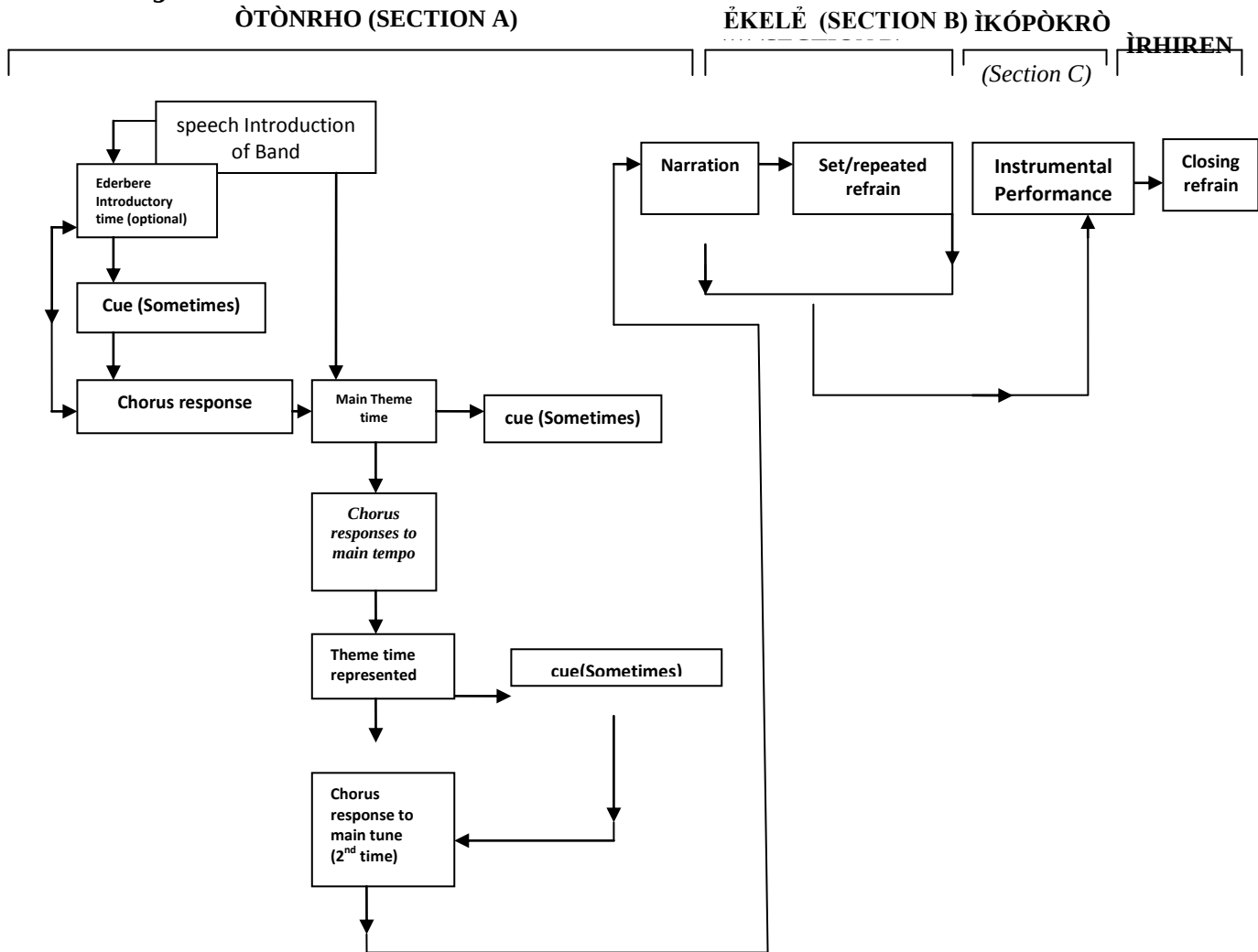
The *Ọtònrhọ* (introductory) section comprises two or three short segments. The first is a speech rendition made by the lead singer introducing himself or herself and the band

and offering a moral justification for the musical performance. It is immediately followed by a very short melody known as *Ẹdẹvbaro*, which is sung acappella by the lead singer who, continuing to introduce the group, summons the audience's attention and public interest. This section has neither a textual nor melodic relationship with the remainder of the song. The opening of Ẹmiko Okoroko's *Ẹbé Ókpẹ* composed in 1987, illustrates this section

Lead singer	<i>E! Wado</i>	Hello! I greet you all
Choral response	<i>Ododo r' ori udje, ovbo</i>	A masquerade does not
	<i>Vre rh' udje-e</i>	Stray in performance
	<i>Wando</i>	I greet you all.

The third segment establishes the textual theme. It is presented by the lead singer in a free metric, unaccompanied style, through-composed in form and repeated exactly by the chorus. The second lead singer then repeats the same theme, after which the lead singer cues in the chorus with a short phrase. When the phrase is sung the third time, the instrumental section enters and establishes the regular beat of the music, some works contain two themes. A second theme is necessary when the first uses an existing folk tune that cannot fit technically into the *Ókpẹ Disco* pattern and from which, also, a word or phrase cannot be extracted that makes a suitable choral response. As a matter of principle, the second theme must complement the former in meaning, even if the structural patterns of the two themes vary. An example of the two-theme phenomenon can be found in *Obedient Child* (1995) by Stephen Biókóró.

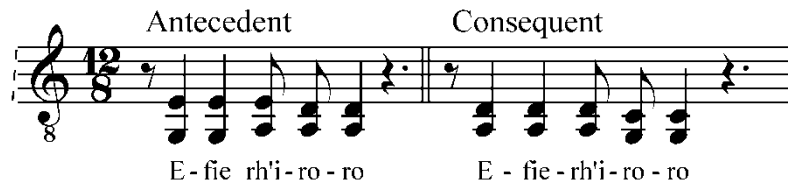
Figure 3: THE USUAL MUSICAL STRUCTURE OF ÓKPÈ DISCO COMPOSITIONS



The *Èkèlè* (narrative) section includes a responsorial dialogue between the lead singer and the chorus, which is a truncated version of the theme introduced in the third segment of the *Òtònrhò*. The choral response is snappy, rhythmic, and repeated several times. It provides the theme of the song. It appears in two patterns, one of which has two phrases. While the end of the first phrase is non-final (*Efueosedon*), the end of the second phrase is final (*Efuen*; see Example 1). The non-final phrase of the choral response answers the lead singer's final phrase, and the final phrase of choral response answers the lead

singer's non-final phrase. The second pattern of the choral response remains constant in its melodic shape irrespective of the endings of the lead singer's phrases.

Example 1: *Response from Godwin Idolor's Tenant and Landlord*



The narration by the lead singer is achieved by creativity selecting, manipulating and presenting texts. The narrative calls are presented in a sequence accepted as conventional at the early stage of the emergence of the Ókpè Disco genre. They appear in three or four melodic shapes (see example 2). Slight alterations are made to the shapes because of the varying tonal inflections of differing lyrics. Generally, the *Èkelè* section is slightly faster and slightly louder, and it elicits greater audience participation and more praising of personalities. The singing in this section is complete with a cadence while the instrumental accompaniment continues.

Example 2: *Calls from Sylvester's Ojoba's Vbairé Are*

2.1

Me vbar' O - kpe me mi ki kpo - ro;

2.2

Me vbar' A - de - niO - kpe mi ki kpo ro;

2.3

E - se me me vbai - r'a - re;

2.4

I - zu me me vbai - r'a - re;

The *Ìkpokpòrò* (instrumental) section allows members of the ensemble to exhibit their dexterity individually and collectively. The capabilities of the master instruments are displayed by their players with the *Ígèdè-ovbẹlẹ*, harmonica and electronic keyboard being played for the first time. The display of dexterity stimulates vigorous dancing and audience participation. In this section lead vocalists use spoken words to eulogize their patrons, members of their ensemble, the wealthy, their well-wishers, philanthropists and the highly placed personalities in the society.

The *Irhirẹn* (end) of the music consists of a final cue speech-line (*Efuen*) which appears in different styles according to the individual lead singers, ‘For example, the lead singer might sing ‘Wa do Ókpẹ’ (Ókpẹ, I greet you all) or ‘Isi wa do’ (My audience, I greet you), and the chorus responds saying ‘Iya’ (Yes), or the lead singer might sing, ‘Wa do Owẹnẹ’ (Owẹnẹ members, I greet you all) and the chorus responds saying ‘Wẹnẹ’’. Alternatively, the lead singer ends the music by singing a cadential phrase to which the chorus responds three times with instrumental accompaniment. During the third statement, the tempo gradually drops and the music is rounded off with one of the aforementioned speech-lines.

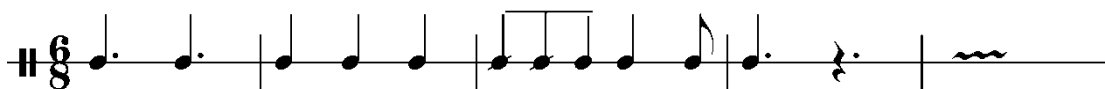
Cadences also occur in the different sections of the music, particularly at the end of the *Èkelé* section where they demarcate the boundary between that section and the *Ìkpokpòrò* section. Although the melodic pattern that leads to the cadence of the *Èkelé* section is common to most lead singers, the text varies from one to another. Six texts that are used are: *Asu Íjórò n’ ovb’irhirẹn* (A music performance must have a cadence), *Avba h’ ẹduhwẹdẹ gb’ikun hiẹẹ*, (You cannot tell all life’s stories in one day). *Avb’ah ẹduhwẹdẹ t’ edje re havb’ amwa-a* (The wells in a town were not dug in one day). *Ene fu’ ọna rh’*

aran (Let us end / stop this here). *Arha suẹ Ìjórò n'oji vb'ifuen* (It is normal for a music performance to have a close), and *E! Ókpẹ mi fuẹn ọna rh' aran* (Hello Ókpẹ! Here, I put an end to this).

Cues, like those observed by Gourlay in Uganda (1972), are used for starting a song, bringing it to a conclusion, and changing the direction of performance. They co-ordinate the various roles in the band, usually they are given by the leader on his instruments or with spoken instructions or gesticulations made with his hands, head, eyes, legs or even his entire body during live performances. The instrumentalist, singers and dancers understand what is required by every gestural sign or verbalized expression of the band leader.

For example a rhythmic pattern played on the *Ìgogo*, regularly starts Ókpẹ Disco performance (Example 3). When the emphasis shifts from singing to instrument playing in the middle of the music, one hears the spoken cue '*Agba ghwẹriẹ ye!*' (Let us change the patterns!), *Ote Ikpokporo ne!* (It is instrumentation phase!), or '*Egbe je' ọtua!*' (Let it be firm!). This instruction results in a mixture of rhythms leading to an instrumental emphasis and a climax that ends when the lead singer gives another gestural sign. This tends to occur when the lead singer wants to introduce another theme without a break in performance. Examples of sung cues are found in Umeayovene Erhiemroewaan's *Destiny* (1998): '*Mi fuẹn ọna rhẹ aran*' (I put an end to this [track] here). *Ene fuẹn ọna na ruẹ ọrọrọ* (we will stop this, and proceed to another), and '*Egbe je ọtua!*' (Let it be firm!). When the signal for the final cadence is needed, the *Igógó* plays a particular rhythmic pattern.

Example 3: *Cue to begin*



Example 4: *Cue to end*



Call-and-response is the major form that shapes Ókpè Disco. As in much other African music, as it is described by Nketia (1974: 141), for example, the response may be the same as or nearly the same as the lead singer's call or it may continue it. Ókpè Disco, the lead singer may present a theme that is repeated verbatim in two-part singing by the chorus in the *Òtònrhò* section of the composition. Alternatively, the solo-call and the chorus may sing phrases that vary in melody and in length. A long call may be followed by a short response (as in Example 5), or, in the *Èkelé* section, a short call may be followed by a long response. The short call is usually an antecedent, an incomplete texture phrase which is made meaningful by lengthier consequent phrase for the response.

In Ókpè disco part-singing, two or three voice parts sing homophonically with the top part carrying the melody. Singing is done principally in two parts: a third part sometimes appears as a descant for female voices. Principles concerning the use of intervals guide the performance of each voice and serve as evaluative criteria when the singing is aesthetically assessed. The intervals vary from one lead singer and band to another. One hears the perfect fourth, perfect fifth and major seventh, with perfect fourths being sung most frequently. Except for the solo-call, the music is performed in voice-parts with

instrumental accompaniment. In the refrains the two voice parts are most often perfect fourths, as in Erhiemmrowaan's *Èvbel'omo ada-a* (Example 6). The two part singing is mostly homophonic, but occasionally polytechnic textures lead to cross-rhythmic effects that are of aesthetic interest.

Example 5: *Call and Response pattern from Kharlin Edoja's Iroro*

Wa - mer'-ak - po • r'ar-he-re na

Ak - po n'ĩ ro-ro.

Example 6: *Excerpt from Umeayovene Erhiemmrowaan's Evbe le Omo Adàá*

O - ri - ri - dje; O - ri - ri - dje

The melodies are made up of antecedent and consequent phrases (as in Example 7). Structurally, the antecedent phrase ends on a cadence of non-finality (*Èfuéósèdon*) while the consequent ends on a final cadence (*Èfuen*). In the call-and-response form, the antecedent phrase of the lead singer is complemented by a consequent phrase in the response whereas a consequent phrase in the call is supplemented by an antecedent phrase in the response. Thus the song as a whole moves back and forth between antecedent and consequent phrases. However, sometimes the choral responses are the same in structure for both antecedent and consequent calls.

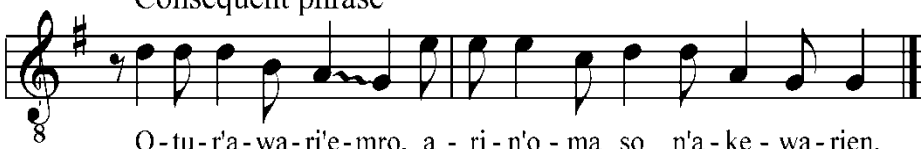
Example 7: Phrases from Kharlin Edoja's Qwariemro

Antecedent phrase



O-tu-r'a-wa-ri'e-mro, a - ri-n'o-ma so n'a ke-wa-rien;

Consequent phrase



O-tu-r'a-wa-ri'e-mro, a - ri-n'o - ma so n'a-ke - wa-rien.

Ókpè Disco

Performance

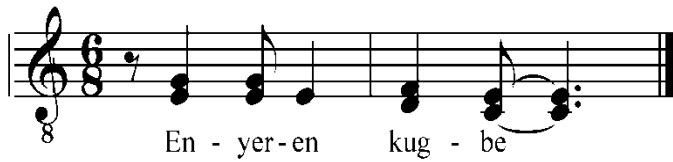
Practice in contemporary Times

Initially, in the 1970's, all the musicians performed original compositions. An innovation introduced in the mid-1990s by Stephen *Biókóró* and Sylvester Ojoba is the re-arrangement of the folk tunes. This is evident in *Biókóró's Omame Omo* (1994) and Ojoba's *Ókpè Palace*. The use of folk tunes increases the degree to which the social community identifies with the music.

Since 1993, the structure of the choral response has been recognized by some musicians, for example, Godwin Idolor gave the chorus-men some freedom to extemporize on both lyrics and melodies within the time frame of their lines. Sometimes individual chorus-men are allowed to function conspicuously as lead singers for a noticeable amount of time. This is a derivation from the former norm whereby the choral response was subordinate to the lead singer throughout the composition.

The heptatonic scale and quasi-western harmony were brought into Ókpè Dsico when highlife and reggae styles were brought into the genre in 1996 and 1999 respectively. In these compositional styles, the refrains for the chorus are dominated by intervals of the third (see Example 8).

Example 8: Excerpt from Stephen Biókóró's Late Godwin Jessa



In the past, the lead singer usually introduced each song in a speech, telling listeners the little of the work and his reasons for telling the world his views on a given topic. However in 1997, Godwin Idolor devised a dramatic speech dialogue approach for his initial presentation and in 2000. Sylvester Ojoba used a similar approach.

While it was formerly expected that the lyrics of the songs should always be in Ókpẹ, many Ókpẹ Disco artists now write some of them in Pidgin English. This trend, which has been on the increase since the mid 1990s, is aimed at gaining a wider reception for the songs. Instances include Stephen Biókóró's *Ọmọge* and Paul Eyagha's *Tru-to-God* tracks. Some albums are entitled in English even though much of their content is in Ókpẹ. When performing beyond the Ókpẹ areas. If the host is not an indigene of Ókpẹ, the musicians sometimes praise him in English or in his own language. For instance, Ofokpèle used Yoruba to praise some personalities in his *Oben ego ben iliave* album: Stephen Biókóró used Isoko in his *Ìdógún* album and Emiko Okokoroko used English to praise Professor *Elugbe* in his *Ẹbé Ókpẹ* album.

Furthermore, in order to cater for the interests of Christian audiences, some musicians now devote at least one track of each recording to Christian religious lyrics. These tracks consist of either original compositions or else familiar short choruses that originated in various sources. Although these borrowed works originally used English or other languages, their lyrics have been translated into the Ókpẹ language, and their melodies are accompanied by the normal Ókpẹ Disco instruments.

Concluding Remarks

Ókpè Disco music emerged in the late 1970s when a need was felt for a danceable and lively style of music that could be used for entertainment in such contextual situations as marriages, burials, naming ceremonies, and chieftaincy installation ceremonies. Initially popularized by Ofokpèle Ogorode, it was later developed by Stephen Biókóró. Godwin Idolor, Sylvester Ojoba and others. The melodies which are sung in pentatonic, heptatonic and hexatonic scales are characterized by repetitions and sequence.

In recent times Ókpè Disco has not only borrowed from locally based traditional music, but has started incorporating other more cosmopolitan types of music from other parts of Nigeria. These include highlife, *Kokoma* and gospel music. Additionally, Christian religious themes and their quasi-western diatonic melodies and harmonies have influenced the Ókpè Disco.

The instrumentation has changed over time in that foreign instruments such as harmonicas and electronic keyboards have been introduced and indigenous instruments such as the *Igèdè-eva* (twin drum), *Igèdè-esa* (triplet drum) and *Ìsorogun* (lamellophone) have also been incorporated into the band to enrich the textural sonority of the music. Additionally more artists now use a high level of amplification.

The publicity that electronic studio recordings give Ókpè Disco, coupled with regular airings by the Delta Broadcasting radio and television networks is enabling the music to reach more people in a wider geographic area and therefore to attract greater patronage and recognition. The artistes hope that this additional patronage will provide the economic support that will guarantee that they can become full-time professional musicians.

Currently, it is believed that the fans of Ókpẹ Disco are on the increase. This assessment is based on the numerous occasions at which the music is performed and on the increasing demand for recordings of it. It would seem that a long life-span of the music can be predicted as artistes with new ideas continue to emerge and to replace those who retire from active practice. It is hoped that academic attention to Ókpẹ Disco may well attract international interest in the genre, as well as enable it to become considered acceptable and accessible as subject matter in school curricula.

Summary

A neo-traditional popular music, *Ókpẹ Disco* is practiced by the Ókpẹ people in the Ókpẹ and Sapele Local Government Areas within Nigeria's Delta State. It is a vocal music genre performed in solo/chorus responsorial style with the leader, assisted by the second lead singer, taking the solo while the other members of the group sing the chorus and play an instrumental accompaniment. The texts of the songs are sung either in Ókpẹ or in English, and they focus on current social issues. They include extensive praises for particular affluent members of the society.

Overtime *Ókpẹ Disco* has borrowed from more cosmopolitan types of music found in other parts of Nigeria; these types include highlife, kokoma and gospel music. Western diatonic melodies and harmonies are currently found in some of the music, and some western instruments are often included in the instrumental ensemble. Current musicians tend to use a higher level of amplification than in the past. Studio recordings of Ókpẹ Disco are available commercially and are regularly aired during Delta Broadcasting radio and television programmes.

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Glossary of Terms

Àgógó: clapperless metal bell

Àgógó-agbavie: Twin clapperless metal bells

Àgógó-òduado or *Ko-ko-koko*: a big clapperless metal bell, also a traditional term for *Àgógó I*.

Àgógó-òkokamo: traditional term for *Àgogo II*, also called *tikọtikọ*; a small clappless metal bell.

Àgógó I: same as *Àgógó-òduado*

Àgógó II: same as *Àgógó-òkokamo*

Àkisè: gourd rattle

Akpalisórógun: a handy electronic lamellophone without box resonator

Èfuen: Cadence of finality

Èfuenhin: cadence of total finality

Èfuéósèdom: cadence of non-finality

Ehọ-ekporo: Music for masquerades (spirit manifests)

Èkelè: narration (a compositional technique and a major section in *Ókpẹ Disco*).

Electrophone: Musical instrument family, in which the tone is produced, modified or amplified by electronic circuits.

Émà: Exclusive dance music for the royalty

Ìgbégbè: Dance

Ìgèdè-esa: tripartite drum struck with two stick-beaters. *Ìgèdè-esa* I is played by a member of the ensemble in a steady rhythmic patterns with few variations. *Ìgèdè-esa* II is played by the leader/master instrumentalist as a guest instrument to complement the *Ìgógó*, which is the master instrument.

Ìgèdè-eva: twin drum

Ìgèdè-Ovbẹlẹ: a membrane drum with a wooden frame shaped like the tamborine without shakers.

Ìgèdè: a string of twelve micrometal bells tied on the waist of the dancer which produces sounds in response to the movements of the dancer.

Ìghophàn: a narrative and contemplative music type of the *Ókpẹ* that emerged in the 1940s.

Ìgógó: a set of tuned clapperless metal bells usually seven or eight in number welded together horizontally. It is struck to produce sound.

Ìgorù: an indigenous *Ókpẹ* music type performed by a lead singer and a chorus. Its lyrics are satiric, aggressive, but for correction. It is usually used to expose bad behaviours in the society and it is therefore seen as an attack or counter-attack on a neighbour - individual or a whole community.

Ijúrhì: a secular music drama which enacts aspects of *Ókpẹ* culture during stage performances.

Ikpèbà/Ìpàyan: a secular music type originally performed by in-laws for entertainment of funeral ceremonies in Ókpeland but now performed in many other ceremonies and activities.

Ikpókporò: Instrument playing. It is also major section in Ókpè Disco.

Ìmánéjà: band manager

Iphri: dirge

Irhîrèn: the end of the music.

Isórógun-Ọduado: bass lamellophone with nine or ten lamellae. It is also referred to as *Isórógun* II in this study.

Isórógun-Ọkokamo: tenor lamellophone with six or seven lamella. It is also referred to as *Isórógun* I in this study.

Izú-ìgèdè or *ozi*: mother drum. It is a bass membrane drum in an Ikpeba ensemble.

Ko-ko-koko: traditional term for *Agógó* I, same as *Agógó-Ọkokamo*

Neo-traditionalism: the practice where new music typology is infused with elements of contemporary styles derived from indigenous music types.

Ọgba-igbegbè: choreographer or lead dancer

Ọlọkpa: chief whip of the ensemble

Ọmo-Igèdè (Baby drum): Deputy primary instrument in *Ìkpèbà* ensemble

Ọrósuẹn: band leader

Òtètè: performance a motivator usually a female performer

Ọtònrhọ (Beginning): also a major section in Ókpè Disco

Ozi: same as *Izu-ígede*.

Sharp Sharp: a secular operatic theatre in Ókpè in the 1960s

Tikotikọ: traditional term for *Àgógó* II, same as *Àgógó-Ọkókàmò*

Ùdjòtọ: a narrative story-like music type

Unúkpòrò: Mouth-piece (speaker) of *Ókpẹ Disco* band

CHAPTER ELEVEN

THE TRADITIONS OF ÓKPẸ DISCO AND CHALLENGES OF MODERNISM

Historical Development of Ókpẹ Disco

Ókpẹ Disco is a traditional popular music. It is basically a vocal music genre performed in solo/chorus responsorial style in which the leader takes the solo while the remaining members of the group sing the chorus and play the instrumental accompaniment. It is an entertainment music used in multiple contextual situations such as marriage, burial, naming and chieftancy installation ceremonies (Idolor, 2001: 117).

The text praises people of substance, expresses opinions and conditions of the less-privileged in the society and enatches the people's concepts of destiny, life and life-after-death. The music is performed with loud volume supported by electronic equipment which include microphones, amplifiers, mixers and loudspeakers.

Ókpè Disco as a typology of music emerged in 1977.²² It began as a personal kind of traditional music established by Ọfọkpẹlẹ Ogorode which was later popularized by over forty-seven artistes through their regular live performances and disc recordings. Commenting on the origin of the name Ókpè Disco, Ọfọkpẹlẹ Ogorode states:

Initially, I thought of **Ikpokporo-Ókpè** (a modern dance-music) that has mass appeal and can be identified with the Ókpè people. When my band went on engagement performances, especially to funeral ceremonies in the late 1970s, it was also usual to find a spot in the venue called Disco where youths played and danced to varieties of English records. Since they (theirs and mine) were both modern music performances, the audience referred to the other as **Oyibo Disco** and mine as **Ókpè Disco** - an appellation to distinguish one from another which I fancied, accepted, adopted and popularized. (Ogorode, 1999).

From the foregoing, the term "Ókpè Disco" was coined by the Ókpè people and was adopted by Ọfọkpẹlẹ Ogorode and latter by other practitioners of Ókpè Disco like Stephen Biokoro, Emiko Okokoroko and Godwin Idolor. The appellation *Disco* was adopted to sensitize the youths and elevate the standard of the new music to the status of western disco music which was then the vogue on the Nigerian music scene.

The Ókpè society at this time was undergoing social reformation resulting from cultural diffusion brought about by the cinema, radio and television, as well as urbanization. These created new social conditions which in their wake generated new entertainment and social music one of which was Western Disco music especially in urban areas in Nigeria, and the impact of which made the youths to disregard indigenous entertainment music. In consequence, there was need for a stimulating and modern kind of Ókpè traditional entertainment music comparable with the western brand in order to satisfy

changing tastes of the society, particularly the youths'. According to Ofoḱpeḷe Ogorode.

From my life sojourn so far; many ethnic groups have modern music types they dance to. I took up the challenge to set Ókpẹ at par with other ethnic groups in music heritage and to instill some cultural pride into the orientation of the youths (Ogorode, 1999).

Ofoḱpeḷe Samson Ogorode, (a.k.a. Agboro) undisputably known as the originator of Ókpẹ Disco music was born on 5th February, 1948 at Ibada-Inumẹ. From his experience through regular act of listening to modern traditional popular music, he came up with the idea of Ókpẹ Disco as a modern entertainment music for the people.

In 1977, Ofoḱpeḷe Ogorode established a music band known as Ojite Cultural Group at Ibada-Inumẹ which played Ókpẹ Disco. In it he combined the lyrics similar to those of Juju and Fuji with their loud volume of sound and the rhythm that stimulates dance response from the audience. He modelled the new music on Ikpeba (which was an existing traditional entertainment typology in the society) but re-organised the musical content and introduced new equipment.

Using the Ikpeba ensemble which consists of Ozi²³ (or Izu-igede), two Agogo, Agba²⁴ Abese,²⁵ and Omo-Igede,²⁶ he retained two Agogo and the Ozi, and introduced other musical instruments like the Igede-esa I, Isorogun-oduado, Isorogun-okokamo, three sets of Igogo – (two of which are twin while the third is heptaphone), the Akise and the heavy amplification gadgets. The Igede-esa plays the master role); Igede-eva plays the ostinato function; the Isorogun-oduado complimented the efforts of the ozi (or Izu-igede); while the Isorogun-okokamo complimented that of the Igede-eva. All the instruments in the ensemble were melorhythmic, and they strenghtened the rhythmic and rich texture of the musical out-put.

The music compositions were a synthesis of musical fragments of existing traditional music typologies in the culture. Thus, the songs were curled from *Ikpeba*, *Ighophàn* and

²³ A bass membrane drum in the Ikpeba ensemble.

²⁴ A long cylindrical drum with membrane head on one end. It is played with canes as the master instrument in Ikpeba music.

²⁵ A three-legged membrane drum play with sticks. It plays the ostinato role in an Ikpeba ensemble.

²⁶ A short cylindrical drum with membrane head on one end. It complements the master role of the iAgba

Udjoto brands of the people. *Ikpeba* idioms in the music were exhibited in the choral response which is short and rhythmic for easy mass participation while the narrative style of the cantor was drawn from the *Udjoto* or *Ighophàn*. The instrumental organization was dense with different musical instruments which posses diverse tonal characters and effects. The textual themes were topical with direct implications for the contemporary society.

The Traditions of Composition and Ensemble Organisation

Ókpè Disco bands differ from one another. For example, they vary in terms of number and function of instruments, personnel, and administrative organisation. It is therefore most unlikely to find two bands identical in structure, content and out-put.

A typical Ókpè Disco band comprises between twelve and sixteen members, some of whom carry out administrative functions that are central to the advancement of the band. These officers include the Orosuẹn (leader), band manager, Unu-Ukporo (speaker), Qlọkpa (chief whip), technician, transport officer, Ogba Igbegbe (choreographer), Treasurer, Secratary and chairman of the Fans Club.

Musical Instruments

The musical instruments in Ókpè Disco fall into idiophonic, membranophonic and electrophonic³⁷ groups of classification. In the class of idiophones, there are *Agogo-ọkokamo*, *Agogo-ọduado*, *Igogo*, *Akise*, *Isorogun-ọkokamo* and *Isorogun-oduado*, while the membranophonic class has clusters of drums which include *Igede-eva*, *Igede-esa I*, and *Igede-esa II*. The electrophonic class comprises *Akpalisorogun*, piano keyboard and the digital drum bank.

The vocal section of the band comprises the cantor, the second cantor, first voice-part responsorial (which he refers to as tenor) and second voice-part responsorial (which he refers to as bass) singers. All the singers also play one instrument or the other in addition to their roles as singers in the band. The cantor who is the lead singer and in all cases, the leader and proprietor of the band, plays the master instruments such as the *Igogo*, *Igede-esa II* and the keyboard; the second cantor plays the *Agogo-ọkokamo* while the tenor singer plays *Agogo-ọduado*. The base singer plays the *Akise* while the other instruments

are played mainly by instrumentalists.

An Ókpè Disco band is characterised by heavy sound out-put produced by the electronic equipment such as microphones, equalizers, amplifiers and loud speakers. The quality and magnitude of the music out-put in live performance situations determine the grade of the band and the level of audience participation. These electronic gadgets and other technical equipment like power generation and lighting facilities constitute a unit in the band manned by a member of the group who is a specialist on equipment and does not have additional music roles in the band.

There are three to six dancers in the band comprising more females than males. This is because girls' dance gestures attract more admiration and financial reward from the audience than those of their male counterparts. They perform sequences of energetic dance patterns which emphasize the upper part of their body. They move forwards and backwards to which their shoulders, hands and head also respond. Brisk forward movements of the legs are predominant although backwards and sideways movements occasionally appear as varieties. The dance is performed in erect position with infrequent angular bends, squats and hip movements. There also exist mini dramatic sketches based on the lyrics of the music; but there are variant sketches that have no relationship with the theme of the music, rather, they are exciting choreographed patterns designed to attract admiration and money from the audience. These dramatic sketches are enacted through mimes with the full accompaniment of the instruments of the ensemble. In the first decade of the 2000s, video component of the tracks has become integral part of production in music recordings that these dramatic sketches are acted on the screen to make for vivid understanding of themes.

Performance Practice of Ókpè Disco

Ókpè Disco performance practice involves the order of singing, drumming, dancing, musical instruments and their stage arrangement, costume, lyrics, structure and all that defines the identity of Ókpè Disco.

The music is presented in a mixed media style involving singing, playing instruments and dancing. The singing is in two male voice parts except, in very rare cases, where females participate in the singing, thereby creating part doubling an octave higher than the males'. The singing is done by a cantor, a second cantor and the chorus. The cantor who is

conventionally the group leader, does most of the calls while the second cantor does the cues. In the Introductory phase of Ókpe Disco compositions, the second cantor also takes the melody where the leader of the group swaps to take the cue.

Apart from the cantors, members of the ensemble usually put in some verbal interjections to accelerate the level of collective performance involvement and excite the audience to also participate. Such interjections also add colour to the total performance aural, sustain audiences' interest and create a variety of presentational alternatives.

Concept of Modernism

One of the operative words, Modernism, in this lecture is not connected with the 19th and early 20th centuries experience in the history of Western music; rather, it is a phenomenon of change in consonance with people's perception arising from contact, information, education and technology. Modernism in this context is simply modern thought, character or practice; and a revolt against the conservative values. It encompasses the activities and output of those who felt the traditional forms otherwise known as Colo or Old School are outdated in the new economic, social and political conditions of an emerging industrialized society. It is in its broadest cultural sense, the assessment of the past as different from the modern age and the recognition that the society is becoming more complex. The middle course modernists see their efforts as preserving and building upon the past, rather than radically altering it (Wikipedia, 2014). Generally, modernists are either Individualists or Transcendentalists.

Modernism means change and development in musical language with diverse reactions in challenging and reinterpreting older categories of music, innovations that lead to new ways of organising and approaching melodic, harmonic, sonic, and rhythmic aspects of music, and changes in aesthetic worldview (Mordgan, 1984).

Edward Campbell states that:

Inherent within musical modernism is the conviction that music is not a static phenomenon defined by timeless truths and classical principles, but something which is intrinsically historical and developmental. While belief in musical progress or in the principle of innovation is not new or unique to modernism, such values are particularly important within modernist aesthetic stances (Campbell,

2010:37).

The above view by Campbell shows that innovations in music have always been and that developments in present day society are the beginning of modernism but a continuation of the phenomenon.

The independent variable in the study of modernism is tradition, the factor of analysis in societal change. Therefore, according to Duric Mihajlo, the origin of the word tradition (latin tradition) directs to the process of transmission, delivery, and maintenance of values, properties, customs, principles and forms which mark the cultural identity of individuals, groups, nations, and mankind (Duric, 1972:113). To complement the assertion of Duric, Jelena Petkovic records that:

[In contemporary] social context, scientific knowledge, high education, information, engineering and technology are becoming strategic social forces which enable cultural changes and creation of a planetary culture. The speed of spreading and developing cultures differs in comparison with any other period in the past, so it happens, without regard to it, that their relationship is complementary or marked with tensions and conflicts, where tradition and modernity coexists and influence one another – a process where tradition and modernisation are being harmonized (Petkovic, (2007). From the two views above, tradition is the foundation on which modernism is based and in the process of interactions, an environment of mutual coexistence is created. Indeed some cultures have adapted their musical traditions in an attempt to maintain some form of musical survival, changing aspects of the old system in order to save its essence.

Tradition is considered incompatible with modernism, since, from the aspect of social development, what is in question is a complex relation in which the two intertwine and mix. It points to the whole range of complex and consecutively related social changes, in the direction leading from undeveloped, closed, and traditional societies, to modern,

developed, open, democratic ones. Blacking (1995) opines that the process of change is ongoing, indeed innate, to musical forms. In addition to this opinion, Nettle (2005: 275) postulates that “if there is anything really stable in the musics of the world, it is the constant exercise of change”. In spite of laudable preservation efforts by individuals, governments and corporate bodies, no music can escape the process of change. In a conclusive manner, Kurin (2004) and Idolor (2002) believe that culture changes and evolves when practices of the past are discarded as they cease to be functionally useful or symbolically meaningful to a community. Since nature does not permit vacuum as phenomenon, a necessary replacement (indigenous or foreign) to what was discarded is provided; a channel through which modernism introduced. Eventual developments giving rise to change in tradition is the process through which modernism is achieved, that without developments and consequent changes in consonance with contemporary trend, there **cannot** be modernism.

In the view of Petkovic (2007), Tradition has always been repeatedly reconstructed through interpretation and selection processes. Members of one nation, in their self-determination and self-reconstruction, unquestionably keep, but also modify and repeatedly form their tradition in the process of inter-generational transmission. In this process, preservation of positive cultural heritage, of some generally accepted traditional elements which construct cultural identity of a nation is encouraged. Undisputably, traditional music practices and indeed almost every aspect of life are not what they were a hundred years ago. While many of the practices have undergone modifications, others that are termed indigenous in societies, were borrowed and adapted to contemporary taste. In Ghana, Boyer-Day (2008) records that artistes always adapt and reform traditional musical practices in response to the changing dynamics of their culture. In the new context for traditional music in Ghana, to play the traditional music alone is not appreciated; therefore, artistes incorporate contemporary texts, rework traditional songs and develop them in different dimensions. This creative approach is to stimulate interest in traditional music and make it accessible to both indigenes and foreign audiences. In Nigeria, the reformation of traditional practices of *Ijala* chant (hunters’ music) has comfortably been adapted for Christian worship; as the *Kirimomo* of the Isoko and

Urhobo is also a good example of a music type in the Church setting; all in the name of modernism.

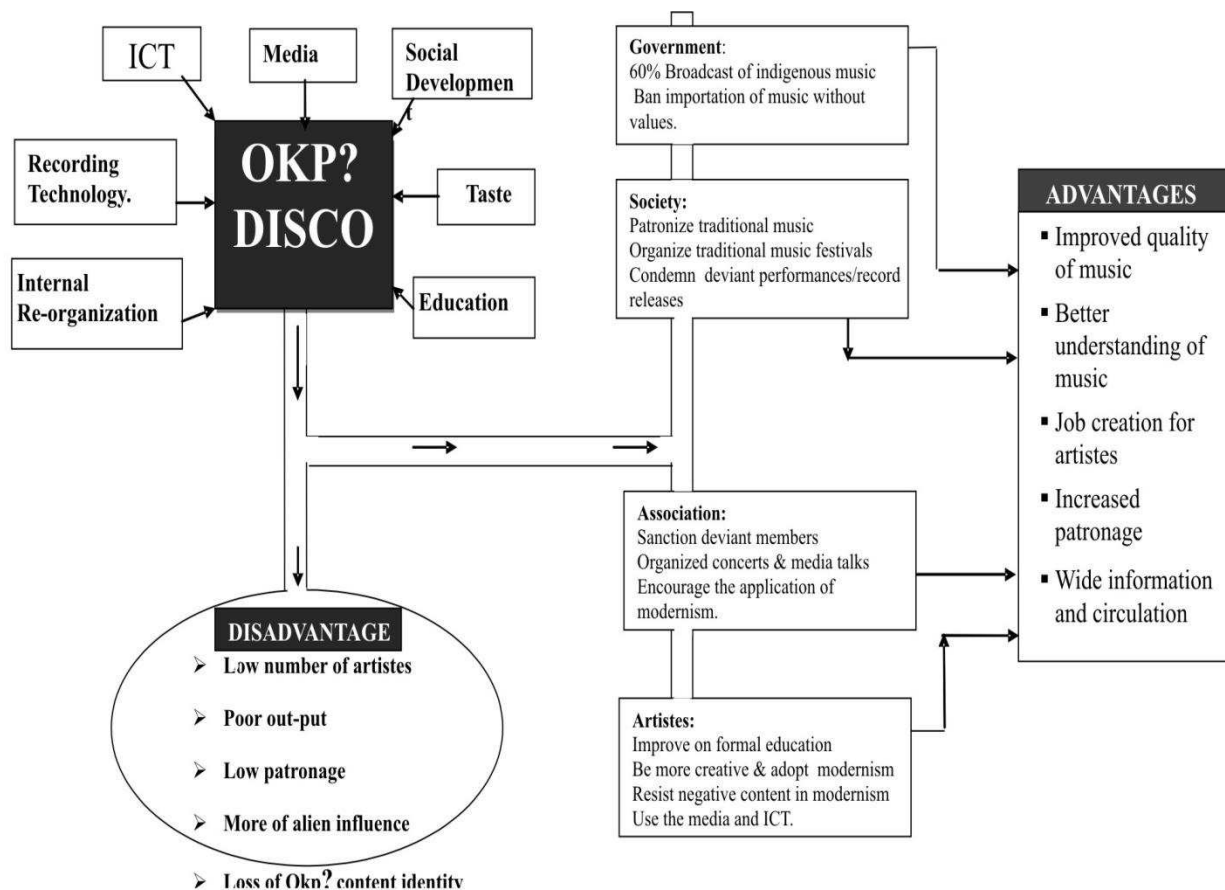


Figure 2: Idolor's 2014 Model for Okp? Disco and Modernism.

Need for Modernism

The experience of cultural despotism during the colonial era in some African countries was pathetic. According to Abraham Adzenyah (in Boyer-Day, 2008), he narrates that

in Ghana, under the British Colonial rule, educated Ghanaians considered traditional music to be primitive, useless, satanic and associated with uneducated bush-people . . . the opposition to traditional music was intense. In schools, teachers caned children for participating in traditional drumming . . . and were often expelled and blacklisted from admission to other schools (Boyer-Day, 2008).

In continuation, Boyer-Day (ibid) observes that most Ghanaians have come to accept the

situation as a legitimate form of orientation but that it is inevitable that traditional music will lose its specificity in any effort to adapt it to fit within a modern context. He suggested that the reformation and adaptation of traditional music to respond to and shape their contemporary reality is part of a continuous process that is essential to the progression of culture.

It is basic that the creative nature of music avails it with the rapid change in content and performance practice as human ears hate aimless repetition of same pattern of music. In addition, music of neighbouring ethnic groups and imported types wage war of patronage against indigenous music. It is therefore a challenge, adopting a modernist approach, to provide for needed aesthetic taste of people and avert the preventable death of traditional music in societies. This method has successfully worked for Juju and Akpala music types in South West. Nigeria.

One of the consequences of modernization is the advantage of globalization which simply defined is the improved cultural, political, economic and technological abilities to reach the wider world. Thus, the globalisation of a nation's culture, education, economy, technology and agriculture must meet modern standards through proper packaging for the world market and consumption. To achieve this world standard, Jelena Petkovic observes that:

Besides rationalization, which presents the deepest strength of modernity, we have [the impact of] industrialization and urbanization, then engineering, technological and demographic explosion, the growth of education importance, mass media and ecological awareness, continental and planetary integrations, a tendency for universality of human rights and freedom, and finally the stressing of importance of different cultures (Petkovic, 2007).

In addition to the above, A. Dirlik and A. Sen in Drew Foxman (2008), records that

the transnational migration of people and movement of capital, goods, and information propelled by globalization, music enjoyed a period of unparalleled cross-fertilization, where musical cultures met, borrowed from one another, and sometimes fused, taking on new auralities, new meanings and new identities. Spurred in part by the rise of the World music concept, these novel musical exchanges promoted the appearance of unity

in a newfound land of musical hybridity (Foxman, 2008:1).

The above observations show the latitude of factors that can bring about globalization and modernization of various facets of community life, including music.

Modernism itself is a threat to traditional music. Chrispo (2004) notes that the general effect of the modernisation process, particularly in the developing world, has also led to cultural transformations where music assumes functions different from its traditional roles. For instance, the development of a country, and its resultant enhancement of geographical and social mobility, may produce alterations in the life surrounding traditional music. The importance of values of tradition and new possibilities and challenges of modernization are unavoidable in socio-anthropological and cultural analysis and understanding of urban and rural reality.

Coping with Modernism

The most profitable option to cope with challenges of modernism is to rise to the task of employing 21st century devices to the advantage of Ókpè Disco. In the area of information and communication, there are the audio and visual broadcast facilities, the internet, YouTube, Facebook, creating individual or collective websites, Met, HD, Blu-Ray, and SD DVDs; there are also a whole range of traditional and western musical instruments and amplification equipment that are of high quality. If these devices are used effectively, not only will they facilitate information to fans and the general public near and across the seas on the administration of the group, key figures in the band, calendar of activities, online chat/engagement process, reports of executed projects, projections into the near and distant future, but also assess the degree of commitment, moral fiber of the membership and place a grade on their performance level.

Human capital development in every human endeavour cannot be overlooked. While it is important to employ modern devices for modern people, the artistes themselves must be modern. It is a natural principle that you cannot give what you do not have and in most cases, the band cannot grow above the leader's level of socialisation, literacy, intelligence, skills and administration. For this reason, band leaders who will cope with the challenges of modernism, must develop themselves adequately. It must be

emphatically said that the modernisation of traditional music creativity has **nothing** to do with unintelligible lyrics, vulgarism, nudity and pornography. Traditional music is the last bus stop for the African ethics, cosmology, norms and values of the society and if this is lost to unguarded change, modernism should not be blamed for societal decadence in the name of civilisation.

From this research, it was observed that the low level of literacy amongst Ókpè Disco practitioners is an issue for serious consideration. The situation is that bad that one is baffled to generate the following questions:

- Why is there not a highly educated artiste in this traditional music?
- Can the response be related to career status, low income, or a stigma?
- Why have the artistes not embarked on higher education?
- Do they think that a good education has no contribution to their effectiveness and social status?
- If the present artistes decide to improve on their education, will they, on completion, continue with the practice or go in search of greener or drier pastures?

This enquiry can go on and on to investigate this all-important factor in the practice of Ókpè Disco. Most of the problems in the practice are linked to inadequate awareness and the fear to take creative risks that can project the artiste and his music. However, one must be quick to recommend formal education as a laudable foundation for the advancement of the practice and equip them with the ability to comply with modernistic challenges.

Lack of funds for the acquisition of musical instruments, electronic equipment, purchase of transport vehicles, power generators and to finance music production and concert tours, are common experiences of the artistes. Modern approaches to such challenges are to form co-operative societies, take soft loans from Micro Finance outfits, involvement in monthly contributions and the popular *Isusu* from where money can be sourced to finance the band's needs. Artistes can opt for Artiste Managers who carry all responsibilities of music production, promotion, blocking possibilities of piracy and who, through already established wide network, ensures that releases get to expected destinations in the country and beyond.

Artistes complain of poor patronage in engagements and recorded works. This can partly be due to the general mind-set of some people towards traditional music as discussed earlier. It is hereby advised that artistes should improve on their creative standard in lyrics, musical instruments, amplification equipment, singing, choreology, melodies, part-singing techniques, costume and stage management. While it is expected that the adoption of the recommendations above will impress the audience and listeners to recorded works, the populace should endeavour to appreciate traditional music by engaging the artistes in celebration events; play their recordings in the car and at home to socialize your children or wards on roots. As for recorded works, quality advertisement in posters, hand bills, radio, television and out-door broadcast/sales from door to door, should accompany releases. It is common practice to see a hired car/bus with public address system and sales boys and girls engaged to bring the music to the door-step of customers.

As we recorded elsewhere, modernisation is not a total abandonment/rejection of tradition and the embrace of a new alternative, rather, the modernised product should contain the sonic features and other paraphernalia that characterize the identity of the music.

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CHAPTER TWELVE

TRADITIONAL MUSIC TRAINING IN ÓKPÈ DISCO

Introduction

Recruitment into Ókpè Disco band is done by the leader primarily to make room for new

talents to join the band and assist in areas of need. It is an exercise done by both newly organized bands as well as established ones and so it is a continuous exercise.

For a newly established Ókpè Disco band, members are recruited for such roles as instrument playing, various vocal roles, dance, electronics and group administration. However, for already established groups, recruitment is done to replace old members who have left the band or fill new roles, which have arisen as a result of the growth of the band. These include maintenance of instruments on stage; doubling of certain roles to avoid prolonged stress on members forming a second group of the same band which can provide parallel services for engagements on the same day and playing of a newly introduced instrument in the ensemble.

Recruitment is also done to double incompetent member who can not play his part effectively, irregular members at rehearsal, performances, and meetings, those members, who although dexterous in their roles, who do not have the stamina for long or frequent performance and those dwindling in dexterity owing to age or failing health.

Recruitment might be temporary or permanent. It is temporary when an expert comes from another Ókpè Disco band to train a permanent member for a particular role or feature in public performances until a trainee is good enough to participate in performances or even to raise the quality of performance on very competitive situations such as recording in studios to achieve a high standard of music product. However, recruitment is permanent when done to fill the manpower needs of Ókpè Disco bands.

Recruits come from skilled or semi-skilled members of existing or disbanded Ókpè Disco groups or even from other traditional music typologies. In this way, they come to the band with already acquired skills, which eases the task of training members. Such people

are recruited voluntarily out of their sheer interest to join the membership of the band.

There are minimum qualifications expected from recruits and they vary according to the roles available in the band. For instance, in terms of vocal roles such as second cantor, tenor and bass singers, they must possess fluid, sonorous and soothing voices, which must also naturally fall within suitable ranges. In addition, they must be able to play some musical instruments, particularly the rhythmic ones that supply basic time-line.

For performance on instrument, the candidate must possess, a supple wrist with executant ability and the skill to produce the right kinds of tones and dynamics on his drum (Nketia 1974). Knowledge of appropriate dance movements, which accompany the music and good ears, are also required.

Those who wish to be recruited as dancers must possess flexible physical frame for multiple gestures and body language, which the audience appreciates. Fairly good experience in dance movements with appropriate facial expression acquired through active participation in performances with other groups is also required.

Besides the aforementioned requirements, candidates must be trainable and creative. They must also be of good comportment in the society, respectful, loyal to constituted authority and law abiding. As a band, which survives through collective efforts, new members must possess the spirit of teamwork.

The process of recruitment is very informal. The group leader invites the artiste to be recruited for a chat after which he enlists him in the group. In other situation, interested individuals may privately apply to the leader for membership with a bottle of Ènyon (gin), Èvbro (kola nut) and a token amount of about two hundred naira (N200). He is then tested for suitability on the desired role. All successful candidates, irrespective of mode

of approach, formally present their request for membership in a gathering of members of the band with a bottle of Ènyon, Èvbro and five hundred naira (N500) for admission and entitlement to some assets of the group. After recruitment, members are trained on the various roles.

Training of Members

Training of Ókpè Disco artistes involves equipping them with the relevant skills to enable them play the music effectively, imbibe ensemble habits and raise the standard and quality of performance. Kinds of training available in the band relate to such roles ¹⁶ as singing, instrument playing, and dancing. The singer is exposed to oral literature, particularly the history of Ókpè genealogy of clients, praise names of patrons, proverbs, wise sayings, anecdotes, similes and above all, the technique of presentation which involves sequence of thought relevant to context, and mode delivery.

Singing is the medium through which the texts of songs are relayed to the audience. Voice, which is the main medium, is groomed to be smooth, flexible and to acquire diverse dynamic shadings to interpret the story lines. The trainee is taught correct voice placement and diction according to Ókpè tradition; and the use of different voice registers to produce diverse effects and tonal contrasts. The appropriate choice of tones for lyrics, the technique for second part singing, and creative improvisation from the chorus to support the cantor are all taught.

In terms of instrumentalists, the observation of Merriam (1973) on the training of instrumentalists in Africa is quite relevant. He notes:

When a young person wishes to learn a particular music instrument, he

approaches the established musician who decides whether he will accept the student. If he does, instruction takes place over a period of several months depending upon the quickness and understanding of the neophyte. The teacher works with his pupils at stated and regular times, if possible, explaining his role, teaching him basic rhythmic and melodic patterns as well as song texts, and sometimes using the technique of guiding his hands on the instruments (in d'Azevedo, 1973:260-261).

Similarly, instrument playing in Ókpè Disco receives diligent training as it stimulates dancing and other similar activities. Trainees are, first to all, taught the handling and playing position of the instrument before tone production is introduced. The skills of open and muted strokes, rolls and harsh tones from the edge of the membrane drum are later imparted, while their counterparts who play Ìsórógun are taught ideal finger placement, finger movements and plucking techniques of the lamellae to derive required tones. Learning is also focused on the establishment of themes, their variations, extemporization and improvisation. The co-ordination of all the instruments and their synchronization with singing and dancing is also a subject matter for the trainees. All these are taught through practical demonstration by the instructor while the trainees observe, imitate and practice.

Most times, live performances span between four to seven hours and could go on for three consecutive days in different venues of engagement, a task that requires a lot of stamina to accomplish. The techniques of using a less vigour to play the instruments are taught to enable learners cope with the rigours and physical challenges of long performances.

The teaching of dance movements attracts much attention for, not only does it interpret virtually the musical sounds on stage, it also serves as an additional channel of money making for the band. The movements must be creative and stylistic in strict conformity with the instrumental out-put. Trainees are taught to communicate ideas of interest to the public, particularly the humorous types such as a show-off of beauty on stage through hand gestures, smiles, hip movements and mini dramatic sketches. Above all, dancers are enjoined to, always wear smiling faces, put on well-fashioned neat cloths and appear in decent and beautiful outlook in order to attract the admiration of the audience and enhance the status of the band.

Besides instructions on skills of music performance, ensemble habits, team spirit, which denotes collective efforts on which Ókpẹ Disco thrives, are taught, particularly to newly recruited members. They are advised to respect the views of fellow members, acknowledge individual technical contributions, be regular at rehearsals and participate in outings.

Through regular participation in outings and feedback from the society, learners observe both negative and positive reactions of audience at public performances and to record albums. They are counseled to react diplomatically to these reactions in order to maintain the integrity of the group.

Materials used for training are collected from such people as bandleaders of high integrity, knowledgeable in the various roles in the band and fellow members competent in one or more functions. Sometimes when the expertise, are not available within the group, professional experts from outside the group are employed on a temporary basis. Apart from the aforementioned, Ókpẹ Disco performance environment in which the

trainee experiences strenuous long hours of performance, sleepless nights, varied audience reactions, rains, power outage and equipment break-down provide a lot of practical experience. Stage showmanship, playing techniques of instruments, dance patterns and qualities of sound propagators are particularly gained through interactions with co-performing groups and reactions to feedback from fans and patrons.

The process of training Ókpẹ Disco artistes is similar to what obtains in most African cultures. According to Omíbíyí-Obidike, (1987) commenting on music education in pre-colonial Nigeria, she observes that;

Traditional music education is in two stages: the informal stage which is neither consciously organized nor structured is for everybody while the second stage which is guided is meant for the talented and those who intent to make music a profession. Both stages rely essentially on imitative and rote methods on the one hand, observation and actual practice on the other (Omibiyi-Obidike, 1987:3).

While it could be argued from Omibiyi-Obidike's position that the "informal stage which is neither consciously organized nor structured, for everybody" is a basic requirement for every Ókpẹ Disco trainee, the actual process of training is at the second stage which is guided and meant for the talented and those who intend to make music a profession. For instance, Ofokpẹlẹ Ògòròdẹ and Ẹmíkò Òkòkòròko who were among the first generation of Ókpẹ Disco musicians declared that they did not learn per se, but learnt to play membrane drums and sing songs informally in entertainment music ensemble such as Ìkpèbà and Ijùrhì and in religious music activities like Èhọ-ekpórò and Ígbè. These musical exposures which were perceived as part of child-up-bringing

requirements in the society provided the background for creative experimentation of Ókpè Disco. This initial knowledge in music is acquired through participation in general communal music activities that is neither consciously organized nor structured for the education of every member of the society. In all the various traditional music situations, the learner gets involved in and acquires music skills by rote method facilitated through observation, imitation, practice and corrections from elders or experts.

Trainees in Ókpè Disco are first advised to listen and watch demonstrations on a specific instrument or voice, which they then imitate. Most of the time, demonstrated instrumental patterns are accompanied by vocables or mnemonics, which are useful in the learning process of an instrument. For example, the *Àgógó-òdíadò* can produce muted and opened tones which are represented by two vocables: ti and ka respectively. Thus, the examples in vocables and mnemonics below teach the process of tonal production on the *Àgógó-òdíadò* and *Igèdè-èsà I*. An example of a vocable is:

(Insert staff rhythm here)

“Tíká Tíká Tíká Tíká” for *Àgógó-òdíadò*

The following example of mnemonic played by *Igèdè-èsà I* is perceived as always saying:

“Ògógóró Ókpè òhwórhó”

Meaning:

“Gin kills”

The duration of training depends on factors such as level of intelligence, interest, rate of practice of the trainees and the disposition of instructors. On the average, however, trainees achieve mastery on a particular role between twelve and eighteen months.

Response on the duration of training from the field revealed imprecise period. A trainee plays with a master musician for as long as there is no misunderstanding, relocation or disintegration of the group. For instance, Stephen Biokoro had misunderstanding with the administration of his master, Joseph Àyòvùitúvbię for the low ambition which the master had for the group; Godwin Ìdólòr migrated from Ìgbèkù to Àmwokę for a better job, and Omòghwígho Òkpigbẹn's initial group (Òjítè Culture Group of Ìbàdà-Ìnùmẹ) which became defunct due to lack of patronage. These circumstances eventually championed the formation of new groups by secessionists of the old stock. Thus, for as long as it is convenient, a learner gradually perfects his role(s) and becomes a staunch member of the master-group for two, four, eight or more years.

Ókpe Disco as a popular music genre demands continuous training and retraining of members, hence it has no specific duration. Unlike most vocational training activities in the society, it is rare to find trainees in Ókpe Disco bands engaging in freedom ceremonies from the band and setting up autonomous groups. The aim of individuals at the point of admission into the group is to be permanent members with no signed agreement or duration of affiliation. After the trainee's mastery of the role, he remains in the service of the band.

All venues for the training of recruits are chosen according to the roles in the band. For instance, regular group practices which constitute major form of training are conducted in leader's residence. Recording studios also serve as training venues to members while learning through previews of audio and audio-video recordings are done at home.

Dancers need a spacious arena with an area of about 56 square metres (8 by 7 metres) for training. It should be bare and free of dangerous objects that could wound trainees as they

normally dance bare-footed. Open grounds is the leader's compound (which is like performance arena) that can also accommodate musical instruments and electronic equipment is used as dance training venue.

CHAPTER THIRTEEN

CULTURAL ENACTMENT IN THE IJÚRHÌ DANCE OF THE ÓKPÈ PEOPLE

Introduction

Dance is a performing art form which represents and communicates the sub-or total cultural experiences of a people through the medium of body movements. In the African

context, dance is a synthesis of body movements, music, costume, props and other related paraphernalia.

In view of its function in every human society, dance can be found in varying degree of importance, style and complexity in every culture. The various dance types in one community attest to the diversified shades of social, political, religious, gender, age and aesthetic needs of the people. The Ókpẹ people in Delta State are rich in dance repertory which compliments other cultural media to identify them as a distinct homogeneous group amongst neighbours and polities.

Ókpẹ Concept of Dance

Dance is conceptualized by the Ókpẹ people as a medium of documentation and communication of personal or communal experiences. Through dance, the past, present and the future of the people are recorded for the education of and as a corrective measure for younger generations. Dance is also perceived as a medium of communication with deities either for propitiation or for his praise. Expression of individual or collective sentiments is transmitted via dance choreographies built on contextual idioms. The rhythmic body movements are done in response to the accompaniment of music in either vocal, instrumental or a combination of these.

Since dance satisfies a wide-range of societal needs, all the seven social age groups of the Ókpẹ people are involved in one form of dance or the other; hence there are dance types for children (*Igbegbe Emóvbèrhè*) maidens (*Igbegbe Egbóto*) boys (*Igbegbe Ehwórharè*), young men (*Igbegbe Idámà*), elders (*Igbegbe Ekpáko*) (especially ritual dance) and chiefs (*Ema*). Dance must be performed in context - that is, in the situation, season and purpose for which it is designed. Dance aesthetics are judged with parameters established by the

people to assess the flexibility of bodies, exactitude of gestures, sonority of voices, synchronization of music and dance stops, and effective co-ordination of the dance performance.

Some of the dance types in Ókpẹ include *Ìdì*, *Émà*, *Ijúrhi*, *Údjuphèrì*, *Ehó-Ékpòrò*, *Ìkpèbà*, *Ígbègbé-Egbọtọ*, *Ígbègbé-Akamaghwe* and *Údjè*. These can conveniently fit into Free Medley Dances (or Communal Dances) and stylized Formation Dances (Nzewi, 1986).

Emergence and Characteristic features of *Ijúrhi* dance

According to Esther Eni (in Idolor, 1993), *Ijúrhi* dance has long been in the performance repertory of the people but was popularized by Égbikùme Azanor. *Ijúrhi* is a socio-dramatic dance which deals with topical issues such as politics, code of conduct, occupation, belief system, drum language, and absolutely choreographed dance patterns. The dance may have emerged in the early 1940s.

This author speculates the origin of the name *Ijúrhi* to its close working relationship with instrumental, contextual and contentual idioms of the performance. *Údjè* is a kind of dance in Ókpẹ kingdom while *Úrhi* means “law”. *Údjè-Úrhi* (which may have metamorphosed into *Ijúrhi*) means “Dance according to law” that is, a dance that synchronizes with instrumental dictations, concepts and textual import.

A survey of dance practice in Ókpẹ kingdom reveals that the people of Ughoton community unit comprising Ugbókòdo, Jeddó and Ughọtọ towns are more involved in *Ijúrhi* dance than any other part of the Okpeland. One of the earliest artistes of Ókpẹ traditional music, Egbíkùnme Àzànrò (1906-1985) who hails from Ughọtọ, was instrumental to the creative emergence and subsequent innovations in *Ijúrhi* dance

(Idolor,1993).

Ijúrhi dance has a stylized formation that is dictated by the lyrics, instrumental and context of the performance with dance formations that unfold in concert with the story-line, conceptually an absolute art creation featured as general entertainment for aesthetic appreciation. Since the dance is not connected with a specific activity, it can be performed in any occasion, at any time and any season in the year. It explores and utilizes basic cultural movement patterns; organized with age-sex standard where active participation is restricted to trained and rehearsed performers.

Very many towns, villages, schools, clubs and groups of individual have performed *Ijúrhi* dance under various names like *Tuff*, *Mid-west*, *Ekúgbè-Ókpẹ*, *Iyánkà*, etc.

Conceptual framework

While the dance analyst or anthropologist would see the import as educative and informative, the performers and organizers do not consider these imports. The initiators of the dance project do not, for example, preconceive a deceitful politician as a basis to organize an *Ijúrhi* dance in which a satire would be an item in the dance package. Rather, it is normal for a village or groups of village to perform a dance(s) especially during harvest seasons of the year. As it is often said “*Amwá ame òfó phàn, Amé èmó Tuff rha djè Íròrò Ígbègbé*” meaning “Because our town is too cold, we members of Tuff decided to stage a dance performance”. This is an indication that *Ijúrhi* dance enlivens the activities of a town.

This liveliness is achieved when the town is in a festive mood; people putting on new wears; buying and selling increases; friends and relations are invited not only to grace the occasion but to interact with people from whom they have long departed, make new

friends and identify with the needs of the community.

Ijúrhi dance groups are spontaneous. They are normally project-oriented and as soon as the command and finale performances are given, the group disbands. Thus, members who come together for the dance do so as a communal obligation, an avenue to show talents and an opportunity for girls to exhibit their beauty for a highly prized spouse. As complimented by Enekwe (1991) “Dance permeates the social life of Nigerians. Not only does it offer young men and women opportunity to show off themselves, thus encouraging courtship, it provides training for work and combat”.

Membership of *Ijúrhi* dance ensemble is an evidence of social acceptability, a proof of creative competence, and identity with, and support for community project as against pride, incompatibility and dissociation.

The Organisation of *Ijúrhi* Dance:

Membership:

Membership of *Ijúrhi* dance is open to as many as thirty participants, out of which only five are male. Though, it is almost an all-female dance type, it can be organized on the level of age-brackets. A group can be constituted of ages ten and twenty years of ages twenty-one and thirty-five years. Permission to become a member must be sought from ones parents or husband (as appropriate) before admission.

The decision to learn *Ijúrhi* dance in a locality may be proposed by few individuals of any of the age groups who may consult with much older women to teach them or recommend experts (within or outside the town) that can take up the responsibility for a fee, an honorarium or a *gratis*.

Officers of *Ijúrhi* dance:

Izú-Ígbégbè: This is the mother of the dance. She is appointed on the criteria of artistic competence, interest, mother-craft, good reputation in the locality and financial stability. Her responsibilities involve the administrative co-ordination of the group, advising members, serving as intermediary between the group and the different administrative units in the town; providing financial assistance when possible and in some instances, teaching the dance steps and formations.

Emúsin: This is a man appointed to supervise the performance of the participants, and discipline lukewarm members.

Obó-Ijórò: These are two female solo singers. They alternately serve as soloist and cue-cantor.

Ọgàni: This sings a second part to the songs in the form of parallel organum.

Idjígèdè: are four males who play the musical instruments. The *Odjígèdè* (master drummer) plays a battery of three drums, the other three play the *Àbèsè*, *Agógó I* and *Agógó II* respectively.

Òtètè: (Group Motivator, usually a female): Her responsibility is to motivate the members of the group by praising and acknowledging their effort and beauty at intervals within the performance.

Ọlọkpá: This is the Security Officer of the group. At the take-off of the group, non-members are not expected to watch the dance steps until the day of the command performance. One of the jobs of the *Ọlọkpá* (usually a man), is to keep non-members away from the venue of rehearsals. Being a female dance group, there is the tendency for the male folk (especially boys) to chase the girls at rehearsals; the *Ọlọkpá* assists in controlling any interference.

Property Girls: They are two in number whose function is to take care of the musical instruments and other properties of the group. When cued dancers are on stage, the property girls provide them with necessary props such as paddles, fish cages, cutlasses, basins, etc. that would enable them act out the dance-drama effectively.

Rehearsals of *Ijúrhi* dance:

In support of Okwesa (1986), the venue which serves as the training ground for *Ijúrhi* Dance is always spacious and fairly secluded. Uncompleted buildings or an open land mass fenced with palm fronds within the town, are used. The purpose of this seclusion and concealment during the training period is to characterize the intended command performance with some novelty. *Ijúrhi* dance training is six months on the average.

Rehearsals usually last for about two hours from 7.p.m. to 9.p.m on two contact days in the week for a start. As the days for the public performance get closer, or when there is a guest instructor invited to teach an interesting dance step, the contact days and hours are increased.

Ijúrhi is conceptualized as a synthesis of *Ijóro* (song), *Igbégbè* (dance) and *Ikpókpòrò* (instrument playing) which have their peculiar rehearsal techniques.

Ijóro: The learning of *Ijóro* (songs) begins the entire process of rehearsals where the mastery of the text is taught through recitation. Recitation of lyrics is done in segments: First in meaningful phrases, secondly in complete statements, and finally, the whole lyrics. The following is a song in *Ijúrhi* dance titled: “Oródjè, Owẹwẹ amé h! erò so” meaning “our king, in you we trust”.

(Provide music in staff)

Oródjè! owẹwẹ amé h! erò sò,

Oródjè ro osuẹ amé, owẹwẹ amé hẹ ẹrò sò

Orho rhòmù rẹ Oródjè

Nẹ ónò jí rhòmù rẹ amé

Orhan ro tẹ odo ọye áha jàrẹ ódo

Translation to English:

Our king! in you we trust,

Our ruling king! in you we trust,

When it is well with the king,

It will be well with us,

A pestle is carved from

A wood that is big enough.

In the teaching of the melody, the lyric goes along with it. The wholistic method which sees both antecedent and consequent phrases of the melody as complimentary is adopted. The instructional delivery method is basically oral in a rote system of “teacher sings, learners imitate”. From the degree of progress made by the learners as per fast learning and voice sonority, the *Òbó-Ijórò* (cantor(s)) and the *Ọgàni* (second part singer) are appointed amongst the participants.

Ikpókòrò (Instrument Playing): The musical instruments are played (manipulated) by learners who, already, have some aptitudes and skills in this regard. Instructions, therefore, on how different rhythmic patterns and tones are produced constitute no much problems. However, the instructor makes use of vocables to illustrate both the pitches and the rhythm of what should be played. Since *Ijúrhì* is a dance-drama, the instrumental constituent plays a communicative function which not only dictates the dance steps and

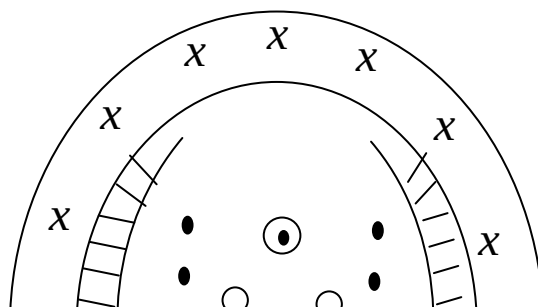
complimentary gestures, but co-ordinates the total actions of the scene. Consequently, in a situation where the instructor can play the instruments, he recites the vocables and demonstrates the playing technique on the battery of three drums (Igèdè-èsà) or on the learner's shoulders for him to grasp.

The schedule for the rehearsal of the instrumental section is thirty minutes earlier than the general group's. This early rehearsal schedule design, simultaneously serves as a medium of reminder to members of the dance ensemble in their various home when they hear the sound of the instruments. As the rhythmic and tonal repertory achieve gradual mastery, tutorial emphasis systematically shifts to the articulation of the set tempi and dynamics of the playing of the instruments.

Igbégbè (Dance): The dance instructions, though not self-tutorial, are dependent on the learner's understanding of the sequential unfoldment of the lyric (story line) of the music. The instructor takes time to explain verbally and demonstrative the dance patterns as slowly and illustratively as possible so that the intricate movements in it can be visualized by the learners for their own private practice. Sometimes, after the explanation and demonstration, the instructor demands a replica of it from the learner(s) while he watches. Situation may demand the instructor and the learner(s) to do the dancing simultaneously especially where the trainee is impervious to several corrections.

The Dance Style

Dance formations in Ijùrhì are usually 'U'-shaped rectangular, circular, in single line, and two parallel lines. In each of these formations, dancers face themselves, or the instrumentalists, or opposite or free direction depending on the unfoldment of the performance.



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Fig. 1: Diagram showing the stage, and one of the structural formations of Ijúrhi' dance.

Key

-  - *ótù-Inùghè* (Audience location)
-  - *Ótù-Abó* (Row of clappers/choric force)
-  - *Idjígèdè* (Row of Instrumentalists)
-  - *Ótù-Ígbégbè* (Row of Dancers)
-  - *Èrégbe* (Cued Dancers)
-  - *Émúsìn* (Dance Supervisor)
-  - *Obó-Ijórò* (Lead Singer)
-  - *Ogàni* (second part singer)
-  - *Izú-Ígbégbè* (Dance mother/chief Organiser)
-  - *Okpáko Ámwán* (Eldest of the town)

Effective use of the burst region, torso, face, hands, legs and hips to make meaningful gesticulations in consonance with the entire music is determined by the creative scope of the learner.

The dance movements and formations are varied in line with the concepts, ideas, experiences and issues that are enacted on stage using brisk, acrobatic and slow foot-walks. However, it should also be noted that, not all instrumental patterns are lyrically or extra-musically associated. Some are basically artistic and absolute choreography that are purely intrinsic and formal in structure. These absolute dance steps which are subtle, flexible, feminine, short but brisk foot-walk, waist-bent position and emphasis on hip movement, rather characterize *Ijùrhì* dance style.

Common themes among different *Ijùrhì* dance groups are *Ékọ*, *Agbadi*, *Uvì*, (paddle), *Ídje* (girls' rhythm game), *Ibidákà* (cassava or occupation dance), and *Isítóre* (fishing dance).

Music:

Various aspects of Ókpẹ culture are represented in the text of the music. It touches on religion, economy, philosophy, occupation, code of conduct, eulogy, satire and the use or incorporation of other language texts into the local brand. The scope of the theme notwithstanding, the selection of words and figures of speech are situated in the particular theme and cultural experiences of the people.

Structurally, *Ijùrhì* dance alternates between the cantor and chorus. While the cantor's lines are in calls or through-composed form, the responsorial is either consequent phrase or a replica of the cantor's; or a combination of consequent phrases and *tutti* sections.

Most of the melodies which exhibit additive metric character are in either simple or compound duple time. In terms of texture, two part vocal harmony in parallel fourths and seldom major sixths can be observed. The instrumental part is polyphonic with several rhythmic and tonal layers formed from the role of the melorhythmic instruments. Predominant rhythmic and tonal variations are produced by the *Igèdè-èsà* (the master instrument) to communicate with other participants –dancers and instrumentalists. An ostinato rhythmic pattern is played by the *Abèsè* while the function of the time line is played by the *Agógó*. The female dancers tie *Igégé* (set of strung bells) on their waists and *Éphian* (shaken idiophone) on their ankles to produce enriching timbre in response to dance movements.

Costume

All participants in *Ijúrhi* dance use the same costume-one piece of wrapper (of any design) tied on the waist down a little below the knee level. However, actors of key roles in some dance themes put on costumes, actors of key roles in some dance themes put on costumes, that depict such personalities, for example, a lady can dress like a male herbalist for the role. Females use white tutu blouse on top while their male counterparts put on sleeveless singlets. The ladies also tie two *Enérhòn* (head-tie) in an “X” form on their bursts. The *Émúsìn*, *Izú-Ígbègbe*, and *Odjígèdè* tie *Ibósù* (a red strip of cloth) round their heads. Make-ups are applied to face to add to beauty and enhance the effectiveness of body language and role play. Wears such as shoes, hats, staff, double wrapper, head-tie and excessive jewelry which, though, are part of *Ókpè* dress culture, are not part of the costume of *Ijúrhi* dance, unless, they are necessary for the roles of the actors.

Costumes are chosen and worn to show the glamour of the girls, make for flexibility of

movements, light enough to dance with and help to communicate the fundamental idea(s) of the dance themes.

All dancers hold the *Azúzù* (native fan) in the right hand while the left hand holds the *Agichífi* (Handkerchief). The props for each of the dance types depend on the conceptual theme: For example, if theme is occupational, working tools such as cutlasses, hoes, basins, baskets and food items may be needed as prop.

Stage

Some of the important considerations in choosing a venue and a stage, especially for *Ijùrhì* dance performance, are the spaciousness, centrality, solid soil texture and nearness to the main road in the town. These are necessary to accommodate participants and invitees, attract passersby and facilitate excellent performance. It is certainly not held in a hall.

The *Agbàrhà* (performance booth) is constructed with bamboo stems and palm fronds. Seating facilities are provided for only community leaders like the Okpáko-Ámwá (eldest), *Orósue-ámwá* or *Unuevbòrò* (town leader) and *Unú-ámwá* (Community mouth-piece). Participants, however, make private seating arrangements for their invitees. In recent times, a long seat of bamboo stems are constructed on two long sides of the stage for the comfort of invitees and on-lookers.

As shown in figure 1 earlier, the stage is spherical in shape with the instrumentalists, chief organizer/matron and town leaders located at one of the ends. To their right and left hands are two lines of the dancers and choric force respectively. At the outer-most area of the stage is located the fluid audience.

Audience

The composition of the audience is diversified as a result of the network of collective and individual invitation efforts. Many people even attend without formal invitation with the joy to participate and share in communal experiences. The larger the audience, the more exciting the performance is, the better the festive mood, and the more the varieties of extra-contextual activities in the community.

Ijúrhi dance concerts are characterized with audience participation of various kinds. Fellow community members who are part of the audience constitute the choric force/clappers, assist in dressing the participants and sometimes provide them with immediate needs for the dance. At another level, especially in more general instrumental themes, enthralled members of the audience can mount the stage to dance as an episode in the total package. Such episodes are viewed with novelty, as the artiste is known not to have rehearsed or trained with the group.

Motivating gestures also come from the invited and excited members of the audience. These include spraying of money, food items such as biscuits and plastic bowls on the participants. Group motivation through praise-speech is expressed in the performance at intervals by one or two members of the audience and it is rounded up with a dance step.

Performance

Ijúrhi dance goes through three stages of performance – *Ehánèrhèn* (Test-performance), *Eháphià* (command performance) and *Egbénóghwẹ* (final performance). In about two weeks to the command performance, the group, through her Chief organizer (Izú-Ígbègbé) invites the indigenes of the town to a local-bound performance known as the *Ehánèrhèn*. This performance is always scheduled for the evening of *Edéghwò* – a grand market day in the Ókpẹ traditional 4-day week because nobody leaves the town for the

farm on this day. The essence of this test – (or try-out) performance is to solicit for criticisms and encouragements that would enhance their subsequent command and final performances. Publicity of what has been concealed for several months during rehearsals is achieved through the test performance to motivate parents and relations to provide their wards with required costumes, and for them to turn *en masse* to the command performance.

On the day of *Eháphià* (command performance), the group goes on *Údjè* (a procession) from beginning of the town with stop-overs at strategic spots, to its out-skirt. This procession is a reminder to the community of their invitation to, and their readiness for the performance.

Text of a popular *Údjè* (procession) song is as follows:

Iye! Iye!!
Iye! Iye!!
Amé emó Ituff rue otáfè nè
Iye! Iye!!
Oró rue emrú óti obó ne obórue
Iye! Iye!!
Ne aré me núghé Ígbègbé Ituff
Iye! Iye!!

Translation to English Language:

Hurrah! Hurrah!!
Hurrah! Hurrah!!
We, the members of Tuff (group's name) are out
Hurrah! Hurrah!!
Stop whatever you are doing
Hurrah! Hurrah!!
To watch Tuff's dance performance

Hurrah! Hurrah!!

Their return from the *Údjè* kicks off the command performance with their hit themes. Unlike the repertoires of the *Ehánèrhèn* and *Egbénóghwè* which are, but a token if the totality, the *Eháphià* (command performance) is very exhaustive. Feasting at the dance performance and in various homes of participants is characteristic of this day.

Between the *Eháphià* and *Egbénóghwè* (final performance), there can be series of invitations from neighbouring towns, individuals, performance tours or dance competitions requesting for the same repertory. Normally, it takes three months to do the *Egbénóghwè* performance, which like the test-performance, is for the consumption of the indigenes of the town. The dance items are few but representative of their collections. No elaborate feasting as invitation of guests is on the low side. After this performance, the booth is dismantled, the musical instruments returned to the *Olóri-ámwá* (town leader), and the group is disbanded.

Conclusion

Supporting the view of Sorell (1967), the art of dancing among the Ókpè people is as old as their existence with the desire to express themselves, to communicate their joys and sorrows, to celebrate and to mourn with most immediate instrument: their bodies. Varied and functional as their dances portray, *Ijúrhì* dance type of basically in the ethnic popular genre whose sole function is to entertain especially with its dramatic and feminine features.

It must be admitted that, as important as traditional dances are, the advent of urbanization, formal education, video and television is replacing the practical

involvement of the Ókpẹ people in Ijúrhi dance. The situation can be averted if dance is enshrined in the formal system of education. The Festival of Arts should get to the grassroots level where all towns and villages are involved. Dance programmes to be relayed in the electronic media should identify with Africa's Cultural pride.

Finally, academic research into other aspects of Ijúrhi dance of the Ókpẹ people should receive the sympathetic attention of government and non-government organization now, as the circumstances that integrate and promote them are fast declining.

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CHAPTER FOURTEEN

COLLECTION, CLASSIFICATION AND STANDARDISATION OF ÓKPÈ TRADITIONAL MUSICAL INSTRUMENTS

Abstract

Various societies have specific classification methods for their musical instruments. But with expeditary ventures, the first and second world wars, improved technology in communication system and faster means of movement, theories of classification went beyond the local level to include musical instruments of distant origin.

For the more fact that the exotic theories are non-accommodating to some ethnic peculiarities, some African researchers resorted to indigenous system of musical instrument classification prevalent in various societies. These grouping methods include technique of sound production, construction material, nature and size of the instruments, gender and role of instruments, name of ensemble of the instruments, etc.

With the assumption that this effort is to design a national position for the classification of Nigerian musical instruments, this paper attempts to catalogue indigenous musical instruments of the Ókpẹ people in Delta State and their system of classification. However, for clearer understanding, the Hornbostel-Sachs system (but with an additional group-prongaphones) is added to the grouping of the instruments.

Suggestions on standardization are made in view of improving technology and international patronage.

Introduction

The world over, every human settlement has various kinds of musical instruments which they use as a sole medium of music making or as accompaniment to other media or a combination of these. Naturally, the materials for the construction and size of these musical instruments are the most readily available ones through the providence of the immediate vegetation and in consonance to the convenience of the occupation of the people. These instruments undergo series of reconstructions in the name of perfection or standardization to keep with contemporary musical effects and technological growth. Just as nature and material heritages receive logical grouping of the owners, even so are musical instruments (part of the culture), Classified according to the established

parameter of the people.

Theories of classification of musical instruments

The widely known system of western classification was that of the instrument families of strings, woodwind, brasses and percussions. This may probably have been devised for the convenience of orchestration and sitting arrangements in performances. When the need to catalogue musical instruments in the museum arose, Victor Mahilon had to develop a model in 1893 on which the renowned Von Hombostel and Curt Sachs improved in Germany after the Second World War.

Hornbostel and Sachs evolved the four classes of Idiophones, membranophones, Chordophone and Aerophones with very many other sub-groupings principally hinged on the nature of the sounding body of the musical instrument. The inconsistencies inherent in the Hornbostel system motivated other researchers like Totsuo Sakurai to develop a seven-division model which included the membrane, Reed, Air, String, Combination and Oscillator-vibrating instruments. Other classifications include Mantle Hood (in Nnamani, 1994:14) who employed the iconographic coding system and Michael Reckey who devised the computer analysis method.

With growing literacy level in music education and research, some Africans dared to redefine the subject matter in the true perspective of the people's concept. Efforts of researchers like W.W.C. Echezona, E. Erokwa, J.N. Lo-Bamijoko, M.A. Omibiyi-Obidike, J.K. Nketia, Francis Bebbey, etc, have yielded fruitful re-thinking and redirection in response to the challenges of advancing African personality and cultural emancipation. Echezona for example came up with a model of five classes for Nigeria Musical Instrument (1) Instruments of Inherently Resonant Materials (2)

Membrenophones (3) Prongaphones (4) Aerophones and (5) Stringed Instrument (Echezona, 1981: VIII). Lo-Bamijoko (1983:38) evolved a system based mainly on methods of sound production and function of musical instruments in Igbo culture in Nigeria. She did the following classification.

1. *Iyo* - to shake, rattle or clap together
2. *Iku* - to strike a hard surface with a beater
3. *Iti* - to strike a membrane with hand or beater
4. *Ikpo* - to pluck or bow
5. *Ifu* - to blow

Further review of existing researches on the classification of Igbo musical instruments by Nnamani (1994:18) led to a taxonomy of six classes:

1. Playing technique/Technique of sound production
2. Construction material/Modium of sound production
3. Nature and size
4. Gender and Role
5. Nature of perculiar sound (Timbre)
6. Name of Ensemble/Music type where used.

Classification of ókpẹ musical instruments

The Ókpẹ people with a population of 402,671 (1991 Census) are found in the Delta Central Senatorial District occupying a land mass of about 500 square kilometers. This area is vegetationally characterized with mangrove swamp forest a factor responsible for the material resources for the construction of most of their musical instruments. The varieties of musical instruments in their ensembles stem from the crave for a rich texture

in the interplay of the components. Being aware of the melodic limitation of the instruments (many of them being percussive or at best melorhythmic) the people string two or more drums together for a particular effect which also applies to metal bells. Constructions or assemblage of this kind has given rise to variation of batteries of instruments like Igèdè-eva (ditone drums) Igèdè-osa (tritone drums), Igógó (clapperless metal bells), Igoge (small bell) etc.

Different ethnic groups have their modalities for classifying musical instruments. This can be done by segment of Nnamani's taxonomy. However, this taxonomy ends up classifying some musical instruments into more than one group. The Ókpè people have five techniques of sound production on which the writer classifies their instruments.

1. *Ekpórò* - To play a musical instrument with hand
e.g. Izú-Ígégé, Ózì
2. *Efá* - To play a musical instrument with a
beater(s) e.g Agbá, Agógó.
3. *Ephíe* - To blow e.g. Ekpere, Okpori, Okro
4. *Eghwíe* - To clap together e.g Abo, Asusu
5. *Etúe* - To shake e.g Ephian, Aghwala, Idjodjo
6. *Elòrò* - To pull e.g. Igitá

Classification by construction material is also tonable but ambiguous. It is true that a musical instrument can be a synthesis of many materials but the owners know which of the component parts is of primary importance. For example, a membrane drum is of a

hollowed wood, thongs and membrane; yet it is the membrane that specifies the object and therefore can be called *Ígèdè*. Based on this understanding, the findings of Echezona, and Hornbostal are hereby synthesized to further describe the following list of Ókpè musical instruments.

S/ N o	KINDS OF INSTRUMENT	INDIGENOUS TYPE	CONSTRUCTION MATERIAL	PLAY- ING TECH- NIQUE	HORN- BOSTEL'S CLASSIFICATION	ENSEMBLE FOUND	ENGLISH NAME
1.	Rattles.	Akise, Ephian, Idjodjo Aghwala	Beads tied round a gourd seeds, rope, seeds & rope seeds struck to a plank.	Efá, Etúe	Idiophone.	Any ensemble Ritual Music.	Gourd rattle Anklet/Waistlets Shakers.
2.	Clappers	Abó Ekpóghóró Azúzù	Wood/ bamboo Wood Leather	Eghwíe Eghwíe Eghwíe	Idiophone	Iphri È gboto-orimi Ritual music	Wood Clappers Native fan
3.	Metal Bells	Agògò, Agógò- ágbàvie Igógó Ugégé Igégé	Iron Iron Iron Iron Iron	Efá Efá Efá Ekpórò Etúe	Idiophone	Any ensemble Ókpè Disco Music Church Music Dance	Clapperless Metal bell Twin clapperless Tuned clapperless bells Metal bells Iron waistlets
4.	Xylo- phones	Akpátérhán	Wood	Efá	Idiophone	Dance music	7 slabs xylophone
	Slit Drum	Ekpé	Wood	Efá	Idiophone	Any ensemble	Small Slit drum
6.	Memb- rane Drum	Ózì, Izú-Igèdè, Omó-Igèdè, Ukiri, Agbá, Ekaegén	Wood & Membrane	Ekpórò , Ekpórò Ekpórò Efá Efá	Membran- ophones	Ritual music Any ensemble Royal music (Ema)	Big membrane drum, Mother drum Small drum, Long cylindrical drum Double headed drum
7.	Memb- rane Drums	Ábèsè, Ígèdè-évà Ígèdè-ésà	Wood & membrane	Efá Efá Efá	Membran- ophone	Ókpè Disco Music	3 legged drum Ditone drum Tritone drum
	Strings	Igita	Curved stick and string	Eloro	Chordo- phone	Children's Ensemble	One-string musical Bow
	Prongs	Isórógun	Wood box and lamellae	Ekpórò	Idiophone	Church/Ókpè Disco Music	Big Thumb Piano
	Trumpets	È kpéré	Elephant tusk	Ephíe	Aerophone	Royal Music/Ema	Tusk Horn
11	Horns	Okpòrì Ókro	Cow Horn, Ox Horn	Ephíe Ephíe	Aerophone	Ritual	Horn made from a cow Horn made from a ram

It should be noted that there are no English equivalence to the indigenous musical instruments. The writer rather recommends the local names to the reader as the alternative names may be misleading.

From the table above, the technique of sound production varies irrespective of the construction material. Thus, the whole instruments can systematically be classified as follows:

A. The *Ekpórò* Class has the following musical instruments:

1. *Akísẹ* (2) *Ugégé* (3) *Ózì* (4) *Izú-Ígèdè* (5) *Omọ-Ígèdè* (6) *Ukpítábo*
(7) *Isórógun*

B. The *Efá* Class has the following musical instruments:

- (1) *Agógó* (2) *Agógó-Ágbàviẹ* (3) *Igógó* (4) *Ekpẹ* (5) *Akpátérhán* (6) *Ágbá* (7) *úkìrì* (8) *Ekaegen* (9) *Ábẹsẹ* (10) *Ígèdè-èvà*
(11) *Ígèdè-èsè*.

C. The *Ephíe* Class has the following musical instruments:

- Ekpéřẹ* (2) *Ókpòrì* (3) *Okro*

D. The *Etúe* Class has the following musical instruments:

- (1) *Éphian* (2) *Ídjòdjò* (3) *Aghwala* (4) *Igégé*

E. The *Eghwíẹ* Class has the following musical instruments:

- (1) *Ábo* (2) *Èkpọghọọ* (3) *Azúzù*

F. The *Elórò* Class Class has the following musical instrument:

- (1) *Igitá*

Standardization

Many, if not all the musical instruments catalogued above have undergone series of innovations in order to effectively accomplish their roles and be presentable in the light of societal changing tastes. There is no doubt that virtually all *Ókpẹ* musical instruments deserve standardization to:

1. Simplify the process of their manufacture

2. Attract industrial manufacturers
3. Make their manipulation easier
4. Increase their tonal capabilities
5. Make them more accessible to the international market
6. Make them admissible to other orchestras
7. Facilitate indigenous art composition for them
8. Make them more durable
9. Make them more mobile
10. Make them admissible into the school curriculum.

While it is obvious that change is inevitable, there should be much elements of caution so that the crave for modernization does not erode the timbre of Nigerian musical instruments and consequent exchange of African music essence for a pinch of salt. Besides the tone quality of musical instruments the shape, make and designs of musical instruments have visual communications and enhance aesthetic satisfaction in live performances.

The issue of standardization of Nigeria musical instruments is an inter-and intra-ethnic affair. This project will certainly tamper with the existing structure, manipulatory methods and role play of some of the musical instruments. As changes or modernization occur, there is usually a duo of give and take-a situation where some sacrifices are made to accomplish other goals. The writer, however, recommends that the very characteristic features of Nigeria musical instruments should be jealously guarded but the non-essential can be sacrificed on the altar of standardization.

Conclusion

Musical instruments among the Ókpẹ people in Delta State of Nigeria are made from

different material resources such as wood, metals, gourds, seeds, animal horns and skins. Their crave for rich musical texture can be observed in the varieties of their musical instruments. Besides a full catalogue of the musical instrument of the people, it was found that they can be conveniently classified without ambiguity according to the technique of sound production which are: (i) Ekpórò (ii) Efá (iii) Ephié (iv) Etúe (v) Eghwíe. Other taxonomies reviewed revealed that some musical instruments can favourably be accommodated in more than one class.

As regards standardization, it is recommended that it should be an inter-and intra-ethnic affair but the characteristic elements of Ókpè musical instruments should be guarded jealously as this is one of the vital contributions Africa has for global music enthusiasts and world culture.

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CHAPTER FIFTEEN

THE COMPLIMENTARY FUNCTIONS OF THE ARTS IN ADENÈ-ÓKPÈ FESTIVAL

Introduction

Africans are collective in nature and this can be found in their routine lives such as extended families, large families, judicial system, belief system of deities and ancestors. Festivals are regular celebrations in communities or group of communities for special purposes that range from acknowledgement of benevolence from deities, social festivals to agricultural festivals. In all these, components of the various arts of the people are synthesized either as dictated by the occasion or aesthetically blended for the admiration of the audience. The Adene-Okpe festival is one of such events where music, dance, drama, sculpture and oratory are fused to achieve a whole spectacle.

Geo-historical information of the Ókpè People

The Ókpè people in Sapele, Ókpè and part of Uvwie local Government Areas of Delta State of Nigeria are found within latitude 6⁰ and 5⁰ 15' North and longitudes 5⁰ 4' and 6⁰ 25' East in the central region of the state. They are the direct descendants of the ancient ruler of Egypt who came through Ife and further in Benin direction (Ótite, 1973: 12) and found Òrérò kpè in about 1170 A.D.

Before the death of Ókpè, he had four sons: Orhúẹ, Òrhọrọ, Évwréke and Esézí in order of seniority. These further gave birth to the present indigenous population of the people. Ókpè kingdom today is regionalized into twelve community group administratively known as *Districts* for the purpose of effective governance. These districts are Aghalókpe (Ogholókpe). Òrérò kpè Ùgbórhen, Ughoton, Ugolo, Àrhàgbà, Amwókpe (Amuókpe), Èlùmẹ (Inùmẹ'), Méréjẹ, Óha, Okokporò and Sapele (Úrhiapele) urban, having Òrérò kpè urban as both the ancestral and rulership headquarters.

The great Ókpè kingdom possesses the highest population of 402,671 (1991 census)

among the Urhobo speaking communities of Delta State. It has a territory of about 580 square kilometers consisting of mangrove and swampy forests.

The economy of the Ókpẹ people has both natural and human resources as the factors of production. However, the geographical location of the Ókpẹ people avails them the opportunity of diverse economic pursuit. Information about the early settlement of the Ókpẹ people in their present territory shows that they once lived in Òrérô kpẹ where land was so plentiful that there was no need for any complex system of tenure. They engage mainly in farming, palm fruit hacking, hunting, fishing and trading.

The Adene-Okpe Festival

The Adénè-Ókpẹ Festival (Órè Adénè-Ókpẹ) is an epoch-making event which is celebrated annually throughout the entire Ókpẹ kingdom. The name Adénè-Ókpẹ symbolizes the four quarters of Ókpẹ founded by the four princely brothers viz, Orhué, Orhóró, Évwréke and Esézí 1. According to oral history, the festival dates from the time of Esézí I, the second Oródjè (king) of Ókpẹ who reigned from about 1640 to 1655 A.D. Although the festival is celebrated annually, the ancient and mystic appearance of the Adénè-Ókpẹ occurs once in every ten years.

The occasion is annually marked, with great pomp and pageantry coupled with a rich display of Ókpẹ culture, tradition and art. During this period, all Ókpẹ sons and daughters who reside outside the kingdom return home to join their kith and kin for the celebrations. Throughout the period of the festival, no Ókpẹ person goes to the bush for the purpose of farming; all markets within the kingdom are also closed. The occasion is devoted entirely to general merriment, dancing, rituals, and offering of prayers for peace, unity and prosperity throughout the kingdom.

The festival lasts for a period of nine days, i.e. 22nd -30th December, of every year. Each day of the festival (órè) is marked with specific events which take place in all towns and

villages. But on the ninth day, which is the final day, all the major ceremonies take place at Òrérô kpẹ. This day also marks the coronation anniversary of the Oródjẹ (king of Ókpẹ) and the installation of chief-elects with traditional titles (Biokoro, 1982:17). They are events of great complexity especially for an outsider. They invoke all available artistic media orchestrated to a common purpose-spiritual and serious, playful and entertaining.

The sequence of Àdénè-Ókpẹ festival preparation

Two or three weeks prior to the festival proper, all compounds and streets in Ókpẹ kingdom are cleared and all refuse well disposed most especially at the ancestral city- Òrérô kpẹ - and the headquarters (*Otórámwán* or *Otórámuán*) of the community units. The essence of this clearing and sanctification is traceable to the belief that festival periods are occasion when the gods and ancestors of the land visit the people and the paths that have been defiled for the past year should be ritually cleared and kept under high degree of sanctity so that the guests can come and dine with the people. It also has some hygienic and directional functions to the centre of activities.

After peaceful confirmation through oracular consultations, the Oródjẹ, Otota, some chief and higher esteemed priests of some shrines in the kingdom, go to the festival arena for evocation of the deity. According to my informant, Chief S.O. Ofomala (1985) the deity emerges from the earth in four huge, red coloured masquerades (Spirit manifest) pre umably in representation of the four quarters of Ókpẹ. The four streets (Àdénè-Ókpẹ) leading to the festival arena are immediately closed to traffic by tying the shoot of a palm tree and *Ibósùn* (red and white cloths) across the streets, round the virgin trees and the various shrines thereby declaring the arena sacred and dangerous to anyone who unlawfully encroaches.

“festival periods are fora for the community of kin group to come together to join

in song and dance or in ritual to give expression to the sense of dependence on the ancestors or on other supernatural powers ... To renew their faith and reiterate the essential factors of life and death” (Kalu, 1978:46).

The events of the Adénè-Ókpè festival are shaped in a crescendo form progressively leading to an intensified climax of the grand finale which is the ninth day.

Celebration of Events

Day 1 (22nd December)

The festival is ushered in by twenty-one gun salute (Ekáròn) at Òrérô kpè and in all the headquarters (Otórámwán) of the community units (*Districts*). While novices consider the gun-salute to signify the commencement of the festival, the organizers conceptualize it as a reception for the favourable deities of the land who are held in high esteem and special regard most especially by the devotees. This gun salute is done at about 5:00a.m., being the time traditionally considered as the beginning of a new day-after cock crow. At 8.00 a.m. a traditional dancing group from Amuókpè Community group performs at Òrérô kpè in expression of gratitude to the Adénè-Ókpè for a successful year and in anticipation of a prosperous new year. It is also entertaining. There is no specific type of music performed by the community units it depends on which ever appeals to the participants in view of which can captivate the interest of the audience and perhaps afford them the highest recommendation as there are twelve units involved.

At 12:00 midnight, the twirling of *Ogrí* is performed. This traditional exercise is designed to chase away all evil spirits from Ókpè-land and to usher in peace and prosperity. By its nature, it is carried out when everyone is supposed to be in bed, particularly women and children so that the desperate evil spirits might not possess them as it can cause barrenness and premature death. It is noteworthy to add here, that in those

days, men nakedly performed the rite and any woman or child that sees their nakedness does not go unpunished by the gods of the land. However, other secret rites performed in Ókpeland are also preceeded by the *Ogrí* exercise so that non-initiates, women and children may not witness the act.

The *Ogrí* is made from a stripe of bamboo of about twenty centimentres long with a very strong twine tied to one end. Evil spirits are believed to operate in the night; hence the act is carried out as specified.

Day 2 (23rd December)

All women assemble at Adénè-Ókpẹ with their new brooms to sweep the ancient city of Òrérò kpẹ, led by the *Okpáko Èghwénésè*. This exercise take place simultaneously at Òrérò kpẹ and all over the kingdom. The respective towns with new brooms begin at 6:00 a.m. This ritualistic sweeping the lasts for seven days has to do away with evil forces, misfortunes, calamities and to present Ókpẹ land pure, clean, and free from all forms of discomfort. These brooms which have been defiled are no longer used by individuals but are rather dumped at the *Òlokú* shrine (water spirit).

At 8.00 a.m. traditional dances from Arhagba and Qgholókpe community groups perform purposely for merriment. The brand of music performed here is not rigid, however, the lyrics of these songs mainly reflect the achievements of the Oródjè, socially accepted behaviour in the society and intimate relationship of the indigenes.

Day 3: (24th December)

The third day activities start at 4.00 a.m. with the *Eghwéréghwéré* ritual. Very old women of the society wake-up very early to make many wraps of *Eghwéréghwéré* leaf called *Ékpù*. This ritual which is not witnessed by men was originally performed on *Edíleyi* (the forth market day for the main one). On each door step in the town, is placed the *Ékpù* before people wake up. As the day gets brighter after the distribution of the

Ékpù at about 6.00 a.m., these elderly women, with the *Eghwéréghwéré* leaves as fans, perform a very slow motioned dance from one gate to the other blessing the entire household. One of the songs goes thus:

<u>Solo</u>	<u>Response</u>
<i>Ébùlè Ígho</i>	<i>Ébùlè rh' òghwa</i>
<i>Ébùlè èmọ̀n</i>	<i>Ébùlè rh' òghwa</i>
<i>Ébùlè Ókpetù</i>	<i>Ébùlè fùghwẹ</i>
<i>Ébùlè Èmìamo'</i>	<i>Ébùlè fùghwẹ</i>

Meaning:

<u>Solo:</u>	<u>Responses:</u>
Gather Money	Gather into the house.
Gather Children	Gather into the house.
Gather Trouble	Throw it away
Gather Illness	Throw it away.

These women that have attained the menopause stage are considered 'Holy' and can plead on behalf of younger woman for children in as much as such this ritual is performed for fertility.

5:00a.m. starts the ójè ritual simultaneously with the Eghwéréghwéré ritual. This is an exercise where males and females, irrespective of social status except È kakúrò(chiefs)and Irhere (men midwives) exchange vulgar insults throughout the festival period. These insults are limited to sex matters e.g."Emu na ophieghe" meaning your thing is swinging. The statement quoted above is usually referred to a man and it means that men's set of private parts swings always. Metaphorical statements are better employed in exercises like this. According to my informant, Chief S.O.Ofomala, it is a

forum for real social interaction no matter the disputes that existed between individuals before then. Some misunderstandings among individuals are resolved through the exercise. This does not rule out its religious implication. After the sweeping of the town on the last day, young girls in wrappers, having their busts exposed, dance to *Òlokú* shrine by the river with well sculptured images on their brooms which are finally thrown into the river. This enunciates an admirable celebration of a successful cleaning of the land before the *Òlokú* (water spirit). This exercise performed by the girls is called *Akáihwèrhè* and it is strictly followed by *Údjè* otherwise known as *Igbégbè-Egbóto* meaning girls' Dance".

For the continuation of the day's activities, especially the entertainment aspect of the festival, Sapele Community dancing troupe performs. It is all in *Ókpè* traditional music idiom which the populace most enjoy as a common shared experience.

Day 4 (25th December)

Òlokú and *Ótòrè-Ókpè* are the first shrines where worship takes place, *Oloku* is a water spirit believed to be a deity of protection specially in voyages, saves people from drowning, provides constant supply of water and game remains of drowned victims are buried by the river-side and not until the seventh day when worship is organized for *Òlokú* to, henceforth protect the people from such and allied tragedies, nobody dares go to the river for bathing, washing or fishing purpose. To avoid the reoccurrence of such mishaps, this yearly sacrifices is organised for it. The offering which is placed on an altar at the river-side includes materials such as soft drinks, coconuts, bunches of premature plantain, Kola-nut and *órhèn* (native chalk). An appreciable gift is also given to the priest.

On the other hand, *Ótòrè-Ókpè* is the earth-god whose shrine is represented by a tree called *Uhímí*. This deity is believed to be prosperous and in almost every compound and

village squares, the tree is planted. In every new settlement, not until this tree is planted sexual intercourse must not take place and ownership of the land cannot be proclaimed. The Oródjè, his È kakúrò (chiefs) and his Ekaigén orchestra joyfully, in a procession, with sacrificial offering move to the shrine where he is received by the priest. Activities that take place here include prayers, singing, dancing, libations and renewal of oath with the deity. This ritual that takes place in Òrérô kpẹ is simultaneously carried out in towns and villages all over Ókpẹ kingdom. Distinguished men and women are involved in the exercise.

At about 10.00 a.m. traditional dance groups from Ùgbórhen and Ikpókpòrò come to Òrérô kpẹ to perform at the festival arena.

Day 5 (26th December)

At the festival arena, *Adénè-Ókpẹ* are various shrines which include the *Elóhò*, *Edjókpà*, and *Ótòrè-Ókpẹ*. *Elóhò* is a deity responsible for fertility and safe child delivery. Women perform all the rites involved in this worship. The *Edjókpà* on the other hand is the god of palm trees. Every year witnesses an elaborate celebration for this deity that is responsible for the bearing of ripe palm fruits and protection of the people when they climb the palm trees. This confirms why palm fruit hacking is the chief occupation of the Ókpẹ people. The worship of the *Edjókpà* takes place after due consultation of the oracle to determine the palm tree on which the ritual should be performed. A matured dog is headed, its blood sprinkled on the stem of the palm tree which has been well decorated with *Ibósùn* (red cloth) two or three days before the day of the ritual. An *Ukodo* (porridge of plantain) is cooked with the dog and it is eaten by all participants.

An elderly man and woman say the prayers after having the skull of the dog tied to the stem of the palm tree. A heavy orchestra of drums, gongs, and dance drama stamping of feet at the stem of the palm tree, enacting the process of foot-crushing palm fruits in Owó

(a trough in which palm oil is processed) is performed. There are circumstances for members of a community to stop collecting palm fruits, it can be as a result of a member who dropped dead from a palm tree, or the need to worship the Edjókpà or to allow plentiful ripe of palm fruits. This information is relayed by having the mane of a palm tree tied to the stem of the palm tree in the *Edjókpà* shrine.

On this fifth day of the festival, the Oródjè and his È kakúrò are received by the chief priests at the respective shrines for the annual ritual. All Ókpè towns and villages worship the deities simultaneously at their respective shrines. On the entertainment scene, traditional dance groups from Inùmè and Óha community group perform from about 10.00 a.m till sun set at the festival arena.

Day 6 (27th December)

Ibuérímí-Ókpè (war god): This is the united forum of all Ókpè ancestors which has a particular shrine at the festival arena where all the ancestors of Ókpè land are collectively worshipped. This multi-spirit deity wails to forewarn of communal hardship especially at periods of inter-tribal war. The chief priest (*Orhèrèn*) conducts the ritual as soon as the Oródjè and his È kakúrò arrive to pay homage and express gratitude for the protection and support received from *Ibuérímí* for the past year, more so to request for same in the years ahead. Materials involved in the sacrifices include a he-goat, plantain, drinks, kola-nuts and native chalk. The he-goat is beheaded, its blood poured on the shrine and the meat and plantain cooked for general consumption.

By eating from the same source, he-goat, suggests an intimate relationship between the living and the ancestors. At the shrine are some historic materials, ornaments and raids from war. Only men are involved in this exercise and it is immediately followed by a procession to the shrine of *Ésémó* (male ancestors) for another ritual.

After all the rituals of this day come the entertainment groups from Meréjè and Ugolo

community units. The Meréjè dance ensemble known as *Ogine*₂ is made up of men and women of artistic repute. Ugolo community group is known for her captivating *Ìkpèbà* dance, which emphasises much gesticulations and aesthetic manipulation of the bust region.

Day 7 (28th December)

The traditional Ókpè woman strongly believes in the existence of a Being or Beings whose wishes she must conform with whose experiences she must emulate (Otite, op. Cit: 23) either in appreciation of what the Being has provided or to get her yearnings accomplished. Hence, the ritual at the *Èkpokpásè* and *Izúemó* (female ancestors) shrines on this particular day is essentially meaningful and colourful.

It is entirely the affair of women, conducted by the priestess for human fertility, safe child delivery and peace for the whole of Ókpè land. Dancing is done to excellent music produced at the shrine and the good artistes compete for best recognition after the ritual performance at about 8.00 a.m.

The three dance groups from Ughòton, Jeddó and Ugbókòdo community groups perform on this day. While Jeddó and Ugbókòdo are known for excellent performance of the *Ijúrhì* dance, Ughotón perform the *Igórù* music which has earned them national recognition since 1931. These two dances which are significantly entertaining are performed with great enthusiasm at the festival arena till sunset.

Day 8 (29th December)

This day is known as the eve of the Oródjè's coronation anniversary and it is announced by seven gun salute. At about 9.00 a.m., the Udógún-Ókpè (the Ókpè Traditional Council) performs rituals at the Edion shrine. All intending and installed *Èkakúrò Ehóvboren* (female chiefs) and the Oródjè move in a procession (Údjè) with Ókpè orchestra music accompaniment to worship at the shrine. In addition to the usual

sacrificial procedure that involves the killing of a he-goat, libations and renewal of oath, most of the *Èkakúrò*-and *Ehovworen* – elects are officially presented before the *Ediòn* shrine to pledge their allegiance and to take *Ehóvboren* an oath of service to the people. The priest (*Ògèdiòn*) receives many gifts from the chiefs at the end of the ritual. *Èdiòn* the main deity of the *Ókpè* people has its shrine located in one of the rooms of the *Aghwélé-édiòn* (*Ókpè* Traditional Council Hall). The functions of the *Èdiòn* are fatherly and it includes the spiritual control of the council's deliberations, protection, prosperity and guidance during the festival including the coronation carnival.

The musical entertainment of this day is undertaken by the *Òrérò kpè* community group dance troupe. This being the last district performers with the privilege of having watched several earlier troupes, and to some extent, accept the role of the host of the festival, an analysis of the musical unfoldment show evidence of consonance in paraphernalia, vocal technique and drumming expertise.

Later in the day, the *Oródjè* his *Èkakúrò* and *Ehovworen* worship at the *Izúókpè* (Mother-*Ókpè*) shrine to receive the motherly blessings to balance the ritual performed at the *Èdiòn* shrine towards a successful anniversary. The eldest woman in *Òrérò kpè* is accorded the responsibility of the priesthood.

In the night at about 8.00 p.m. the *Ìkpevwéré* procession takes off from the *Adénè-Ókpè* to *Aghwélé-Oródjè* (King's Palace) by the women and led by the *Okpáko-Eghwémésè* to wish the *Oródjè* a happy coronation anniversary and installation of new chiefs. They dance all through the night till the early hours of the anniversary day. It is imperative to note the meritorious transition from the old to the new year of the *Oródjè's* administration and to reaffirm of revitalize the continuous support of the governed.

Day 9 (30th December)

This ninth day is the climax and grand finale of the *Adénè-Ókpè* festival. This day is

declared opened with twenty-one gun salute (*Ekàròn*) by the *Òlotú-Ókpẹ* (war heroes) to user in peace and prosperity which also alerts the *Ìlotú* (war heroes) and different age groups to embark on the *Údjèphèrì* (war parade) round the territory of *Òrérô kpẹ*. under the command of the *Òlotú-Ókpẹ* and *Arijó-Ókpẹ*. A part of this parade is a mook fight between participants, mimicking war situations. The exercise is embarked on the finally chase away all evil spirits and make peace and prosperity reign.

At about 8.00 a.m. the *Oghwoghwo* (town crier) goes round the streets in the town with his taking drum (*úkìrì*) announcing the procession of the *Oródjè* and his men from the palace to the *Adénè-Ókpẹ* (centre of activities). While the town crier does that, the *Èkakúró Ehovboren*, *Ìlò tú* and *Arijó*, led by the *Unu-Ókpẹ* (*Ókpẹ-Spokenman*) simultaneously in a procession go to the *Aghwélé-Oródjè* (palace) to give the *Oródjè* a befitting escort to the carnival and anniversary venue. All intending chiefs also, at this time accompanied by their *Ekaigén* orchestras, dance to the installation centre before the arrival of the *Oródjè*. Twenty-one gun salute (*Èkàròn*) welcomes the *Oródjè* to *Adénè-Ókpẹ*. When all are sitted in the *Aghwélé-Èdiòn* the *Unu-Ókpẹ* on behalf of the *Oródjè* and the *Udógún Ókpẹ* presents kola-nuts and drinks to the guests of the occasion. This presentation is a highly respected traditional practice of hospitality among the people.

The process of acceptance, prayers and distribution of the presents is closely followed by the *Oródjè*'s address to the entire *Ókpẹ* people.

Installation ceremony

All chief-elects, after performing all necessary rites from the first to the eight day, are expected to come on the 9th day with their *Ekaigén* orchestra made up of five different seizes of two sided membrane drums, gongs, *èkpéré* (Horn made from an elephant tusk) and clappers. The chiefs are called in turn to take oaths of allegiance in kneeling position before the *Oródjè* where they are made to partake in drinking with the *Oródjè* as a ritual

of alliance. The chief is then presented with *orhèn* (native chalk), *Ibósùn* (red cape) on his white shirt, *Àghìghon* (three loops of bead) round his neck and two smaller ones for the hand and the *Úlèlè-Ógbèta* (the feather of an eagle) on his hat as a symbol of societal accomplishment. The joy derived from the successful installation leads the È kakúrò to the *Émà* – the chieftaincy dance of the Ókpè people – accompanied by the È *kaigén* orchestra. This merriment continues till 8.00 p.m, the official conclusion of the festival.

Structural Analysis of Adénè-Ókpè Festival Form and Content

The festival is made up of complex orchestration of artistic media designed to express and reinforce the many levels and types of content. Such intricate inter-weavings of artistic patterns emphasize the important and depth of the event as well as present the onlooker/analyst with a profusion of element and structures (Cole, 1935:121), mystical as the masquerades (spirit manifests) are, the red attire and the white stripes above them are artistic. The trees and shrines are also dressed in the same outfit. Musically, the different community groups and their preferred types – *Ijúrhi*, *Igórù*, *Émà*, *Ígbègbé-ègbótò*, etc. – treat the audience to another degree of aesthetic admiration. Sculptural works in different shrines and on the *Akáihwèrhè* are impressive considering their relativity to the cultural background of the people. Evidence of mystical drama at the evocation of deities and social drama in dances, are concrete and functional in their mode of performance and also depict the spiritual and social class. The dressing of the people, the artistic make-up of the body-signs, designs, shapes and paintings are additional artistic manifestation inherent in Ókpè people's culture.

These art forms so far catalogued are not entities in themselves, but are part of the whole event and thus cumulate to give the characteristic importance and depth of the festival.

Structural elements

Some structural elements that cut across the phases of the festival as depicted by the

blended arts include hierarchy, repetition, variation, contrast, balance, co-operate, simultaneity, progression, illusion and transformation.

Hierarchy

At every stage of the festival, the performance of the events depends on the social or spiritual status. For instance, the evocation of the Adénè-Ókpè deity is done by a very few high ranking personalities by virtue of official responsibility and spiritual maturity. In the music making of the occasion, while some perform for general entertainment, the chiefs engage in the *Émà* dance for the entertainment of their fellow-chieftaincy titles. The *Údjuphèrì* (war parade) is another example where age grades organize themselves on the streets. Still further the chief-elects orchestra cannot be compared to that of the Oródjè, especially on his procession from the palace to the festival arena on the final day.

Repetition

From an analytical stand point, one could identify repetitions of similar events of varied character. It surfaces one to uphold the view that:

Very many things are repeated on different levels: rituals including prayers, libations and sacrifices, and honorific gestures, musical performance, dance, isolable sculptures such as images, weapons and other items, processions, feasting, assemblies and speeches, ceremonial dress, body painting, jewelry, hairstyling. Spatial and temporal patterns recur throughout the period (Cole, Ibid: 22).

These repetitions seem to reaffirm certain rituals or meet the stipulated requirement of the purpose for which it is implemented. For example, the repeated dances indicate continuous merriment while the worships at different shrines tell the required number of rituals before peace and prosperity can usher into the land.

Variation

So much are the repetitions that variations are evident in the process of the festival. In the first place, the Oródjè engages in series of processions which vary in venue, costumes, audience and participants. The object of sacrifice to the shrine for example, *Ibuérímí-Ókpè* and *Òlokú*, are quite varied. Music making is one of the most repeated activities of the festival yet it is the aspect where many variations in rhythm, songs, instruments, gestures and theatrical performances are recorded. There are also variations in audience both in magnitude, aesthetic taste and participation in the various events of the festival.

Contrast

Spatial and temporal variations and contrasts are of great importance in establishing the rhythmic progression of the Adénè-Ókpè festival. From the ritual and entertainment perspective, one observes a contrast in audience, while that of the ritual is small and atmospherically solemn, the entertainment's is great and lively. Also from the point of view of the centre of activities, some are performed at the Adénè-Ókpè (main arena) while others are performed along the streets.

Balance

Balances are evident in the festival. First, the men perform the *Ótòrè-Ókpè*, *Ésémó* and the *Ibuérímí* rituals while the women worship at the *Izúemó*, *Èkpopásè* and *Izúókpè* deities.

In the process of chasing away evil spirits, men engage in the *Údjúphèrì* and *Ògrí* rituals while women take on ritual sweeping of the town and the *Èghuéréghwéré* ritual. All of these, no opposite sex must witness the other.

Co-operate

In spite of the contrasts and balances, there are events where men and women are jointly involved. For example, the *Ẹdjókpa* and *Òlokú* rituals are performed by both men and women. The funny *Ójè* exercise is also jointly participated in. the entertainment dances such as the *Émà*, *Ìjùrhì*, *Ìgórù*, *Ìkpèbà* etc. are also co-operatively performed. Besides, gender co-operation, the musical instruments, costumes, dances and songs fuse to present a wholistic spectacle for the audience and the deities.

Simultaneity

It is worth recording that some activities such as the procession of the chief-elects to the arena on the day of installation is simultaneously carried out with the *Ẹ̀kakúró*'s procession to assort the *Oródjè* to the anniversary centre. Again, the *Ójè* and the *Ẹ̀ghuéréghuéré* ritual have similar motions. To crown it all, is the simultaneous performance of similar events in the various headquarters of the community groups.

Progression

The crescendic nature of the festival from the first day to the grand finale has to do with the structure of the component parts. For example, the twenty-one gun salute on the day of the coronation anniversary preceeds the *Údjèphèrì* (war parade). There is this progressive nature of events on the third day of the festival starting with the *Ẹ̀ghuéréghuéré* ritual, followed by the women's dance from one gate to another, then the *Akaihrerhe* and finally the *Ígbègbé-Égbótor*. In the installation process, the chiefs first arrive before the *Oródjè*'. After taking oath of loyalty, the *Òkakúró* (singular form of chief) and the *Oródjè* go into pact by drinking from a calabash-bow, and it is finally followed by the chieftaincy dressing (beads, caps, feather and native chalk).

Illusion and transformation

Some sacred events that are performed in shrines or temples are both physically dramatic and spiritually transfigurative to the lives of participants especially the priest who is

involved in metaphysical communication on a human-spirit interactional plane.

Conclusion

The Adénè-Ókpè festival date back to centuries and thereby retains some symbolic characteristic features in spite of cross-cultural influences. The artistic aesthetics of the Ókpè people may differ in some degree from these of other cultures. However, the orchestration of it all radiates the impact of the festival as each art-form in its entity cannot be regarded as the Adénè-Ókpè festival. This nine-day intensive celebration is enormously packed with artistic ornaments, perhaps, because life and art interpenetrate, thereby creating a dynamic interplay of dialogues between reality and illusion, man and the ultimate, form and meaning.

The songs are sometimes short, a sentence or two with a chorus repeated several times with the music director in control. Some songs give an insight into the nature of the festival and the deities of the land. The sex-restricted songs sometimes mean inaccessibility of their secrets to the opposite sex or to non-initiates in occultic situations

Dancing is done to excellent music produced at any stage of the festival and good artistes, not only receive prizes, admiration and applause, but compete for best recognition. The gestures involved in the dances are both emotionally enacted and correlatively produced to enunciate the message in the song to fulfill the functions of social and moral control for which the festival is also celebrated.

All other arts-sculpture, textile, design-are linked with myths and legends, whatever the legend or mythical stories may be, the fact still stands that they all point to the importance of the Adénè-Ókpè artistic symbiosis presenting Intangible Beings.

It is clear that no work of art, other than a festival, is equal to the task of projecting all these meanings in virtually simultaneous form, and if the Ókpè people desire to project

their culture, through the artistic components of the festival such as the language, design, music craft, sculpture, belief and costumes (the network of cultural determinants) as reflected in the structures and composition of the nine-day entertainment and mystic event, then concerted effort should constantly re-appraise and project the festival to achieve the desired recognition.

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CHAPTER SIXTEEN

AFRICAN MUSICOLOGY: THE CONTRIBUTIONS OF PROFESSOR MOSUNMOLA A. OMIBIYI-OBIDIKE

Preamble

I am grateful to the Almighty God and indeed the organizers of this conference for this rare privilege to present a keynote address in honour of a world-acclaimed scholar, Professor (Mrs.) Mosunmola Ayike Omibiyi-Obidike. My knowledge about her dates back to 1981 during my undergraduate days at the University of Nigeria, Nsukka when I read the microfilm edition of her Ph.D. thesis. In 1993, she was the external examiner to my second Master degree and from 1995 to 2001, she taught me in my doctoral classes, supervised my thesis. I am very grateful to mama for not only making me her first Ph.D. graduate, but the **first ever** to obtain a Ph.D. degree in Music from a Nigerian University.

In 2006, Mama's worth was observed by the administration of the Delta State University, Abraka; and capitalizing on her Sabbatical leave, she was appointed for one year to share her worthwhile scholarly and administrative experiences with staff and postgraduate students of the Department of Music. Every bit of that period was enriching and we really missed her at the expiration of the leave. Thank you, for that benevolence, ma.

Of all mama's academic colleagues, social pedigree and indeed those who were there at one point or the other in her years of climbing the academic ladder, I was considered for the responsibility of a keynote address. I was humbled, delighted, indeed obliged and I cannot but do her this honour especially as she turned 70 this year.

Much as this conference is an academic event, the major undertone is the acknowledgement and celebration of star achievements in professionalism, philosophy, humanitarianism, longevity and patriotism, all summed up in the life of a great scholar,

Professor Omibiyi-Obidike. Above all, it is hoped that these sterling qualities of hers, will translate positively on individual lives and the wider society that we might leave this world better than we met it.

Introduction

This discourse centres on African Musicology to which very many scholars have contributed over the years. Politically, Africa as a continent is made up of 54 countries, land mass of 11.6 million square miles and a population of over 2 billion people. The continent is sub-regionalized into North, South, East, West and Central. Each of the 54 countries are endowed with, amongst others, musical cultures and systems of education and it is therefore expected that each has its fair share of African Musicology, but Nketia (1986) regrets this assumption which he termed ‘imbalance’. According to him, Nigeria, Ghana, Kenya and South Africa in Sub-Saharan Africa, have fairly thrived in musicological researches and human capital development. This may not be unconnected with the countries’ research encouragement, opportunities for studies in music, availability of human capital, and receptivity to music scholarship. These factors, no doubt, have positively played significant roles in Nigeria bringing about appreciable human capital resource and scholarly output in African Musicology.

What Musicology is

According to Apel (1973), Musicology was adopted from the French Musicologie introduced by F. Chrysander in his book *Jahrbucher fur musikalische Wissenschaft* in 1863 which denotes the scholarly study of music. Guido Adler on his part, wrote an article in 1885, stressing the scope, method and aim of the science of music to include paleography (musical notation), historical art forms, history of compositions and of instruments, harmony, rhythm, melody, theory, aesthetics, teaching and research. In contemporary times, however, and in the view of Waldo S. Pratt,

Musicology must include every conceivable discussion of music topics; the whole of systematized knowledge about music, which results from the application of a scientific method of investigation or research, or of philosophical speculation and rational systematization to the facts, the processes and the development of musical art, and to the relation of man in general (or even animals) to that art. (in Apel, 1973:558).

The view of Pratt as stated above reveals the scope of musicology to include virtually every research problem in music from theory to practicals with an investigative process that is systematic and rational; thus making the process scientific. In support of the above definition, Estrella (2012) defines Musicology as the academic and scientific study of music. Perhaps from the appendix “logy” of the word which means study, Espie Estrella conveniently saw it as an academic endeavour possibly carried out in institutions of learning which is actually the practice in Nigeria. Consequently, there are many departments/units of music in Universities, Polytechnics, Colleges of Education, Institutes of African Studies, Centre for Black Studies and Centre for Cultural Studies for the study of music.

Traditionally, Musicology is subdivided into three main fields of study: Historical, Comparative and Systematic. The first deals with the history of music; the second comprises what is now generally known as Ethnomusicology (the study of folk music and non-Western music) while the third includes acoustics, physiology, psychology, aesthetics, sociology, pedagogy, and theory (melody, harmony, counterpoint, fugue, etc). Musicology has further specialised in geographical configurations such as American Musicology, Russian musicology, Chinese musicology, African musicology, Nigerian musicology, etc. In all these nomenclatures, however, the concerns of musicology even in these region-specifics also include but not limited to the following:

- The evolvement of music notation and its application
- The use of music in various societies
- Different musical instruments
- The performance practices of different music types
- The elements of music and music theory
- Composers, musicians and performers
- People's perception and concept of music
- How music is perceived and how it influences or affects a listener.

The musicologist has the responsibility to identify research problems in any field of music and apply the scientific method of investigation to arrive at a valid and consistent outcome. Musicologists, therefore, must be versed in so many scientific research methods ranging from experimental, quasi-experimental, historical, correlation, comparative and descriptive types in addition to the field method in ethnomusicology. Research methods and their analytical tools must align with the base of the research such as sociological, pedagogical, cultural, scientific, legal, and political concepts. An in-depth understanding of these methods in the contexts of allied disciplines, equips the musicologist with their appropriate and effective application to research procedures. According to S. E. Smith:

a modern musicologist may integrate a range of disciplines from queer theory to sociological research. Research on modern music can reveal interesting details about subcultures such as the protest community or rave culture. These musicologists look at music within a cultural framework to learn more about it (Smith, 2013:1).

The outcome of such integrated academic research process as advocated by S. E. Smith leads to an objective result which almost always stands the test of time, dependable and

characterizes the scholar with integrity.

African Musicology

African musicology is a region-specific application of musicology; an adjective to qualify the geographical content of studies in music. According to Djedje and Carter (1992), the term African Musicology was first coined by Klaus Wachsmann in 1966 when he observed:

changes in the study of African music particularly with the active involvement of Africans in the study and destiny of their own musical traditions making thoughtful statements about their culture and giving greater insight into the workings of the society that few Westerners could ever hope to understand. In addition, ministries and departments of culture were established to give support to research into music in Africa (Djedje and Carter 1992:39).

On the need for African Musicology, Rose Omolo-Ongati maintains that:

It has been discovered that the development of African Musicology needs to be shouldered by Africans in whose blood and spirit the music is real. There have been so many misconceptions, misrepresentations and over generalizations about what African music is. Besides, myriad of problems in the study of African Musicology need to be tackled at the grassroot levels by the owners of the music (Omolo-Ongati, 2010:1).

Nketia (1986), while confirming the emergence of the concept, also notes that the factors which stimulate African interest in the study of African music and nurture the growth of African scholarship are naturally different from those that brought Western scholars to Africa during the colonial period or those that continue to generate interest in the study of African music among scholars abroad. He therefore believes that it would encourage:

1. Critical and analytical studies that examine or exemplify musicological issues in the light of field data;

2. Studies that take into account the history, archaeology, and ethnology of the geographical region of Africa or specific areas in which field work is undertaken;
3. Development studies that respond to the intellectual, socio-cultural, or political environment in which music is cultivated and practised; and
4. The dissemination of information and materials on African music both within and outside Africa – that is, wherever there is readership and a public for live performances or recorded African music (Nketia, 1986:216).

This understanding and challenge have, over the years, stimulated indigenous scholarship to make contributions to the pool of African musicology. These efforts have been classified into 1920 – 1950 (the period of colonial development), 1950 – 1960 (the period of cultural awakening), 1960 – 1970 (the period of great transition), 1970 – 1980 the period of cultural development and cultural studies), 1980 – the present (the period of world recognition through globalisation). In each of these periods, notable scholars like A. C. Coker, T. K. E. Phillips, George Ballanta, Ephraim Amu, Clement da Cruz, J. H. K. Nketia, W. W. C. Echezona, Meki Nzewi, Akin Euba and Mosunmola Omibiyi-Obidike played active roles in African music research.



In addition to the efforts of scholars, virtually every University in Nigeria had an Institute of African Studies where researches and seminars in African musicology were conducted in the early 60s. However, in 1960, a full-fledged Department of Music was established in the University of Nigeria, Nsukka – first of its kind in the whole of Africa – to boost the study of African music and encourage its research (Idolor, 1992). Indeed, it is one of the very few courses with which the University took off in 1960. As at today in Nigeria, there are twelve (12) Universities, seventeen (17) Colleges of Education and one (1) Polytechnic engaged in African musicology. Poor it may sound, Nigeria has produced seventeen (19) professors of music (as at the time of this write-up) who virtually majored in African musicology and have served or are still serving Nigeria, Africa and the world at large.

Background of Professor M. A. Omibiyi-Obidike



Professor (Mrs) Mosunmola Ayinke Omibiyi–Obidike was born on January 20, 1943 in Ede, Osun State, Nigeria. Although her parents, Deacon John Otunla Omibiyi and Mrs. Ruth Mojirade Omibiyi had no formal education in music, they were armature musicians in the Baptist church they belonged. Thus, the singing of church hymns and choruses in English and Yoruba was the culture of the home. She (Prof) joined the Sunbeam Band of the church in her childhood years where the leaders taught her many songs which further kindled her interest in music.

In 1956, she was admitted into the Reagan Memorial Baptist Girls’ School, Ede where she learnt the rudiments of music, singing and piano playing. She also belonged to the school choir, which featured her in singing competitions at Baptist conventions, concerts and radio programmes. As a result of this exposure and the personality role model of Steve Rhodes, Ayo Bankole, Mrs. Bankole, Akin Euba and Fela Sowande, she made up her mind to read music at the end of her secondary education in 1961.

In 1963, she became the first female to be admitted into the Fela Sowande College (now Department) of Music at the University of Nigeria, Nsukka where she did all stipulated theoretical and applied courses. While contemplating on going to London to study for a fellowship degree in performance after her first degree, the political crisis that led to the Nigerian civil war escalated, that, in her final year at Nsukka in 1966, she went back home to Ede. With no Department of Music in other universities in Nigeria then, she proceeded to the University of California, Los Angeles (UCLA) where she read under, amongst others, Professors Klaus Wachsmann, Mantle Hood and Kwabena Nketia majoring in Ethnomusicology and Music Education. She got her first degree B.A. (Music) in 1968; M.A. (Ethnomusicology) 1969; Ph.D. (African Music Education) in 1972 all from UCLA. The Western Region Government of Nigeria sponsored her first degree programme with a Scholarship from 1964 – 1968; Universities of California Regents and that of Ife, Ile-Ife granted her scholarship awards in 1969 and 1970 respectively. From 1981 -1982 and from 2006 -2007, the Alexander Von Humboldt-Stiftung awarded her a fellowship to embark on researches in African Musicology.

Professor Omibiyi–Obidike served as a Research Assistant at the Fela Sowande College of Music at the University of Nigeria, Nsukka from 1962 to 1966. She taught African Music at UCLA and West Haven Community Day Camp, Connecticut from 1967 to 1968. She became a Research Fellow at the University of Ife from 1972 to 1975 and later joined the staff of the Polytechnic Ibadan as a lecturer and Head of the Music Department in 1976.

Since 1978 till date, she has been in the service of the University of Ibadan where in 1989, she became the first female Research Professor of Musicology in the whole of Africa. She was appointed as the Director of the Institute of African Studies of the institution from 1995 to 1998 and from 2001 to 2004.

In practical music performance, she played the role of mother Asbecs in the Sound of Music, a production which not only took her to many places but brought her into contact with great personalities and enriched her musically. To her credit also, are numerous solo vocal performances at the U.C.L.A Opera group (1970); two concerts at the University of Ife (1974); University of Ibadan Music Circle concert (1976); Institute of International Affairs, Lagos concert (1977), participated at Celebrity Concert Organized in honour of Wole Soyinka, (1987); and various solo performances from 1990 till date.

She was a consultant to the “Creative Arts of Africa, Black Music Studies Project, Department of Music, Fisk University, Nashville, Tennessee, U.S.A (1974); Consultant to the Ethnic Heritage Project, Bowie State College, Bowie, Maryland, U.S.A. (1975); Member of the National Committee on Music for FESTAC’ 77; Chairperson, Adjudicating Committee for Music Events of the National Arts Festival, 1989; Chairperson, National Committee on Nigeria Musical Instruments; Co-ordinator of the International Centre for African Music and Dance located in the Institute of African Studies, University of Ibadan; President of the Association of Nigerian Musicologists (2004 to 2008) and External Examiner at different times to many Universities, Polytechnics and Colleges of Education in Nigeria. She retired from the active service of the University of Ibadan in 2008 and joined the faculty of the Performing Arts, Ifa Heritage, Osun where she currently teaches African Music.

In 1981, she was awarded the Fellowship of Alexander Von Humboldt Stiftung, which enabled her to conduct researches in Germany and Europe on “African Musical Instruments in European Museums”. Her marriage to Mr. Emmanuel Hope Egbunam Obidike (a veteran broadcaster from Abakaliki in Ebonyi state) encouraged her vision of getting to the peak of her career within the minimum possible duration - a marriage blessed with four children – Omonola, Chinelonma, Ikechukwu and Chika (African

Rubbys, 2012; Idolor and Ekewenu, 2013).

Her Contribution to African Musicology

Her research activities in African Musicology started very early in her undergraduate days at the University of Nigeria Nsukka when from 1962 – 1966, she was appointed as a Research Assistant at the Fela Sowande College of Music, University of Nigeria, Nsukka. In this capacity, she visited Buguma, Bonny and Abonima in her research into the music of the Izon people in 1962. She visited Uturkpo and the neighbouring villages in 1966 to study Idoma music and in the same year visited Ibadan, Abeokuta, Lagos, Akure and Sagamu to study Yoruba folk and popular music.

From 1976 – 1977, she investigated various categories of Nigeria folk music with special emphasis on the Yoruba subtypes. In her study of Popular music in Nigeria from 1973 – 1977, she visited Ile-Ife, Ibadan, Lagos, Benin City, Enugu, Port-Harcourt, Kaduna, Kano and Jos to uncover the historical background of popular music in Nigeria, the main genres, and artistes who practice them. She targeted the documentation of Nigerian musical instruments from 1974 – 1977 researching into their types, ethnic location, construction, ensemble practice, and the socio-cultural roles in the various societies. She also did a general survey of Nigerian musicians and composers through interviews on their training, influences, experiences and their contributions to the development of music in Nigeria.

Similarities in musical practices in different societies within Africa and in the diaspora support the theory of human migration and diffusion of musical instrument. To this, she was able to establish the direction of ethnic movements within Nigeria, some parts of Africa and in the Caribbean. She was also interested in the compilation and publishing of lullabies, moonlight games, folktale songs, social and tropical songs from many ethnic groups in Nigeria. Contemporary popular Nigerian musicians who specialize in high-life,

juju, reggae, afro-funk, jazz, apala, sakara, fuji and waka were not left out in her research coverage, that, her research output in this area appears to be the highest amongst Nigerian scholars.

Before now, the contributions of women to any genre of music were neither valued nor researched on. Her researches on women who practice various categories of music in Nigeria have discovered some missing links in this neglected segment of African musicology. Her study of African musical instruments has gone beyond the shores of Africa to Germany and other parts of Europe. Her research visits to various museums in Europe resulted in the collection of photographs of Nigerian and African musical instruments in their collections.

Classification of her Publications

Professor Omibiyi-Obidike maintains that her research specializations are in i) documentation of African Music; ii) Musical instruments; and iii) development of instructional materials for African music education. In an internet source (Rubbys, 2012), her works were are classified as follows:

- Human Migration and diffusion of music and musical Instruments;
- Safeguarding of Intangible Cultural Heritage through documentation; and
- Standardization of Nigerian and African musical Instruments for performance. (African Rubbys, 2012).

In the above classification, the areas were well specified but did not include development of instructional materials for African music education as she always maintained.

In contemporary times, however, areas such as Music education, biography, Feminist studies and popular music have become recognized and approved specializations to which she has meaningfully contributed. With this contemporary understanding, her forty-one (41) published research contributions have been categorized by this writer as

follows:

Documentation Articles

- 1) Omibiyi, M.A. (1974): “Nigeria Music”.
- 2) Omibiyi, M.A. (1975). “The Artist in contemporary Africa” .
- 3) Omibiyi, M.A. (1973). ‘Folk music and dance in African education”.
- 4) Omibiyi-Obidike , M.A. (1989). “Texts and contexts in Nigerian popular music: 1965-1985”.
- 5) Omibiyi-Obidike, M.A. (2002).The musician in contemporary. Nigeria”
- 6) Omibiyi-Obidike, M.A. (ed.) (2001). “African art music in Nigeria: Fela Sowande Memorial”.
- 7) Omibiyi-Obidike, (2005): Akin Euba: the African art music composer at the university of the 1970 – 1977”.
- 8) Omibiyi-Obidike, M.A. (2005). “African Art Music in Nigeria”.
- 9) Omibiyi-Obidike, M.A. (2007). “Nigeria in the context of the international musical world: problems and prospects. Inaugural lecture, university of Ibadan”.
- 10) Omibiyi-Obidike, M.A. “Safeguarding of African musical heritage: Nigeria as a case study”.

Music Education

- 1) Omibiyi, M. A. (1975). “The training of Yoruba traditional musicians”.
- 2) Omibiyi, M. A. (1983). “Traditional music in the curriculum of Nigerian schools”.
- 3) Omibiyi, M.A. (1971). “Music Education in Africa: Problems and Research Areas”.
- 4) Omibiyi, M.A. (1973). “The Task of the Music Educator in Africa”.
- 5) Omibiyi, M.A. (1973/74). “A model for the study of African music”.
- 6) Omibiyi, M.A. (1974). “Problem of music education in Africa”.
- 7) Omibiyi-Obidike, M.A. (1992). “The process of education and the

search for identity in contemporary African music”.

- 8) Omibiyi-Obidike, M.A. (2008). “Trends in international music education: implications for African music education”.
- 9) Omibiyi-Obidike, M.A.(1989). “The role of the Institute of African Studies: University of Ibadan in the 6-3-3-4 system of education”.
- 10) Omibiyi, M.A. (1984). “Music in higher education in Nigeria: the cultural relevance of the curricular programmes”.
- 11) Omibiyi, M.A. (1982). “Ethnomusicology in Nigeria”.
- 12) Omibiyi-Obidike, M.A. “Current trends in international music education and how we may or may not follow such trends in Africa”.
- 13) Omibiyi-Obidike, M.A. “Issues in the study of contemporary African music in Nigeria”.

Musical Instruments

- 1) Omibiyi, M.A. (1977). “Nigeria musical instruments”.
- 2) Omibiyi , M.A. (1983). “Gourd in Nigeria folk music”.
- 3) Omibiyi, M.A. (1983). “Human migration and diffusion of musical instruments in Nigeria”.
- 4) Omibiyi-Obidike, M. A. (1986). “Musical instruments as art objects”.

Studies in Music Diffusion

- 1) Omibiyi-Obidike, M. A. (1988). “The legacy of Africa in Afro-Guyanese music”.
- 2) Omibiyi-Obidike, M. A. (1988). “African in world music”.
- 3) Omibiyi-Obidike, M. A. (1995). “The challenge of interculturalism in music education in Nigeria”.
- 4) Omibiyi-Obidike, M. A. (2001). “African musical resources and African identity in the new African art music”.
- 5) Omibiyi, M.A. (1978). “Interaction between African and Afro-American music”.
- 6) Omibiyi, M.A. (1979). “Islamic influence on Yoruba music”.

Feminist Music Studies

- 1) Omibiyi-Obidike, M. A. (2006). “Femininity in traditional festivals: the place of the new African art music”.
- 2) Omibiyi-Obidike, M. A. (1988-89). “Women in Nigeria music”.
- 3) Omibiyi-Obidike M. A. (2002). “the music and the contribution of women in the new African art music”.
- 4) Omibiyi-Obidike, M. A. (2008). “Nigerian female musicians and the global musical the new African art music”.

Popular Music Studies

- 1) Omibiyi, M. A. (1981). “Popular Music in Nigeria”.
- 2) Omibiyi-Obidike, M. A. (1991). “The role of music and the recording industry”.

Biographies

- 1). Omibiyi, M. A. (1979). “Nigerian musicians and composers “.
- 2). Omibiyi, M. A. (1983). “Bobby Benson: the entertainer/musician”.
- 3). Omibiyi-Obidike, M. A. (2005). Fela Sowande (1905-19987)“.
- 4). Omibiyi-Obidike, M. A. Fela Sowande in London 1933 – 1945.

Summary of Thematic Classification of her Articles

- | | |
|---------------------------|-------------|
| 1) Biographies | 4 articles |
| 2) Diffusion | 6 articles |
| 3) Documentation | 10 articles |
| 4) Feminist music Studies | 4 articles |
| 5) Music Education | 11 articles |
| 6) Musical Instruments | 4 articles |
| 7) Popular Music Studies | 2 articles |

Total = 41 articles.

(*Details of the sources of all the articles listed above are in appendix 1).





**Africa Meets North America, 3rd International Festival and Symposium:
Professor Omibiyi-Obidike in the Front Row**

Conferences and other academic summits like seminars, workshops and colloquiums are designed for knowledge sharing and opportunities to improve scholarship which every well-meaning scholar embraces with excitement. Professor Omibiyi-Obidike is a regular feature in local and international conferences. By way of sieving major conferences, she has made 61 appearances in different parts of the world. In all these, she presented papers in the interest of African Musicology and which have been published in reputable journals. Some of the conferences she attended include:

1. International conference on music education in Africa, Lusaka, Zambia, June 1971.
2. International folk music council conference, Kingston, Jamaica, August, 1971.
3. African studies Association: Sixteenth Annual Meeting, October 31 to November 3, 1973. Syracuse New York, U.S.A.
4. Seminar on Yoruba oral traditional Poetry in Music, Dance and Drama. Institute of African Studies, University of Ife, January, 1974.
5. XI international Congress of Anthropological, Ethnological Sciences, August 14-15, 1953 in Canada.
6. Conference of Igbo women studies organized by the Institute of African Studies

University of Nigeria, Nsukka, December 1-5, 1987.

7. Symposium on quo vadis musical organized by Alexander von Humboldt Stiftung, Germany. 20-24 January, 1988.
8. International Conference on “origins and development of the afro-guyanese” held at Pegasus Hotel, Guyana 29th-31st July, 1988.
9. Seminar on the methodology of data collection and processing of oral tradition sponsored by the UNESCO in collaboration with the Institute of African Studies university of Ibadan, December 11-14, 1989.
10. The international symposium on new inter cultural music organized by Centre for Intercultural Music Arts London 29th April- 6th May, 1990.
11. International conference on African music and dance: problems and prospect. Bellagio Studies and Conference Centre October 12-16, 1992.

Keynote addresses:

12. Fela Sowande memorial lecture/seminar organized by the Institute of African Studies University of Ibadan in collaboration with ICAL, Lagos February 13, 1996.
13. Conference on research and education in African music organized by International Centre for African Music and Dance. Ghana. December 11-14, 1996.
14. Workshop for developing music education material section for African primary schools organized by the Department of Music, Fine and Performing Arts. The University of Malawi in collaboration with UNESCO, 1996.

*(For papers presented in the above listed and other conferences attended by Professor Omibiyi-Obidike, please refer to appendix 1).

Professor Omibiyi-Obidike sacrificially implemented the African Musicology Postgraduate Programme of the Institute of African Studies, University of Ibadan both to share her scholarly experience with students and to provide the environment for high level study and research. This paid off with the production of superlative manpower for research and teaching challenges in tertiary institutions in Nigeria. People, who had not the opportunity to read music abroad, had their wishes achieved in the postgraduate programme in Ibadan. Since 1978 till her retirement in 2008, she taught postgraduate music courses at the Master and Doctoral degree levels with her well-equipped personal

library which was made available to students for consultation. As a professional teacher, her teaching was gradual, systematic and effective with lots of questions and reading assignments to ensure that learning was accomplished.

Mama leaves no stone unturned in the supervision of dissertations and theses. She encourages in-depth reading and extensive review of related literature and indeed with her wide bibliographic repertory, she directs supervisees to sources for relevant data. Students, therefore, were not released until satisfactory standards were achieved in the work. This approach bequeathed a lot of confidence in her products to the extent that she recommends them for the external examination of her graduating students. In all, she has produced sixteen (16) Ph.D. and about thirty-one (31) M.A. degree holders. Permit me to list below, the Ph.D. graduates, their research topics and years of graduation:

- 1) Idolor, G. Emurobome (2001): Okpe Disco: A Neo-Traditional Popular Music Genre.
- 2) Ofosu, J. O. (2001): Kirimomo Music: A Christian Native Air Genre of the Urhobo of Delta State of Nigeria.
- 3) Ekpa, A. E. (2001): Ekpe Music and Dance of the Efik.
- 4) Adedeji, S. O. (2004): Gospel Music: A study of its Styles.
- 5) Etim, C. (2006): Indigenous Gospel Music in Akwa-Ibom State.
- 6) Aluede, C. O. (2008): Music as Therapy by the Iyayi Society of Edo State, Nigeria.
- 7) Adeleke, A. A. (2008): An Ethnomusicological Appraisal of the Form and Structure of Iyere Ifa.
- 8) Samuel, K. M (2009): Female Involvement in Dundun Drumming among the Yoruba of South-western Nigeria.
- 9) Loko, O. (2009): The Growth and Challenges of Music Recording Industry in Nigeria, 1940 – 2000.
- 10) Ogisi, A. A. (2009): The Evolution of Popular Music in South-Western Nigeria: 1900 – 1990.

- 11) Olusoji, S. (2009): Comparative Analysis of Islam Influenced - Apala, Sakara and Waka Popular Music of the Yoruba.
- 12) Oikelome, A. (2009): Stylistic Analysis of Afro Beat Music of Fela Anikulapo Kuti.
- 13) Okunade, A. (2010): A Comparative Study of Court Music in Egbaland, Ogun State, Nigeria.
- 14) Ogli, G. E. (2010): Ethnomusicological Study of Ijeyikwu (funeral rite music) Among the Idoma of Benue State, Nigeria.
- 15) Loko, O. (2011): Liturgical Music in the Cherubim and Seraphin in Lagos State.
- 16) Olorunsogo, A. A. (2012): A Model of African Music Curriculum for Universal Basic Education (UBE) Programme in Nigeria.

This incredible out-put has benefited many tertiary institutions in Nigeria with the spread of high-level manpower for the effective implementation of their curricula and to facilitate reliable research endeavour. Some of the institutions with the distribution of the manpower include the Delta State University, Abraka; University of Uyo; University of Port-Harcourt; University of Ibadan; Obafemi Awolowo University, Ile-Ife; University of Lagos, Akoka; University of Ilorin; The Polytechnic Ibadan; Emmanuel Alayande College of Education, Oyo; College of Education, Warri; Kwara State College of Education; Federal College of Education, Okene; Adeniran Ogunsanya College of Education, Ijanikin, Lagos; Federal College of Education, Abeokuta; Federal College of Education (Special), Oyo; and many others. They are certainly carrying on with Mama's legacies in their various institutional locations.

Implications

Professor Omibiyi-Obidike was a determined scholar with a goal set early in life as the first female in Nigeria admitted to read music at the University of Nigeria, Nsukka. Even with the temporary interruption of the programme due to the civil war in Nigeria, she did

not opt for another course available in other Universities in Nigeria but insisted on reading music even outside her country. This determination and focus endowed her with the fit as the first African female to become a Research Professor of Musicology. Everyone is, therefore, challenged to put into this profession the best of abilities so as to advance African musicology and the study of music in Nigeria.

In recent times when people are sponsored abroad to advance their studies in music, many of the beneficiaries stay-put over there to further improve on the standard of scholarship of foreign countries at the expense of building the home base. These cheats have also closed the opportunity against honest others who would have benefited from such programmes. The example of honesty and patriotism by Professor Omibiyi-Obidike who returned from the United States of America to serve her fatherland and from which many of us have benefited is a standard worth appreciation and emulation for which we say thank you very much ma.

There is much to learn from her professionalism exemplified in her teaching and research. As a researcher, she believes in field-work approach to research from where she gets authentic data for reliable write-ups. This has characterized her publications with originality and reliability such that scholars cannot but review her works as relevant to their research plan. Her thorough approach to research problems and her scientific procedure in write-ups have also attracted many commissioned papers to her credit (see attached Curriculum Vitae). She features regularly in local and international conferences, colloquiums and workshops, to share her experiences with other scholars so as to update her knowledge on current research findings, emphasis and emerging phenomena. African music scholars and indeed the budding class should imbibe this career philosophy to advance the current level of research output and its consequent recognition in music scholarship.

Productivity is the bases for inputs and investments. Every individual or government expects positive outcomes from educational establishments more so that education has been adjudged the instrument per excellence to drive all-round development in Nigeria. Music scholars must be abreast with the challenge of producing good-enough manpower that will man every musical outfit in the society ranging from music broadcasting, teaching, recording, music business, technology, performance and research. This is one of the concerns Professor Omibiyi-Obidike lived for.

Challenges

Great personalities like William Shakespeare, J. S. Bach and Amadeus Mozart are remembered till today as a result of the existence of their contributions to humanity. Their works were compiled, edited and published so that the ideals of the personalities can live in the hearts of those who read them. This is an additional challenge to the organizers of this conference to focus on this submission of getting all write-ups of Professor Omibiyi-Obidike and publish them thematically in various volumes both to create a wider readership of her works and to establish a platform for future researches. With this, her name would have been written in gold and her footprints on the sand of time.

Modern publishing outfit on the cyberspace is the in-thing at the moment. Many scholars have variously utilized this mechanism to their advantage over the years that through that technology, laudable information in different disciplines are accessed. Consequently, further actions should be taken to secure a website facility to store-up her works and to avail scholars all over the world the opportunity to retrieve her contributions to African Musicology and other facets of human endeavours.

This gathering is grateful to mama's products who considered it worthwhile to appreciate her for the services in their lives and to Nigeria as a nation. No doubt, Professor Omibiyi-Obidike's scholarly contributions and nationalistic devotion calls for appraisal

and recognition. It would be recalled that the Association of Nigerian Musicologists was in a state of coma from the late 1990s to the early 2000s and it took the intervention of Professor Omibiyi-Obidike in 2004 resuscitate it for its normal functions. Her attendance and contributions conferences have helped to keep the association alive. It is on record that in the 6th Annual Conference of the Association at the Delta State University, Abraka in 2007, awards of professional excellence were given to deserving Nigerians. It is just apt that she be honoured with this award, based on her sterling contributions to music scholarship and immerse concern for the association.



Professor Mosunmola A. Omibiyi-Obidike in a Relaxed Mood

Conclusion

Considering Professor Mosunmola A. Omibiyi-Obidike's uncommon achievements in

scholarship, the vision to sustain the postgraduate programme in African Musicology of the University of Ibadan for over twenty-six years; a professor of twenty years experience from two (20th and 21st) centuries; a believer in human capital development leading to the production of over 47 postgraduate students; one who attracted the benevolence of the Ford Foundation to establish an ultramodern Music Listening Centre to the University of Ibadan; one who initiated a branch of the International Centre of African Music and Dance in the University of Ibadan and one who launched a linkage programme between the University of Ibadan and the University of Ghana, Legon; we stand convinced to inform the authorities of the University of Ibadan to deem fit the first African female Research Professor of Musicology, Professor M. A. Omibiyi-Obidike for the honour of a Professor Emeritus of the University of Ibadan. By this token also, we alert the National Honours Award Committee (NHAC) to extend her national award drag-net to include Professor Omibiyi-Obidike in the next available opportunity.

Distinguished chairman of this occasion, sir, Chief Celebrant, ladies and gentlemen, while I implore you to kindly accept the content of this keynote address for further deliberations, I thank you immensely for being a good audience.

God bless you all.

Professor Emurobome Idolor

**Department of Music
Delta State University
Abraka – Nigeria.
January 21, 2013.**

References

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- Djedje, J. C. and Carter, W. G. (eds.) (1992). African Musicology: Current Trends: a festschrift presented to J. H. Kwabena Nketia. African Studies Centre, UCLA. volume ii, pp. 41 -44.
- Estrella, E. (2012). What is Musicology? <http://musiced.about.com/od/fags/f/musicology.htm> Retrieved 10/01/13.
- Nketia, J. H. K. (1986). Perspectives on African Musicology. In Mowoe, I. J. and Bjornson, R. (eds.) Africa and the West: The Legacies of an Empire. New York: Greenwood Press.
- Omolo-Ongati, R. (2006). Bureau for the Development of African Musicology (BDAM) <http://africanmusicology.org/about.html> Retrieved 10/01/13.
- Idolor, E. (1992). "The University of Nigeria's Department of Music and Contemporary National Demands" The Alumnus, Vol. 6, No 1, Pp 41-45.
- Idolor, E. and Ekewenu, D. B. (2013). Nigeria Musicologists. In Idolor, E. (ed.) Perspectives of Music and Musicologists in Africa. (In press).
- Omibiyi-Obidike, M. A. (2013). Curriculum Vitae
- Smith, S. E. (2013). What a Musicologist Does. <http://www.wisegeek.com> retrieved 10/01/13.

Appendix I

Professor M. A. Omibiyi-Obidike's Publications and Positions Held

- I. Present Appointment: Retired Professor of Musicology, Institute of African Studies, University of Ibadan.
- II. Institutions Attended
- | | |
|--|-------------|
| A. Reagan memorial Baptist girls' School, Yaba, Lagos. | 1956 – 1961 |
| B. University of Nigeria, Nsukka. | 1963 – 1966 |
| C. University of California, Los Angeles, California, | |

- United States of America. 1967 – 1971
- III Academic Qualifications**
- A. B.A. (Music) University of California, Los Angeles 1968
- B. M.A. (African Studies) University of California, Los Angeles, USA 1969
- C. Ph.D. (Education) University of California, Los Angeles 1972
- IV Fields of Specialization**
- A. Ethnomusicology
- B. Education: curriculum Development and instruction in music
- C. Ph.D. Dissertation: A Model of African Music Curriculum for Elementary schools in Nigeria
- V Scholarships and Fellowships**
- A. Western State Government of Nigeria 1964 - 1968
- B. University of California, Regents 1969
- C. University of Ife 1970
- D. Alexander Von Humboldt-Stiftung Sept. 1981- Dec. 1982
- E. Alexander Von Humboldt-Stiftung Oct. 2006 – Feb. 2007
- VI Honours and Distinction**
- A. Consultant: Creative Arts of Africa , Black Music Studies Project, Department of Music, Fisk University, Nashville, Tennessee U.S.A March-April. 1974
- B. Consultant: Ethnic Heritage Project, Bowie State College, Bowie, Maryland, U.S.A. September 1974 – March 1975
- C. Member : National committee on Music for FESTAC ‘77
- D. Member : Editorial board, African Music Journal (Published by the international Library of African Music Grahams town, South African)
- E. Chairperson, Adjudicating committee for music event, national arts festival, 1989
- F. Member: International Advisory Board of the International Centre for African Music and Dance 1993 to date
- G. Chairperson: national committee on Nigerian musical instruments
- H. Chairperson: Adjudicating committee for steel band panorama 2nd junior National steel band competition, 23rd November, 2010
- I. External examiner:
- University of Nigeria, Nsukka 1989 – 1993
 - Obafemi Awolowo University, Ile - ife 1991 – 1995
 - Delta State University, Abraka. 1991 - 1992
 - The polytechnic, Ibadan 1989 - 1990
 - Alvan Ikoku Federal College of Education, Owerri and Okene 1989 - 1991

- J. Coordinator: Nigeria Secretariat of the International Centre for African Music and Dance, Institute of African Studies, University of Ibadan
- K. President: Alexander Von Humboldt club of Nigeria, University of Ibadan chapter
- L. President : Nigeria Association of University women, Ibadan chapter ()

VII Professional Experience and Appointments

- A. Research Assistant, Fela Sowande College of Music, University of Nigeria, Nsukka, 1962 – 1966
 - i) 1962 – 6 months, Music of Ijaw people
Areas visited: Buguma, Bonny, Abonima
 - ii) 1966 – 3 month, Music of the idoma
Areas visited: Uturkpo and neighbouring villages
 - iii) 1966 – 3 months, Yoruba folk and popular music
Areas visited: Ibadan, Abeokuta, Lagos, Akure and Sagamu

I Teaching Experience:

- i) Music of Africa: Mus 143a, U.C.L.A.
- ii) Folk music of the world: West Haven community Day camp Connecticut, summer, 1968.
- iii) Vocal studies and rudiments of music, The polytechnic, Ibadan, 1975 – 1976.
- J. Postgraduate Teaching
 - a) AFS 742 – Nigerian music 1983
 - b) AFS 743 – ethnomusicology 1983
 - c) AFS 746 – Analysis and transcription 1983, 1989
 - d) AFS 702 - Theory and practice of field investigation 1983
 - e) AFS 731 – African music and dance (Ethnomusicological aspects) 1983
- K. Postgraduate supervisor:
 - i) Completed
 - a) M.A 1983 to date: 31
 - b) M.Phil 1
 - b) Ph.D 2012: 16 to date

VIII Research Experience

- i) Completed
 - a) Yoruba folk and popular music – 1976 – 1977. Same areas visited (see VII) (iii) investigated various categories of Nigeria folk music special emphasis on the Yoruba subtype
 - b) Popular music in Nigeria – 1973 – 1977. Areas visited include: Ife, Ibadan, Lagos , Benin , Enugu, port-Harcourt, Kaduna, Kano and Jos. It aimed at establishing the historical background of popular music in Nigeria, the main genres, and artistes who practice the genre.
 - c) Nigerian musical instruments, 1974 – 1977. Documentation of musical instrument in Nigeria, in terms of ethnic location, construction, ensemble practice, social, and cultural roles and so forth

- d) General survey of Nigerian musicians and composers. Interviews , documenting their biographies training, influences experiences and their contributions to the development of music in Nigeria
- ii) In progress
 - a) Human migration and diffusion of musical instrument. To establish the direction of ethnic movements within Nigeria and perhaps African.
 - b) Folk songs of Nigeria. To collect and publish lullabies, moonlight games and folktale songs, social and tropical songs from as many ethnic group in Nigeria as possible.
 - c) Contemporary Nigerian musicians: documentation of musicians who specialize in high-life, juju, reggae, afro-funk, jazz, apala, sakara, fuji, waka and so forth.
 - d) Women in music. Documentation of women who practice all the various categories of music in Nigeria
 - e) African musical instruments in German and European museums visited various museums in Europe collecting photographs of Nigeria and African musical instruments in their collection.
 - f) Pioneers of Nigeria music. To search for information on the early periods of music in those early years.

IX Publications

A. Books or chapters in books already published:

- 11) Omibiyi, M.A. (1974): "Nigeria Music" in Schoolman's Music Lexicon, Stockholm.
- 12) Omibiyi, M.A. (1975) "The training of Yoruba traditional musicians" Chapter 12 in Abimbola, W. (ed.) Yoruba Oral Traditions. Ibadan: University Press.
- 13) Omibiyi, M.A. (1983), "Traditional music in the curriculum of Nigerian schools" in Obanya, P. and Arinze, E. (eds) The use of cultural heritage in Nigerian education Lagos: National commission for museums and monuments and Ibadan: Institute of education, University of Ibadan.
- 14) Omibiyi-Obidike, M.A. (1991) "The role of music and the recording industry in national development: in Bello, S. & Nasidi, Y. (ed) Culture, economy and national development. Lagos: Joe Tolalu & Associates (Nig.) Ltd., p 204-218.
- 15) Omibiyi-Obidike, M.A. (1992). "The process of education and the search for identity in contemporary African music" in African musicology: current trends volume ii ed. J. Cogdell Djedea A. festschrift presented to J. H. kwabena Nketia, African Studies Centre, UCLA p. 27-44.

- 16) Omibiyi-Obidike, M.A. (ed) (2001) African art music in Nigeria: Fela Sowande Memorial. Ibadan , Stirling Holden Publishers (Nig.) Ltd.
- 17) Omibiyi-Obidike, (2005): Akin Euba: the African art music composer at the university of the 1970 – 1977” in multiple interpretations of dynamics of creativity and knowledge in African music traditions (eds.) Bode Omojola and George dor, California MRI press p. 27-45.
- 18) Omibiyi-Obidike, M.A. (2007): “Nigeria in the context of the international musical world: problems and prospects”. Inaugural lecture, university of Ibadan.

B. Articles in Learned Journals:

- 1) Omibiyi, M.A. (1971) “music education in Africa: problems and research areas” in Lusaka proceedings of the international music conference ed. By P. O. Nsugbe. p 42-57.
- 2) Omibiyi, M.A. (1973) in ‘folk music and dance in African education” IFMC Year Book, p. 87-94.
- 3) Omibiyi, M.A. (1973), “ the task of the music educator in African” the Black perspective in music vol. 10, p 37 – 44.
- 4) Omibiyi, M.A.(1973/74) “ a model for the study of African music” African music vol. 5, no. 3, p. 6-11.
- 5) Omibiyi, M.A. (1974). “problem of music education in Africa”- universitas vol.4, no 1, p. 67-79.
- 6) Omibiyi, M.A. (1975) “ The artist in contemporary Africa” Pan African Journal, vol. 8, no 1, p.103-113.
- 7) Omibiyi, M.A. (1977), “Nigeria musical instruments”, Nigeria magazine, nos 122-123, p. 14-34.
- 8) Omibiyi, M.A. (1978), “Interaction between African and afro-American music” POLYCOM, vol. 2, no 1, p. 17-26.
- 9) Omibiyi, M.A. (1979) “ Nigerian musicians and composers “ Nigeria magazine. No. 128-129, p. 75-88.
- 10) Omibiyi, M.A. (1979) “Islamic influence on Yoruba music” African notes, vol.ii, no.2, p. ?

- 11) Omibiyi, M.A. (1981). "Popular music in Nigeria" *jazzforschung*, no.13, p. 151-172.
- 12) Omibiyi, M.A. (1982). "Ethnomusicology in Nigeria". *Bulletin of the IUAES*, no, 24, p.105-113.
- 13) Omibiyi, M.A. (1983). "Gourd in Nigeria folk music" *The Nigerian Field*, vol. 48, parts 1 and 2, p. 32-53.
- 14) Omibiyi, M.A. (1983). "Bobby Benson: the entertainer/musician". *Nigeria magazine*, No. 147, p. 32-37.
- 15) Omibiyi, M.A. (1983). "Human migration and diffusion of musical instruments in Nigeria" *Bulletin of the IUAES* no.25, p.77-93.
- 16) Omibiyi, M.A. (1984) "Music in Higher Education in Nigeria: the cultural relevance of the curricular programmes" *Review of Ethnology*, vol. 9, Newsletter no. 6, p. 43-49.
- 17) Omibiyi-Obidike, M.A. (1986), "Musical instruments as art Objects" *the Nigeria field*, no. 51, p. 101-114.
- 18) Omibiyi-Obidike, M.A. (1988), "The legacy of Africa in Afro-Guyanese music" in *proceedings of the international conference on origins and development of afro-Guyanese*. The University of Guyana, 1988.
- 19) Omibiyi-Obidike, M.A. (1989), "The role of the institute of African studies: university of Ibadan in the 6-3-3-4 system of education" in *proceedings of the seminar on the role of the universities in the 6-3-3-4 of education institute of education university of Ibadan* 1987.
- 20) Omibiyi-Obidike, M.A. (1988-89). "Women in Nigeria music" *bulletin of the international union of Anthropological and ethnological sciences* no. 30-31, p.101-115.
- 21) Omibiyi-Obidike, M.A. (1989). "Texts and contexts in Nigerian popular music: 1965-1985". *Review of English and Literary Studies*. vol. 1989, p. 102 – 113.
- 22) Omibiyi-Obidike, M.A. (1988). "African in world music" in *quo vadis music Kassel barenreiter-veriag*, p. 39-45.
- 23) Omibiyi-Obidike, M.A. (1995), "The challenge of interculturalism in music education in Nigeria" *Intercultural music*. in Tsekimberlin, C and

Euba, A. (eds). Centre for Intercultural Music Arts. London and Bayreuth African studies series vol. I, p.119-127.

- 24) Omibiyi-Obidike, M.A. (2001). "African musical resources and African identity in the new African art music" in African art music in Nigeria: Fela sowande memorial. Omibiyi-Obidike, M.A. (ed). Ibadan: Stirling- Holden publishers (nig.) Ltd. P. 150 – 160.
- 25) Omibiyi-Obidike, M.A. (2002). "The music and the contribution of women in colonial Nigeria". African notes. vol. XXVI no. 1&2, p. 8-18.
- 26) Omibiyi-Obidike, M.A. (2002). "The musician in contemporary Nigeria". Interlink. vol. 1, no. 1, p 1-23.
- 27) Omibiyi-Obidike, M.A. (2008). "Trends in international music education: implications for African music education" JANIM p. 87-97.
- 28) Omibiyi-Obidike, M.A. (2008). "Nigerian female musicians and the global musical world, JBAAC vol.2, n0 1, p. 124-134.
- 29) Omibiyi-Obidike, M.A. (2005). "Fela sowande (1905-19987)" the guardian. May 22, p 56.
- 30) Omibiyi-Obidike, M.A. (2005). "African art music in Nigeria" the guardian, May 29, p 59 & 61; June 5, p.59 & 60.
- 31) Omibiyi-Obidike, M.A. (2006). "Femininity in traditional festivals: the place of women in Sango worship performance: journal of musicology society of Nigeria. vol. 1, no 1, p. ?

C. Books and chapters of books and articles already accepted for publication:

- 1) "Safeguarding of African musical heritage: Nigeria as a case study" forthcoming in the proceedings of the regional meeting with a view to the creation of a network of representatives of African musical institutions UNESCO, Paris.
- 2) "Issues in the study of contemporary African music in Nigeria" forthcoming in the proceedings of the international conference on African music and dance: problems and prospects. Centre for African music and dance, university of Ghana, Legon, Ghana.
- 3) Fela sowande in London 1933 – 1945 forthcoming, California MRI press

- 4) “Current trends in international music education and how we may or may not follow such trends in Africa” proceedings of the workshop for developing music education materials for African primary school. UNESCO.

D. Unpublished materials:

Report submitted to the University of Ife Research Committee.

Topic: Music education in Nigerian school, pp. 166 including appendix suitable for publication as monograph.

X. Major Conferences Attended with Papers Read

1. International conference on music education in Africa, Lusaka, Zambia, June 1971.
Paper presented:
“Music education in Africa: Problems and research areas”
2. International folk music council conference, Kingston, Jamaica, August, 1971
Paper presented:
Folk music and dance in African education.
3. Symposium on African and afro-American music, Legon, Ghana, March, 1972
Paper presented:
“The task of the music educator in Africa.”
4. Art seminar workshop on the artist: A creative force in education in the society” Ahmadu Bello University, March, 1972.
Paper presented:
“The artist in contemporary Africa: A case of Aesthetic Education”
5. African Studies Association: Sixteenth Annual Meeting, October 31 to November 3, 1973. Syracuse New York, U.S.A.
Contribution:
“African Aesthetics: The musical Perspective”.
6. Seminar on Yoruba oral traditional Poetry in Music, Dance and Drama. Institute of African studies, University of Ife, January, 1974.
Paper Read:
“The training of Yoruba Tradition Musicians”.
7. Seminar on the state of cultural studies in Kwara State of Nigeria, Kwara State Council for Arts and Culture, November 1-4, 1978.
Paper Read:
“The State of Musicology in Nigeria”
8. Twenty-Fourth Annual African studies Association meeting October 21-24, 1981, Bloomington Indiana, U.S.A.

Paper Read:

“Human Migration and Diffusion of Musical Instruments in Nigeria”.

9. XI international Congress of Anthropological, Ethnological sciences, August 14-15, 1953 in Canada.

Paper Read:

“Music in of the Higher education in Nigeria: The Cultural relevance of the curricular Programmes”.

10. international seminar on ‘The cultural foundations of African unity’ 6th-12th may, 1984 organized by the centre for black and African arts, lagos.

Paper Read:

“Musical instruments and cultural links among blacks African people”.

11. seminar on “perspective on popular music in Nigeria” organized by Centre for Cultural Studies, University of Lagos, 18th-21st March, 1996.

Paper Read:

“Popular music and socio-political expression in Nigeria from 1965-1985”.

12. National conference on music education in modern Nigeria organized by the department of music, Annaba state college of education, Awka, March 16-11, 1987.

Paper presented:

“Whither music education in Nigeria”.

13. 4th International conference on popular music studies held in Accra, Ghana 12th-19th august 1987

Paper presented:

“Women in popular music in Nigeria”

14. Seminar on women’s studies: “The state of art in Nigeria” organized by the Institute of African Studies, University of Ibadan, Nigeria , November 4-6, 1987.

Paper presented:

“Women in Nigeria music”

15. Conference of Igbo Women studies organized by the Institute of African Studies University of Nigeria, Nsukka, December 1-5, 1987.

Paper presented:

“Igbo female popular musicians”.

16. Symposium on quo vadis musical organized by Alexander von Humboldt Stiftung, Born, Germany 20-24 January, 1988

Paper presented:

“Africa in world music”.

17. National seminar on “the Nigerian copyright law, held at the Durbar Hotel, Lagos, Nigeria 21-25, March, 1988. served as a rapporteur.

18. National workshop on “The implementation of the cultural policy for Nigeria” 29 August-22nd September 1988.

Discussant: “preservation of culture, techniques and strategies”

19. International conference on “Origins and development of the afro-guyanese held at Pegasus Hotel, Guyana 29th-31st July, 1988.
Paper presented: “The legacy of Africa in afro-guyanese music.”
20. Symposium on the impact of colonialism on women in Nigeria organized by WORDOC. Institute of African Studies University of Ibadan October 16-18, 1989.
Paper presented: “Colonialism and the development of female superstars in popular music”.
21. 8th Annual conference of the Nigerian folklore society on folklore and the creative art industry in Nigeria December 4-9 1989. National Theatre Lagos.
Paper presented:” Music in advertising industry in Nigeria”.
22. National seminar on “culture, economy and national development” organized by The National Council for Arts and Culture as part of NAFEST’ 89 at Bauchi. December 11-18, 1988.
Paper presented:
“The role of music and recording industry in national development”.
23. Seminar on the methodology of data collection and processing of oral tradition sponsored by the UNESCO in collaboration with Institute of African Studies University of Ibadan December 11-14, 1989.
Paper presented: “Priority in African musicological research and documentation”.
24. The international symposium on new inter cultural music organized by Centre for Intercultural Music Arts London 29th April- 6th May, 1990.
Paper presented: The challenge of inter culturalism in music education in Nigeria.
25. Seminar on stages of life by the UNESCO in collaboration with Institute of African Studies University of Ibadan October 23-26, 1990.
Served as a discussant
26. One day seminar on Nigerian women in the arts organized by the Centre for Cultural Studies University of Lagos July 20, 1990,
Paper presented: ‘Nigerian women in music 1900-1990’.
27. 9th Annual conference on Nigerian folklore. Conference Centre, University of Ibadan, April 1-6, 1991.
Paper presented:
“Documentation and protection of Nigeria’s musical traditions”.
28. International conference on African music and dance: problems and prospect. Bellagio Studies and Conference Centre October 12-16, 1992.
Paper presented: “Issue in the study of contemporary African art music in Nigeria.
29. National seminar and culture and sustenance of democracy in Nigeria organized by Council for Art and Culture November 11-14, 1992.

Paper presented: "Tradition and women's participation in Nigeria politics.

- 30 Conference on inter cultural dimension of African music and dance organized by Center for African music and dance October 13-14, 1993.
Paper presented: :Intercultural approaches to education in African music and dance.
- 31 UNIFEM workshop putting gender of UN Conference Dakar 6-9 1993.
32. Regional meeting with a view to the creation of network of representatives of African musical institution organized by UNESCO and EL HADJ taye musical training and promotion centre December 7-9, 1994.
Paper presented:
"Safeguarding of African musical heritage: Nigerian has a case study.
33. International centre for African music and dance. PANAFEST '94 mini-conference on "African in the wider world of music and dance", December 13-14, 1994.
Paper presented:
"New horizons in Nigeria popular musics"
- 34 National training workshop for NGOs representations in project writing in HIV/AIDS project management evaluation and advocacy WHO global programme on AIDS April 2-7, 1995.
- 35 First Dayo Dedeke choral music competition/seminar organized by Ogun State Council for Arts and Culture, Kuto Abeokuta, June 21-22, 1996.
Paper read:
"Folk music in nation building".

Keynote address:

- 36 Strategies planning workshop for HIV/AIDS female group leaders 13-17 November, 1995, Lusaka, Zambia
Paper presented:
HIV/AIDS among women in Nigeria.
- 37 Fela Sowande memorial lecture/seminar organized by the Institute of African Studies University of Ibadan in collaboration with ICAL, Lagos February 13, 1996.
Paper presented:
"Traditional African music resources in education and the development of African identity in new African music".
38. "Workshop for the national and illustration of Nigeria, folk songs in games and stories for ECCDE centres, September 23-27, 1996.
"Transcribed folk songs".
39. "Conference on research and education in African music organized by International Centre for African Music and Dance. Ghana, December 11-14, 1996

40. Training of trainers (TOT)
Workshop on adolescent reproductive health
Friday 11th October, 1996.
Paper presented:
“Empowering the adolescent girl child through reproductive health information, education and counseling”
41. Workshop for developing music education material section for African primary schools organize by Department of Music, Fine and Performing arts. The University of Malawi in collaboration with UNESCO, 1996.
Paper read: ?
42. Conference on music and healing in Africa and the diaspora organized by the international centre for African music and dance in association with institute of African studies, university of Ghana. September 3-5 1997
Paper presented:
“Music and healing among the Yoruba”.
43. Conference on “The Naga reproductive health, education and development organized by the integrated family life education (IFLE) project University of Ibadan November 19-20, ?
Paper presented:
“The role of none governmental organization (NGOs) in promoting teenage reproductive health and youth development”
44. 1999 Copyright forum on the theme: “the development of indegenious music and folklore for economic empowerment: organized by the Nigerian copyright commission in collaboration with the rivers state government NOV25-26 1999
Paper presented:
“Documentation and preservation of indigenous music and folklore”.
45. International colloquium on African world music DEC 2-6 Abidjan, Ivory-Coast
Paper presented:
Fela Anikulapo Kuti; the Afro music star
46. Documentation of folklore resources for indigenous development workshop sponsored by nasarawa state government and Nigerian copyright commission. December 12 -13, 2000.
Paper presented: “Traditional music for national building and economic advancement”.
47. Festival of African and African-American music (FESAAM) st Louis, U.S.A., March 30th April, 2001..
Panel discussion
“Dis/uncovering music of black composers: lessons – past, present and future”.
48. Composition in Africa and the disapora: a symposium and. Churchill college, University of Cambridge 2nd-4th August, 2001, United Kingdom.
Paper presented:
“Contemporary African arts compositions in Nigeria”

49. International symposium on black and Africa cultures and the challenge of globalization, August 20 – 21, 2001, organized by Centre for Black and African Arts and Civilization (CBAAC).
Paper presented:
“Nigeria female musician and the global musical world”.
50. Festival of African and African- American music (FESAAM) February 21-23 2002 Dillard University, new Orleans, U.S.A.
Paper presented:
a) “Summer programmes for young composers”
b) “Contemporary African art compositions in Nigeria”.
- 51 Weekly seminar of the Institute of African Studies, University of Ibadan, March 20, 2002.
Paper presented:
“African art music and the contribution of women in colonial Nigeria
- 52 Kenyatta University Music Institute 1st international symposium on African: Cradstic and intergrated music. November, 20-23, 2003.
Paper presented:
“African musical instruments as sources for teaching cultural links among black people”.
- 53 Alexander von Hunbolt Club of Nigeria, University of Ibadan Chapter 2003 Annual symposium, July 2003.
Theme: AvH foundation as a fellowship Awarding Body: Prospect for Nigeria Scholars.
AvH and Nigeria-German Cooperation.
- 54 Composition in African and the Diaspora: a Symposium and festival Churchill College University of Cambridge, August 1 – 4, 2003
Paper presented:
Olaolu Omideyi: The life and times of a Nigeria church musician.
- 55 Fela Anikulapo Kuti: the man, the music and the mask
Paper presented:
Texts and contexts of Fela Anikulapo Kuti’s music.
- 56 National committees der bundes republik dutschland. Musik in ICTN rituellet and ritualiserten kotexten 9 and 10 februar 2007, universitat bangerga markusplatz
Paper presented:
“Women in ritual performance of music among the Yoruba”
57. Dialogue in music project
African meets north American 3rd international symposium and festival October 22-25, 2009. University of California, Los Angeles (UCLA)
Keynote address:
“The giving and the taking”
The intercultural musical exchange between Africa and north America.

58. PASMAE- ISME regional conference, Linlogure Malawi. November 26-28, 2007.
Paper presented:
“Nigeria female performances as entertainers: implication for education”
59. Annual conference of the Association of Nigeria Musicologists (ANM) Delta State University, September 2007.
Paper presented:
“African music in the global musical world”
60. Annual conference of the Association of Nigerian Musicologists (ANM) Adeniran Ogunsanya College of Education, Ijanikin, 2008.
Paper presented:
Music and language as modes of communication

Annual Conference of ANM University of Benin, 2005.
61. PASMAE West Africa sub-regional conference, November 6-9, 2010 Winneba, Ghana.
Paper presented:
“Juju: a product of indigenous creativity”

XI PROFESSIONAL ACTIVITIES

- a) Special lectures delivered (from October 1973 to November 1973)
 - i) Russell Sage College Troy, New York, U.S.A,
Topic: “Nature of African music in an introduction to music course”
 - ii) State University of New York Binghamton, U.S.A
Topic: “Music in Africa: The case of the Yoruba”
 - iii) Bishop College, Dallas, Texas, U.S.A,
Topic: “African Implication for Afro-American music educator”.
 - iv) Louisiana State University, Baton Rouge, Louisiana U.S.A,
Topic: “Nigeria folk music and modern music”
“Nigeria musical instrument”
 - v) Fisk University, Nashville, Tennessee, U.S.A.
Topic: “Linguistic influences in Africa.

From September 1974 to March 1975.

- i) Bowie State College, Bowie, U.S.A,
Topic: 1) “Functionalism of African music”
2) “Instrumental Resources of African music”
- ii) Alabama State College, Montgomery, Alabama
Topic: “African culture and black American awareness”.
- iii) University of Maryland, U.S.A,
Topic: 1) “African women in contemporary Africa”

2) “Changing Africa in the twentieth century: implications”.

- iv) University of Ibadan, Ibadan, Nigeria.
 - 1) The girl child: hopes and challenges in the 21st century, July 2, 1998.
 - 2) The role of women and NGOs Enhancing People’s participation in poverty reduction and good governance, March 23, 1999.
 - 3) African art music in Nigeria special lecture delivered sponsored by ICAL, Lagos.

B. Performances

- i) Various solo performances before an N.B.C. invited audience – 1962 N.B.C., Ibadan.
- ii) Various radio and television solo performance 1964, N.B.C. enugu.
- iii) Sang the role of camen at a concert, University of Nigeria, Nsukka, 1965.
- iv) Played the role of the mother Abbess in the operata “The sound of music” 1965.
- v) Various solo performances, Los Angeles, U.S.A. 1968 – 1970.
- vi) Sang with the U.C.L.A. opera group, 1970.
- vii) Sang at two concerts, University of Ife 1971 – 1974.
- viii) Invited to sing the contralto solo in the Messiah by G. F. Handel, University of Ibadan Music Circle, 1973.
- ix) Invited to sing the contralto solo in Elijah by Mendelssohn, University of Ibadan Music Circle, 1976.
- x) Solo performance, Institute of International Affairs Lagos, sponsored by Goethe Institute, Lagos, 1977.
- xi) Solo performance, Conference Centre, University of Ibadan, June 1977, sponsored by the British Council.
- xii) Various solo performances on N.T.V. Lagos and Ibadan, 1977.
- xiii) Solo performance, university of Ibadan, December 1979
- xiv) Solo performance N.T.V. Lagos , December, 1979.
- xv) Solo performance, December, 1980.
- xvi) African American Music and its Disapora

XIII Work in Progress

- I) A Hand book of Nigerian musical instruments.
- II) A text book on African music for elementary schools.
- III) A collection of Nigerian folk songs.
- IV) Nigerian contemporary musicians.
- V) Pioneers of Nigerian music.
- VI) Music and healing among some Nigerian ethnic groups.
- VII) Women and music in Nigeria.

CHAPTER SEVENTEEN

The Emergence, Identity and Contributions of Jazz to World Music

Appreciation

May I use this opportunity to express my deep gratitude to the organizers of this programme for their implicit confidence in my interest for the event and my ability to deliver the maiden guest lecture of the first International Jazz Day celebration. While I wish the National Music Council many more years of progressive celebration, I pray today's lecture will be an illumination on jazz music and its legacy in the sand of time. .

Introduction

Many phenomena have emerged and faded out and many others, perhaps older than those that have disappeared, are still in existence. As I have emphasized elsewhere, “no phenomenon void of utility survives in a society”; this holds true for Jazz at least, in our present day society. At the emergence of any organism or invention, there is always a function it accomplishes; but in the long or short run, if it no longer can fulfill its obligations or it is unable to move with the pace of societal tide, it ceases to exist. It is also normal, that for a phenomenon to sustain its usefulness in the scheme of a changing society, that phenomenon must adjust itself by developing contemporary objectives and adopting more effective ways of achieving them. With this, not only does the phenomenon live, its usefulness is acknowledged and its legacy is delightfully celebrated. This is the case of Jazz in history and existence.

Emergence of Jazz

Jazz is widely known as an indigenous African-American music in North America which combines much of African and American music features; characterizing it with distinct identity of a new music type in the history of world music. The Encyclopedia of Pop and Rock defines Jazz as

a kind of native American music first played extemporaneously by Negro

bands in Southern towns at the turn of the 20th century. Jazz authority, Leonard Feather, points out in the World Book that “by the middle of the 1800’s, some of the elements that became part of jazz could heard in music played at Negro funerals, or strummed by slaves on battered banjos and guitars (Dachs, 1972:155).

While the origin of the word Jazz is obscure, its beginning as a kind of music can also not be precisely dated due to its staggered origin and records of early historians. Marshall Stearns suggests 1900 while earlier historians dated it earlier because of the important contributions of Joe Oliver and Ferdinand Morton who blossomed in the 19th century. Some hold the view that Jazz originated in New Orleans, again due to the employment opportunity jazz musicians had there and the fame of such jazz musicians as Sidney Bechet. Edward Ory, Robert Dods and especially Louis Armstrong who was a virtuoso jazz trumpeter. However, later studies show that the development that took place in New Orleans was simultaneous with other efforts some places like Kansas City, Chicago, Memphis, and New York City. Handy (1941) describes the impact of Louis Mitchell’s loud Southern Symphony Quintet on New York in 1912 and on Europe in 1914 as eventful in the rise of jazz music.

In the early stages of jazz, it was highly improvisory, depending for its appeal more on the skill, intuition and experience of the individual performers than on written note. Most of the early jazz performers were not formally trained but were apprenticed musicians who relied on the traditional idioms of the style or created new ones.

Features of Jazz

Jazz grew out of many kinds of earlier American music like Minstrel-show music, early brass bands, early string bands, ragtime, Tin Pan Alley, and blues. In the beginning of jazz, though the music was rarely notated, regular rehearsals and the training on-the-art, equipped the musicians with expertise on melodic progression, the blue scale, harmonies,

virtuosity on the instrument and stage showmanship.



Jazz Scale

Note: the crotchet notes represent some of the occasional additions to the scale



Jazz Harmonic Features

According to Willi Apel

When, in 1918, Joe Oliver began his reign in Chicago, his famous Creole Jazz Band consisted of a clarinet, cornet, trombone, drums, bass, and piano. Other Jazz bands, in addition to these, included a banjo, tuba, a second cornet, and later on, a tenor saxophone. First and second saxophones were further considered as essential for the “big” jazz band. By the 1930’s, the addition of another cornet (trumpet) and trombone resulted in the Five Brass idea. A fourth saxophone, the replacement of the banjo with the guitar, and the replacement of the tuba with the string bass, gave the big band its characteristic sound (Apel, 1973:441).

He further recorded that in the earliest forms of jazz, the leader stomped off the tempo (gave it by tapping his foot), and the ensemble played a refrain maintaining some faithfulness to the melody. Each soloist was given a refrain for his expression. The background for those solos was generally provided by the piano player. The soloist continues for as long as the leader would wish people to dance. To conclude the track, there is a chorus section in which the entire band played ecstatic portions within the harmonic framework of the composition.

Social Factors that kept Jazz Alive

According to Bruno Nettle et al:

The notion that jazz is the “true classical music” of North America is . . . perhaps the most widespread – reflection of the way in which ideas about how music establishes links between the particular and the general, between the music of the group and that of the entire continent. The classicization of jazz is even more remarkable, for it suggests that music in the intensely ethnic matrix of North America can subvert some cultural values. Jazz has, therefore, succeeded in forging a position for African-Americans in the larger society [which] centuries of social struggle could not completely bring about. (Nettle, et al, 1997:282-283).

After World War I, the growing popularity of recorded jazz music, the development of commercial radio, and the enthusiasm of the American people for public dancing, ushered in the Jazz Age of the 1920's. Jazz now became big business where important hotels replaced salon orchestras with jazz bands. Conservatory trained musicians, who were already skilled in instrumental technique, invaded the field. Their jazz was learned from jazz-band recordings, performances, and rehearsals. Jam sessions, occasions when musicians gathered informally to play for themselves and to experiment, were eagerly sought for. The 1920's, a period in history known as the Roaring Twenties helped the spread of Jazz; a period when Radio broadcasting had gained ground and when also the gramophone was invented.

As the bands grew smaller and their personnel and locale changed, changes in Jazz music became inevitable. In 1938, there was a revival of New Orleans (Dixieland) Jazz by Mezz Mezzrow and Bunk Johnson. However, in the 1940's, four great jazz musicians appeared on the scene and brought still another revolution called bebop. They were Charlie “Bird” Parker, tenor saxophonist; Dizzy Gillespie, trumpeter; Miles Davis,

trumpeter; and Art Tatum, pianist. The loudness of the old jazz band was reduced, small combos began to displace the big bands, new rhythms replaced the four- or eight-beat pattern, and melodies became more florid and complex. Dissonant, strange harmonies bewildered audiences, who were more listening- than dance oriented.

The bebop further metamorphosed into Progressive jazz which is characterized with complex harmonic content and severe contrapuntal concept that it was reduced to listening type of jazz than danced to. Membership in this type of jazz such as Modern Jazz Quartet became very exclusive.

In the 1960's, it was observed that some protestant churches use Jazz music. For example, on December 27, 1965, Duke Ellington and his jazz band played at the Fifth Avenue Presbyterian Church, New York City. On April 24, 1966, the Emmanuel Church of Boston offered a service in jazz based on the themes from the Ancient Apostolic Tradition of Hippolytus. The regular composition of and its use for sacred purposes in churches grew wider by the day that, this inclination carved out an area of specialization for some jazz musicians while the churches became additional routes of reaching many more people with jazz.

The late 1990's still had Jazz practice in vogue featuring world-renown jazzists specializing in various musical instruments. Great names like the Nigerian Ugonna Okegwo a world-class bassist who read in Long Island University in 1994 and lives in New York (Carver and Bernstein, 1998), Terence Blanchard, James Carter, Bill Frisell, and Christian McBride. This recognition cannot end without the mention of a female counterpart, Geri Allen born in Pontiac, Michigan in 1957, who studied in Howard University in Washington DC and University of Pittsburgh and has taught in New England Conservatory of Music in Boston releasing numerous recordings with her own group.

Jazz in Nigeria

The entrance of foreign types of popular music into Nigeria is multi-routed on various historical antecedents. Mosunmola A. Omibiyi, on the emergence of foreign popular music in Nigeria, records:

Contact with Europe was first made in the 18th and 19th centuries through the bitter experiences of slave trade and colonialism. During the slave trade, African music geniuses were forcefully taken to the New World where it was synthesized with the prevalent musical culture and later reintroduced during the immigration of the slaves into various parts of West Africa. However, the second half of the 19th century witnessed the immigration of the so called “returnees” from Sierra Leone, Brazil, and Cuba into Nigeria. The Sierra Leone immigrants brought European forms of entertainment, while the Afro-Brazil and Cubans brought a synthetic music culture of Latin America and Africa (Omibiyi, 1984:153).

Going by Omibiyi’s view, jazz as a popular music type, may have entered the country through one of these routes and possibly through other world historical events.

After the World War II, the army turned out many soldier-musicians in the late 1940’s who played jazz. One of such soldiers and leader of a band in the North is Jubril Isa from Kano, who Bobby Benson remembered as an excellent clarinetist.

Mission schools like Bethel College Onitsha, N.B.C. School Odjedi-Inume, Ayomanor primary School, Sapele and the Presbyterian School Creek Town, had School bands which, according to Otu Edet in Ita (1984) received engagements in far-away stations like Sapele. Three of the products of such school-bands were Victor Olaiya, Rex Lawson and indeed a serious music composer Adams Fiberesima. Churches in Nigeria also had bands especially for church organisations like the Boys’ Scout, Boys’ Brigade, Girls’ Brigade and the Royal Ambassadors.

Omojola (2006) records that the patronage of modern Nigerian music in night clubs began in London in the early 20th century when Nigerian band leaders entertained live audiences, which consisted mainly of immigrant Africans from colonial Africa as well as from the Diaspora. Two of the most important performers in this regard were Ambrose Campbell and Fela Sowande (more of jazz). He stated further that the music and the increasing African-owned night clubs were established for relaxation after a tedious day's work and to provide opportunity for interaction and to share experiences on raging racial discrimination and social inequality. As the colonial relationship continued, there was a spill over of night club tradition on Nigeria, partly sustained with resident jazz bands which were then highly patronized. Some of the earliest Jazz bands are the Triumph Club Dance Orchestra and the Chokolade Dandies Orchestra. Omojola records that the popularity of Jazz in Lagos made Jazz musicians to celebrate fifteen years of Jazz music in Nigeria in January 30, 1942. In the 1970's, notable jazz musicians included Chris Ajilo, Fela Ransome-Kuti (later called Fela Anikulapo Kuti), Zeal Onya, Bayo Martins and Art Alade. Bobby Benson, in 1952 founded the Nigeria Jazz Club in Lagos but it lasted for just two years. Favourite repertoires of Fela are Mick Jackson's Bags Groove, and the music of Charlie Parker. Fela Ransome-Kuti Quintet also played tunes like But not for me by Cole Porter. Fela Anikulapo Kuti for example, started with Jazz, then Highlife and finally Afrobeat. According to Olorunyomi (2005), Afrobeat tapped a myriad of sources ranging from basic traditional rhythms, Highlife, Jazz and Latin elements – over a structure that is essentially a crisscross African rhythm. Also in this period, Joseph Ikomi who once apprenticed with a jazz group in Kaduna and in France relocated to play with a resident Palace Hotel/nightclub band in Cemetery road Sapele after the Nigerian Civil in 1971.

It must be noted that in this period, there were visiting American jazz bands and

performers like Jay Kaufman, Daniel Wilson Newton, Sammy Needle and Steve Black.

Jazz, some say, is America's contribution to world culture and this contribution, according to Ita (1984) is, in essence, black but not of African origin. This is so because protestant hymn tunes, the European trumpet, and the saxophone were juxtaposed with some African rhythmic idioms. Above all, the slavish environment, the psychological and political undertones that gave rise to the music, according to Steve Rhodes (1984), were alien to Africans. However, Nigerians, in support of the effort of their race in the Diaspora, were proud of this first and far-reaching development initiated, brewed and popularized, as a major contribution from the politically-silenced African race into world civilization.

With improved inventions on the motor-car, radio broadcast and other social gadgets, jazz broke geographical boundaries and was accepted by Britain and the British Broadcasting Co-operation gave it wide popularity that even British colonies, including Nigeria, bought into the rage. It did not take Nigerians in the Diaspora, especially those in North America and Britain, to patronize the music and indeed, encourage musicians to key into it as the music in vogue. In the 1940's, Jazz music flourished in two major seaport cities: Calabar and Lagos. While early jazz pianists within ballroom orchestras like Justice Jibowu, Percy Savage, Olu Alakija, and Akinwade Oshin were in Lagos, Afi Ekong who started as a teenager in a group, was based in Calabar.

Since the 2000's, Peter King still continues with the baton of entertaining audience with Jazz music regularly in O'Jez night club, Yaba, Lagos.

The Legacy of Jazz and its Implications for the 21st Century

For UNESCO to acknowledge the emergence, existence and contributions of jazz to world music is to be factual and fair to history. This is the basis of us gathering here today to refresh our minds on this subject matter and to identify few challenges from this art for a purposeful daily living.

Jazz is a juxtaposition of both African and American music heritages which evolved through the creativity of Africans in the Diaspora. This music became what some scholars refer to as American Classical Music; that before now, no American music ever met world standard especially in comparison with European mark. Thus, jazz inscribed America and indeed Africa on the world map. Unfortunately, many Nigerian musicians and composers are still pre-occupied with the imitation of European styles and contents (Disco, Rhythm and Blues, Hip hop, Dance Hall, Rap, Sonatas, Symphonies, Concertos, Madrigals, Anthems, etc) which, for a long time, have been their tradition. With this approach, it is neither possible to meet up with nor overtake them. African-Americans in that period knew the answer to their musical, social and political conditions and they made it. The challenge therefore comes to practitioners of music to look inwards to capture the African essence for distinct creativity. Great names like Nnamdi Azikiwe, Kwame Nkrumah, Nelson Mandela and Barrack Obama who broke American record to presidency are but few people who made political history in the world. For musicians, it is possible to make it globally on the African soil.

The world has evolved beyond the days when illiteracy did not count much on music practice, appreciation and patronage. Formal education has evolved to better all previous approaches to human endeavours. Education is not just a spice in a music meal but a valued nutritional ingredient in music creativity. In terms of social classification, illiterate musicians are poorly rated in spite of their dexterity on their instruments. Popular musicians should seize academic and professional training opportunities, not only for self expression and knowledge of music rudiments but also to meet world standards and create a bright future for Nigerian music.

Fischer (2011) reiterates that UNESCO has set the ball rolling by itemizing some of the social relevance of jazz music stating that the proclamation of the International Jazz Day

is a sign of recognition of jazz as an important historical art form which has contributed to:

- Promote intercultural dialogue
- Eradicate discrimination
- Promote respect for human rights and dignity
- Foster gender equality and reinforce the role of youth for social change

To be fair to Nigeria, the celebration of Jazz as a music type in this country, as read earlier in this lecture, dates back to 1942. If this tradition had continued since then, UNESCO would now be copying Nigeria's standard. However, every country's National Council of Music should ensure that the International Jazz Day is celebrated with pomp, where subsequent celebrations record improvements on previous editions but bearing in mind the above stated objectives.

As Jazz grew, it developed the social segment which started with racial identification and further cumulated into clubs. The purposes of these clubs as enumerated earlier in this write-up, are still pertinent to the Nigeria situation of today. Jazz clubs should be benevolent to its members, uphold the truth, promote jazz music and other Nigerian music, possibly encourage and empower them through engagements and music production.

Early jazz musicians were hardworking and optimistic; articulating their mission for their vision and not relenting until they arrived. No doubt, they may have been scorned, humiliated and distracted but these did not perturb them because they were focused and convinced of the end result. My philosophical slogan Hard-work does not kill, if it does anything at all, it makes one stronger stands true in most situations for the achievement of success in endeavours when one is determined for a purpose. It is to us today as it was in the past a challenge to work hard in our various chosen careers matching world best

practices so that, in the long run, the traffic to overseas for the solution to the simplest ailment can be reduced.

Finally, the founding jazz musicians were nationalistic, poised for carving a niche with which to be identified; telling the world that they are distinct people, their slavish background notwithstanding. What a nationalistic spirit! We can do even better today for ourselves in Nigeria. Thus, in every career calling one finds oneself, the very best is desired both to rebrand the down-trodden image of this country as seen in corruption through Money Laundering, Advance Fee Fraud, embezzlement of Pension Scheme Fund, ineffectiveness in place of work, kidnapping, ritual killing, and the like. A positive approach to redeem this image globally cannot be overemphasized. It is common knowledge that it takes the task to amend twice the duration of its destruction; the more reason why nationalists must not be part of destruction. Whether we partook in the repression of the present national socio-economic situation or not, savage it for the future of our children and indeed for generations unborn. The degree of decadence is not below reactivation yet. Jazz musicians did this for their nation.

Conclusion

Jazz is both a musical and socio-political phenomenon which was a deliberate effort of a people believed to have been dastardly depressed to the point of no regard, to contribute to world music repertory. It is no wonder today that UNESCO is recognizing this fit in the committee of other known events in human history. Distressed Africans in the Diaspora made this mark. It therefore behooves on us in present-day liberated society to utilize the best opportunities in the environment to forge better contributions to world music. It is hoped that the annual celebration of International Jazz Day will not only revive jazz as a music type but will also challenge up-coming musicians and composers to distinctly and creatively impact on the world through excerpts from Africa.

The lessons from the emergence and practice of Jazz are apt for the Nigeria of today to

be nationalistic, work hard, optimistic and goal-getting in order to leave this country better than we met it.

Remarks

Thank you once again the organizers of this forum for the opportunity to partake in this maiden epoch of the International Jazz Day while expect April 30, 2013 to exchange ideas again.

Thank you.

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CHAPTER ONE

MUSIC SCHOLARSHIP AT UNIVERSITIES AND THE RELEVANCE OF THE INDUSTRIAL TRAINING SCHEME IN NIGERIA

Abstract

The need for improved quality of scholarship for the development of a nation is the desire of individuals and societies. Either due to a dwindling economy or misplaced priorities, the education sectors of African nations have been under-funded and ill equipped, music department included. Consequently, the endeavours of academics and students in music scholarship have been adversely affected. However, the music industry sector for which skilled personnel is produced boasts of updated facilities for music composition, production, education, broadcasting, advertising, publishing, performance and technology. These resource materials are remarkably advantageous to music scholarship, particularly if the Students Industrial Work Experience Scheme (SIWES) is introduced in the programme of studies at all African Universities. Since 1996 the Delta State University, Abraka, Nigeria has attached students to the music industry during long vacations. The experiment, coupled with effective supervision and reports on their experience, has achieved amongst other intentions, a feed-back loop for research and curriculum development, and fostered an improved town and gown cooperation in musical practice. Exposure to possible job opportunities during this period has redefined students and their benefactors' impression of music as an academic pursuit leading to improved academic performance. It has also provided updated knowledge and skills, which hitherto were missing due to inadequate facilities in the Department.

Introduction

Music scholarship is the standard of good academic performance in any area of specialization in music. It is credited to formal academic contributions to the repertory of musical studies and indeed national development. In universities, academic standards in music, be they of students or lecturers, are determined by factors such as the quality of the curriculum, human resources, musical equipment, libraries, academic integrations, infrastructure and motivation. No doubt music scholarship in African tertiary institutions particularly in the universities, has found the maintenance and improvement of standards difficult, due to the economic situation and under-funding of institutions. Since the music industry is the market for which the music graduates are produced, the Students Industrial Work Experience Scheme (SIWES) is an effective alternative for the support of scholarship in the universities.

The Challenges of African Universities

Universities are establishments which advocate scholarship. Scholarship according to Nnamdi Azikwe:

Is conterminous with social progress, it is the scholar who makes or unmakes society ... When I consider the fact that throughout the continent of Africa there is not an indigenous university sustained through African initiative. I am in a position to realize how most of the problems of Africa today are due to the intellectual poverty of Africans ... Give the renascent African a university ... and this continent can become overnight 'A Continent of Light' (Okafor, 1971:43-44).

This concept of intellectual wealth and scholarship was supported by Jibril Aminu when he reiterated that:

Universities are centres of competent thought, lofty behaviour and places where genius blooms best. Universities expand the frontiers of knowledge and advance civilization. They are venues for transmitting culture and values for training the inheritors of the society to manage the future (Kadiri 1988:13).

In the National Policy on Education in Nigeria for example, the aims and objectives of universities in Nigeria are directed at the socio-cultural, economic and political advancement of the society, where research is both of a basic nature and of problem-solving value geared towards seeking solutions to national and local development problems. These research activities and results are published to assist the public and

private sectors with new discoveries. Based on these challenges, various universities design their curricula with the best possible intention of articulating the problems of the society.

Music scholarship by Africans pre-dates the establishment of music departments in African universities. Nketia (1986) and Vidal (2001) records that Robert A. Coker was the first Nigerian to embark on scholarly study of music in Germany in 1871, long before the establishment of the first department of music at the University of Nigeria, Nsukka in 1960. Currently, the nation has thousands of music scholars who have studied at its eight universities, one polytechnic, and sixteen colleges of education. These are in addition to institutions of higher learning outside the country (Idolor, 2001). Some of these students have made various contributions to music scholarship over the years.

Music curricula in African universities have been restructured to guarantee the relevance of graduates to the labour market. The issue of standards arising from the quality of curriculum, staffing, equipment and infrastructure has also been the concern of the Ministries of Education. In Nigeria, for example, the National University Commission (NUC), established in 1987, had to draw up minimum academic standards for the institutions. The objectives of the approved minimum standards for the Bachelor of Arts degree in Music are designed to:

Prepare and produce graduates of music who will be competent (in) musicianship both in an international sense and also in their own African tradition, with an understanding of the art and science of music and tools for appreciation, analysis and practice of world (Western European)

music, and an ability to communicate these principles to others (FRN 1989:80).

To accomplish this set of objectives, not only were music and music related courses drawn up, but individual universities also had to improve on the minimum standards to give a special tone to their programmes. The Federal Government also instructed that universities must endeavour to relate education to work to enhance productivity. Theoretical knowledge of a subject matter must therefore be complemented with skills for practical work. To develop a closer academic-industrial relationship, and also ensure that the programmes of tertiary institutions are relevant to the needs of industry and the national economy, there should be regular interaction between the institutions, the employers and the National Manpower Board (FRN 1992:5).

This idea of ‘town and gown’ interaction rests on the realization that the products of the academic system serve in the public and private music industry and therefore, undergraduates should familiarize themselves with the out-of-school music environment.

The Students’ Industrial Work Experience Scheme (SIWES)

The students’ Industrial Work experience Scheme (SIWES) is an academic exercise that temporarily employs students in industries for six months during vacations. This exercise is required as a corporate part of the students’ education, specified in the course curriculum with equivalent credit units, and supervised by both staff of the industries and those of the departments in the Universities. It was established by the Industrial Training Fund (ITF) in 1973 with the following objectives:

- To provide an avenue for students in institutions of higher learning to acquire industrial skills and experience in their courses of study.
- To prepare students for the postgraduate work situation;
- To expose students to work methods and techniques in handling equipment and machinery that might not be available at educational institutions;
- To ease the transition from studies to the world of work, and to enhance students' contacts with regards to later job placement;
- To provide an opportunity for students to apply their knowledge in a real life work situation, thereby bridging the gap between theory and practice and
- To strengthen employers' involvement in the educational process of preparing students for employment in industry (Jemerigbe, 2002:1).

These objectives rightly apply to music scholarship in African Universities particularly to departments that operate professionally directed curricula which address applied specializations in Performance, Directing and Conducting, Music Media, Music Business, Music Production, Composition, Technology and Education.

Either due to the weak economic situation or an underestimation of the value of education, universities have been under-funded by the federal and state governments. Consequently, the level of scholarship lacks an adequate provision of quality staff, equipment, infrastructure, libraries and means of academic interaction. Some of these lacunae are filled by the music industry, both of good quality and quantity, and from which students and lecturers can acquire a great deal of knowledge through the Students' Industrial Work Experience Scheme (SIWES). In addition, the ITF and Federal Government remunerate students for their services to the industry and also the lecturers for their supervisory roles during the exercise.

Among the branches of the music industry in which students can gain field experience are well-established troupes, bands, choruses and choirs; electronic media (television and radio); print media: publishing houses; sound archives; recording companies; advertising companies; musical instrument maintenance and manufacturing companies; museums; research institutes; arts and culture establishments; tourism and schools.

The Delta State University Experiment

The Abraka Music School at the Delta State University was established in 1975 initially to award the Nigeria Certificate in Education (NCE) for the then Government Teachers' College Abraka. It was upgraded to a Bachelor of Arts Education (B.A. Ed.) degree in Music Education in 1985 when the College became the Faculty of Education of the then Bendel State University which became Delta and Edo State Universities following the creation of two states out of Bendel in 1991. In 1992 a programme for the Bachelor of Arts (BA) Degree was added with specializations in Music Media, Production and Management, Dance, African Music, Theory and Composition, Musicology, Technology, Education, Directing and Conducting, and Performance.

Of the eight universities in Nigeria which award degrees in music, only the Delta state university has included the SIWES in its curriculum. The first cohort of the BA programme embarked on the Industrial Training Scheme in 1996 (their fourth year) during the long vacation while subsequent students were able to undergo it at both third and fourth year levels. The latter option grants students the opportunity to evaluate their services and possibly improve on their performance in the second phase. Currently, ITF has directed that the scheme should be for a period of six months in order to enable

students to acquire the necessary skills; music students now begin the SIWES in the second semester through the long vacation o the third year level.

In the past ten years, students have been attached to the Federal Radio Corporation of Nigeria (FRCN), Lagos: the Nigerian Army Band Corps and School of Music, Ojo-Lagos; Delta Broadcasting Service, Edjeba-Warri. Premier Records Company, Lagos: National council for Arts and culture, Iganmu-Lagos: Voice of Nigeria, Ikoyi-Lagos: Delta State council for Arts and Culture. Asaba: Refunda Music company Limited, Shomolu-Lagos: Landlight Recording Studio, Warri; The Nigerian Television Authority, Benin City: and many more music and music-related enterprises.

Although at the time of this report the Industrial Training Fund is yet to foot the bill for the programme, the academic staff of the Music Department have meticulously supervised the trainees wherever they were posted in the country. The co-operation of the resident trainers like Paulinus Ihenacho of FRCN Lagos; Captain P.O. Ogundele of the Nigerian Army Band Corps and School of Music, Lagos: J.A Tamakunu of the Delta Broadcasting Service, Warri. Daniel Akpan of Premier Records, Lagos: Lawal Y. Saulawa of the voice of Nigeria, Lagos: Funmilayo Boama of the Refunda Music Publishing Company Limited, Lagos and many others too numerous to mention has been very helpful in the achievement of the objectives set for the programme, as they have ensured that students were meaningfully engaged in the period they spent with their establishments.

The reports submitted by students at the end of each contact training period indicate that they enjoyed the opportunity to get to know the general structure and functioning of the

establishments to which they were posted, and particularly the place of music in the activities of the specific organization (Idolor 1997). The arts of directing, production and presentation of programmes in media houses; artiste management, computer skills and the process of music production in record manufacturing industries; rehearsal / performance techniques in arts and culture ministries; lectures, tutorials, site seeing, demonstrations and physical manipulation of sophisticated equipment, were some of the experiences they went through. Their reports also indicated an increase awareness of the relevance of music to society, and of the various job opportunities for competent music personnel – as well as the need to be more serious with their studies, complimentary reports on the SIWES initiative for the music programme have also been received from various establishment where students had served, not only appreciating their efforts, but suggesting ways to improve the programme, while requesting more students in subsequent postings.

The feedback from the field experience has encourages about 64 percent of the students to be more ambitious than they had been before, and 50 percent to purchase or otherwise obtain their own personal musical instrument to enable them to excel in their academic work. Much research on field musical practice has been carried out by lecturers and students in a bid to provide solutions to various problems. The German embassy was good enough to sympathize with some of the problems of the Department by donating 317 classical music albums to assist in the teaching and learning process of European music. In order to ensure well-educated and functional music graduates, the feedback led to the reorganization of the existing curriculum of the Department in 2004. This revised curriculum includes ideas from the field such as studio practice, recording techniques and equipment, audience management, instrument repairs and maintenance, and music

and tourism. In fact, the postgraduate programmes of the Department include SIWES as a course.

In 1996, the exercise was labeled 'Internship' and was implemented by the Department as a degree course. However with the progress reports and its accreditation by the National Universities Commission on 24 February 1999, the Academic policy and Planning of the Delta State University took over the administration of the exercise in the 2002/2003 academic session as one of the programmes in its SIWES. Currently, proposals are underway by the University to ITF to include music as one of the accredited courses with consequent remuneration for participating staff and students.

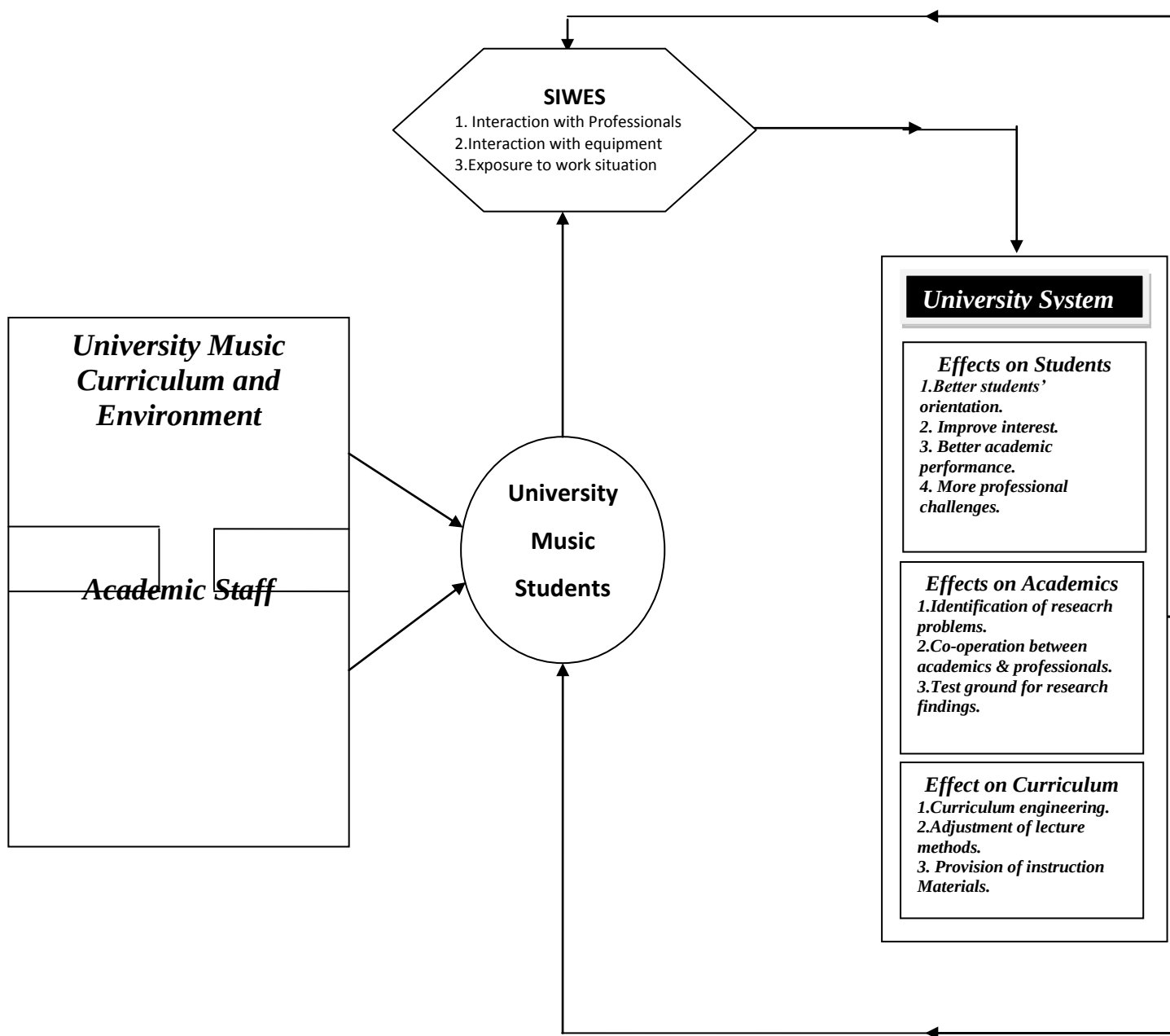
Scholarly Derivations in Music Through SIWES

In his contribution to the link between SIWES and academic standards, C.S.M.O. Umoh asserts;

It...is essential that the feedback from SIWES activities should assist in mapping out or restructuring the academic curriculum (that) can pose a challenge and kindle the spirit of inquiry and abstraction, which should underlay creativity, initiative and invention in our graduate students (Umoh 2002:4).

Music programmes in African Universities, particularly in this ever-changing social system propelled by contemporary technologies, need to be linked with new developments in society in order to make the curriculum relevant and to equip the graduate as a competent resource person for society.

The feedback from SIWES creates research themes and opportunities for academics, expanding their intellectual horizons and consolidating the content of their lectures. It also affords academics the opportunity to test-run their findings with the industrial sector. For example, a music composition performed by the Nigeria National Orchestra gives scholarly satisfaction to the academic.



The Music Departments and their counterparts in the industrial sector are partners in progress, which signifies that areas of co-operation can be established. These areas include the development of library collections, the sponsorship of research projects and journal publications, the establishment of professorial chairs, scholarship awards, the donation of music and electronic equipment, fellowships for academics, the establishment of foundations, and sponsorship of musical productions. The availability of these conveniences ameliorates the impediments in music scholarship and encourages greater dedication among academics.

Strong interest in the subject is a major factor in music scholarship. Some students took music as a course of study but under stressful conditions, perhaps with negative pressures from peers and parents that damped the original enthusiasm. Statistical data from participation in SIWES show positive changes in the level of students' interest arising out of a deeper orientation to what music is about, to their services to society, and the job opportunities after graduation having experienced high quality equipment. This changed perception enhances their subsequent performance.

Music scholarship cannot thrive amidst dissension, especially between academics and professional artist. As we have noted elsewhere, in embittered situations, some music scholars and artistes have practically nothing to do with one another, thereby instituting cold wars or open confrontations in their relationships' (Idolor 2002), According to M.U.Umukoro.

The perennial conflict between town and gown, between the common place and the Ivory tower, accounts for much of the unwholesome rivalry between the professional and the academic. While

the academic tends to look down on the professional as being unscholarly and theoretically deficient, the professional dismisses the pure academician as a stargazer or a daydreamer pre-occupied with theories and ideas that are completely out of touch with practical realities (Umukoro 2001:19).

The SIWES incorporates the input of academics and professionals into the functional package of education, harmonizing the relationship between the two, so that both acknowledge the importance of each other's area of specialization.

Conclusion

In this age of professionalism, privatization and self-employment, music scholarship should be vocationally directed a situation that enables staff and undergraduates in the university system to interact with the music industry for mutual benefit. SIWES is a laudable programme that links the universities and the music industry, and in doing so promotes academic standards in various ways, through research co-operation, the sponsorship of projects, the award of scholarship, fellowships for academics, the provisions of study and research equipment, and the promotion of musical productions.

From the Delta State University's experiment, SIWES is an invaluable experience for all music students and academics as it ensures their functionality, relevance and ability to cope with the fast tide of social and technological change. Consequently, all well-meaning music associations such as the Association of Nigerian Musicologists, the Musicological Society of South Africa, the Ghana Music Teacher's Association, the Pan African Society for Music Arts Education and

the International Society for African Music should consider recommending programmes such as SIWES for all African universities, and making it one of the courses for the award of a degree in music

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CHAPTER TWO

THE BEGINNINGS OF TERTIARY MUSIC EDUCATION IN NIGERIA: THE PIONEER STRIDE OF THE UNIVERSITY OF NIGERIA, NSUKKA

Introduction

The University of Nigeria, which was established basically to articulate African political, technological, economic and socio-cultural realities, took off on 7th October, 1960. Although lectures did not begin in the department of music until 1961 the establishment of the department took off with the university. Being the first University in Nigeria to embark on musical studies based on the academic recognition accorded it by the founding philosophy of the university and special administrative concern for its growth, it stands out, till the present, not only as the cradle of music scholarship in Nigeria but also one of the best institutions where music is studied in the whole of Africa. To avoid any kind of parochialism, the curriculum of the department adopted a bimusical studies model which included those of African, Western and other world cultural music.

Academic Programmes:

The department runs a 3 years sub-degree programme for the award of Diploma in Music Education. The products of this programme are expected to serve in the primary and Junior Secondary Schools as music teachers. There is also a 4 year Bachelor of Arts degree programme designed for students who have credit passes in five subjects at the Senior Secondary School Certificate Level. This categories of students are admitted through the Joint Admissions Matriculation Board (J.A.M.B). In the final year, students stress one of the following music areas of study, Performance on any musical instrument (Western and/or African) or voice, Theory and

Composition, Musicology, Musical Instrument, Technology and Music Education.

Further developments have given birth to two other programmes leading to the award of B.A.Ed. (Music) either through regular or sandwich classes. Two years B.A and B.A.Ed degree programmes are also available for holders of the Nigeria certification in music Education or standard Diploma in music education, while the three years B.A. degree program is designed for holders of OND in Music, NCE, (single majors in Music), or Advanced Level Certificate in Music.

There also exists a Postgraduate Programme which leads to the award of the Master of Arts degree for a minimum duration of two semesters. Areas of specialization include African Music, Theory and Composition of all kinds of Music, and Music Education. Musical Instrument Technology, though an approved area of specialization, is yet to be implemented.

The university now runs two semesters in an academic year with a course system of studies. The music courses are made up of a balance between practical and theoretical aspects.

First, the practicals are divided into principal, subsidiary, and ensemble studies. It is required of every student to study a principal and a subsidiary instrument (Voice inclusive) and to belong to, at least, two ensemble groups (an African and a Western type) with no less than a weekly four hour contact lectures in each case. In these practical, students are exposed to Western and African Art, Folk, Popular and Jazz music with piano or African traditional instrumental accompaniment, and sometimes a combination of piano and African traditional instrumental

accompaniment. The ensemble groups in the department are about twenty, some are purely vocal ensembles with dancing and miming, some others are instrumental, while a few combine vocal, instrumental and dance resources.

The ensemble groups include the All-Female Band, Concert Band, Stage Band, Agape Band, (mainly Gospel Music), Contemporary Chorale, Cantatrad (Cantata and Traditional) Chorale, Folk Choric Dance, Mistrelsy, Folk Opera, Folk Orchestra, etc.

Besides the above mentioned official practical musical ensembles, there are privately organized groups directed by some members of staff to which fellow music staff members, music students and interested members of the University Community belong for the purpose of musical growth and a way of beneficially spending their leisure hours. Other educative fora include Jazz and Reggae clubs.

On the other hand are theoretical courses such as Tonal Harmony, Fugue, History of Western Music, African music in Culture, Theories of African Music, Transcription and Analysis of other cultures of the world, etc. In addition to these departmental courses, students are exposed to courses in other departments either as core or as elective requirements. These include studies in the use of English, social, pure and computer sciences which are core courses from the department of General studies, while the elective courses are drawn from the departments of Dramatic Arts, English, Linguistics and philosophy. All these are designed to equip the student with necessary gadgets for becoming a distinguished scholar and music practitioner in the world market.

Staffing:

Currently, the department has eighteen members of staff on roll out of which eleven are academic and seven non academic. Of the eleven academic staff, five are currently pursuing their higher degrees abroad. Most of the academic staff had the opportunity of studying abroad not only to execute a programme of international acceptance but also to strengthen ties for co-operation in areas of manpower. As a result, sabbatical leaves, workshops, conferences, and visiting lectureship exchange opportunities have immensely elevated the standard of the department.

The international recognition of the department of Music is a product of the efficiency of the members of staff who over the years have served selflessly in designing, building, nurturing and propounding great innovations for the service of humanity. With this unreserved co-operation of both academic and technical staff, the administration of the department has successively and successfully rotated through Dr. Edna Edet (nee Smith) (1961 – 1966); Prof. W. W. C. Echezona (1970 – 1972); Mr. Antony Elton (1972 – 1975); Mr. L. J. New (1975 – 1980); Dr. A. K. Achinivu (1980 – 1982); Prof. W. W. C. Echezona (1982 – 1984); Dr. A. O. Ifionu (1984 – 1985); Professor W. W. C. Echezona (1985 – 1986); Dr. A. O. Ifionu (1986 – 1989) and Dr. (now Professor) Meki Nzewi (1989 – ?). ???????????????????

Incidentally, after the departure of the first decade members of staff, who were mainly expatriates from Europe and America, the image of the department has been maintained and improved upon by its own products, other African expatriates and periodic visiting lecturers.

Students

The department started with four students, Meki Nzewi, Felix Nwuba, Sam Ojukwu and Michael Okoye who were graduated in 1965. However, as a result of increased orientation on the role of music in self and national developments culminating into international co-operation, the student's population of the department has steadily increased over the years. Another factor instrumental to this development is the variety and functionality of the music programmes in the department which have been purposefully structured to articulate national demand. Currently, there are about three hundred and fifty students (sandwich inclusive) on enrolment annually. They have distinguished themselves in both practical and theoretical aspects of music especially in adjusting to contemporary challenges in the profession. They also constitute themselves into an association known as Music Students Association of Nigeria (MUSAN) which had a national identity by integrating all local associations in institutions of higher learning where music is offered in 1985. This body which is their legislative organ of expression and an indirect parameter for determining standards is the brainchild of the students' body of the department. Activities such as musical performances, seminars, quizzes, and debates are also done regularly.

Facilities

The musical instruments which, in fact, are the backbone to instructional effectiveness can be classified under Western and African types. Western type musical instruments available in the department include the Piano, Organ, Flute, Piccolo, Clarinet, Bassoon, Euphonium, Saxophone, French Horn, Oboe, Xylophone, Glockenspiel, Timpani, set of Jazz drums, set of Conga drums, Trumpet, Trombone, Guitar (acoustic and electric), Violin, Viola, Violoncello, Double Bass,

Tuba and very many electronic equipment for the stage band. The African musical instruments in the department include the Mbira, Alo, Ekwe, Udu, a set of Dundun drums, Ngedegwu (Xylophone), Igba, Eze drum row, Ishaka, Maracas, Àgogo, Tomtom, Bata, and Goje.

In terms of infrastructure, the department is a complex of a sort with three identifiable wings. These wings house lecturers' offices, a mini auditorium with an orchestral pit, a lecture hall, three lecture rooms, a chamber music room, an African Music room which contains some African musical instruments, a listening centre with over 200 volumes of records and tapes for listening, teaching and study. Dubbing and recording facilities are also available for both students and interested people far and near. Some field-trip equipment for the purpose of students and staff research work are also available. There is also a departmental library with scores of choral and orchestral works, textbooks, journals and research documents. There are thirty practice rooms with a piano each for the practice of piano, orchestra instruments and African traditional types. There is also a mini conservatory of African musical instruments, Instrument room, Music technology workshop, and costume room for operatic productions.

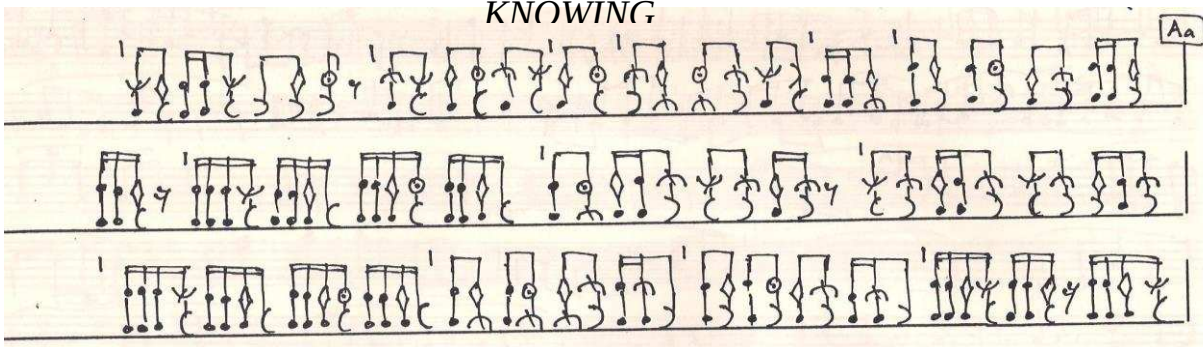
Achievements:

Since 1960, the influence of the University of Nigeria has equally been felt through music in the socio-cultural milieu of the Nigerian society. Suffice it to say that intensive music studies began in the lower educational institutions such as the primary, secondary and tertiary institutions in Nigeria through the services and inspiration of the premier "Sowande College of Music" (as it was initially known). The fluid kind of curriculum adopted by the University which has in fact influenced the current 1981 National Policy on Education has made music a core course in the

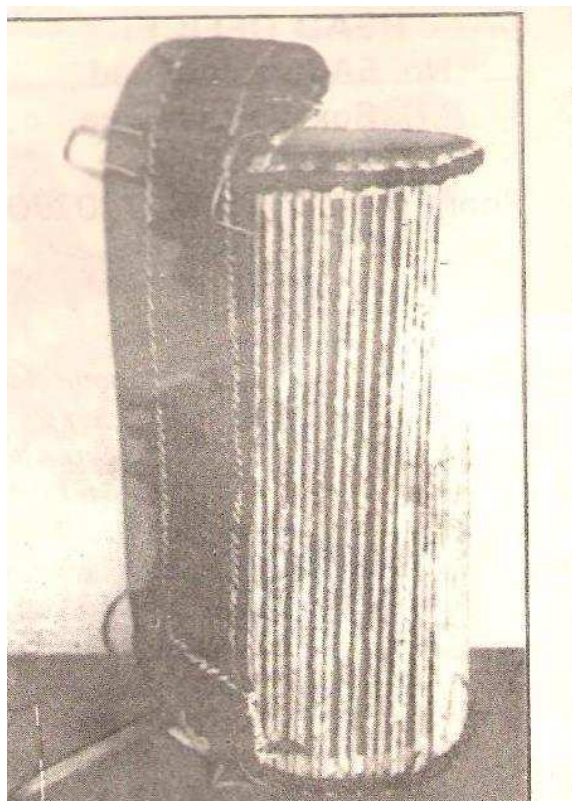
Junior Secondary School Programme.

Besides the classroom, the product of the department have also rendered services as broadcasters in media houses, as research personnels in research institutions, as military personnel, as performing artistes and as self-employed instrument technologists

*RITE OF
KNOWING*



Excerpts from Ese music: Notation and modern presentation by Meki Nzewi



On several occasions, the department has taken performance projects such as operas, oratorios, cantatas, folk dance drama, sonatas, concertos, concert and stage bands on trips round Nigeria. On the media, both state and network programmes have been opportuned to host the activities of the department of Music for several quarters in their schedules. The university's ceremonial activities have scarcely been held without the involvement of the services of the department. Many voluntary organizations and individuals within and outside the vicinity engage the services of the staff and students. These engagements flow in as a result of the diversified tastes (areas) and indepth training which students acquire in the department.

In academics, the staff and students have challengingly addressed researches into national and international music and non-music problems. As a result, efforts have been made to modernize and find more scientific ways of constructing some African musical instruments. For example, in 1985, a device of using slabs instead of logs of wood was invented for the construction of a Dundun (hour glass drum) which proved equally effective. An *Ekweasato* (Christened by the author) a musical instrument made of graduated wood blocks in a diatonic major scale has also been invented. Research into notational systems for some African musical practices such as drumming, singing and dancing has yielded some fruitful results. For example, the Ese drum row now has a notational system which is written and read from the right hand side to the left. Music Education problems have received the most attention in music research. Researches in these areas have led to frequent innovations of the departmental curricula and in fact influenced a desperate change on the school certificate music syllabus drawn by the Associated Board of Royal School of Music, London to the 1981 Junior Secondary school and 1987 School

Certificate syllabus. All these researches were designed to bring about effective learning and teaching situations and to make the educands functional in their studies in the socio-cultural climate of Nigeria have incessantly been undertaken in order to design, develop and implement a suitable programme that would have international recognition and lead to intercontinental co-operation. This quest for solutions to problems led to the establishment of a journal titled “Music in Nigeria” as early as 1965 to disseminate reports of research findings in Music and related ancillaries, but it is out of print for now.

Observations:

Regardless of the achievements recorded by the department, problems still abound especially in the areas of staffing, infrastructure, reconditioning of musical instruments and the listening centre, acquisition of more volumes of textbooks and journals for the main (Nnamdi Azikiwe) and departmental libraries.

Recommendations:

From the standard already set and the services it has continued to render to humanity, it is only proper to recommend to the University Senate to consider it a faculty of Music, the first of its kind in Black Africa. This can be possible if some additional academic staff could be employed and a few more instruments and items of equipment procured.

If all the products of the department, all Lions and Lionesses (wherever they may be), all (individuals, communities or establishments) who have in one way or the other benefited from the programme and the nation in general should count their blessings from this department, that mustard seed which is now a mango tree (department) would be an Iroko tree (faculty of Music)

in the foreseeable future.

CHAPTER THREE

THE MUSIC SCHOLAR AND THE ARTISTE: THEIR FUNCTIONAL TASKS IN CONTEMPORARY NIGERIAN MUSICAL PRACTICE

Introduction

The issue of theory or practice as the basis of the music profession in Nigeria has been an age-long debate. Protagonists of each school of thought use their view as a parameter to assess proficiency of individuals and of the state of the art in each society. While the artistes discuss the number of musical tours, albums released, top charts, artistes' promotion, business relationships between artistes and recording industries and new entrants into the stage, their academic counterparts formulate theories, analyze, teach, conduct researches and publish the same music to the outside world. Further complications lead to the issue of weighting and determination of importance and superiority of personalities and their roles in the profession, particularly in the areas of contributions to the advancement of the society.

Music as a Concept

Although, music as a phenomenon is universal, the word according to Apel, (1973) is derived from the Greek *muse* which originally meant the art or technique of all cultural endeavours. Others see it as the combination of sounds and rhythm by human beings to be sung or played on instruments with the task of pleasing the emotions and stimulating the intellect (Portnoy, 1954) in accordance with the society's theoretical framework. The diverse shades of definition notwithstanding, there exists in every society, musical varieties such as communally owned

folk type that serves various societal activities such as moonlight plays, festivals, burial and marriage ceremonies (Idolor, 1999) The popular music genre is owned by individuals. Its themes centre on topical issues and prevailing musical idioms with wide acceptance, most times, for entertainmen purposes. Though, art music is also individually owned, it is the product of literary creativity imagined, notated, decoded, interpreted, appreciated and analysed on academic basics.

The concept of music as a phenomenon varies from one society to another depending on the role it plays, the people's degree of exposure to what constitutes its practice and the level of its integration with the socio-cultural activities of the people that own it. There are societies where music plays very important role such as the authentication of a core event or rite, and several regular activities in the society that require the services of music. Others have a wide diversification of its practice which include singing, dancing, instrument playing, instrument construction, training and documentary functions.

Omojola (1999) observes that music, as a product of human mind, cannot but reflect other aspects of a people's thought process. Thus, an understanding of the conception of music among the various communities would have to derive from a combination of factors such as words used by the people to describe music, the contexts of musical performances, the organized procedures associated with music, the nature of musical expression itself and the meaning intended in a musical performance.

Some African societies see music as life where 'a town without the sound of the drums is like a city of the dead' (Echeruo, 1977:68). Commenting on the effect of music in an African society, T. F. Basden as quoted by Nzewi (1991) records that:

the more one listens to native (Igbo) music the more one is conscious of its vital

power. It touches the chords of man's inmost being, and stirs his primal instincts. It demands the performer's whole attention and so sways the individual as almost to divide asunder, for the time being, mind and body. It is intensely passionate (Nzewi, 1991:101).

Thus, the people's concept of music is an offshoot of its utilitarian essence and it is directly proportional to the level of regard they accord the activities of their musicians.

Tasks in Music Practice

Besides socio-moral functions in the society, musicians in Nigeria distinctively but interdependently carry out four artistic functions. These functions are in the areas of the Performing, the Creative, the Scholarly and the Technical

Performing Function

This is the act of playing musical instruments, singing, dancing, acting in a music drama or conducting/directing a group of performers. By this definition, the performing function is the art of decoding, enacting and interpreting the composer's intentions from the music score into audible sound and/or vision through some dramatic gestures, musical instruments, personal appearance, and appropriate scenic paraphernalia. In the oral tradition, however, it is a skill in presenting pre-rehearsed imaginations or inspirations to a listening audience without a written score. Sometimes, it is extempore when the performance warrants improvisation.

Though the function is by no means easy, in Nigeria it is the most common, most attractive and most ventured of all the areas of musical practice. This is due to some of the skills, which are

supported by biological factors such as good voice and good memory. Others are financial benefits from frequent and mass patronage, opportunity of self-employment; and finally, the less academic training requirement and involvement in the practice as most performance skills are acquired and applied by rote.

The Performing function, involves artistes in folk, popular, and art music genres. Fame and popularity arising from frequent outings in public settings, ascribe to artistes a high connotation of the term musicians. Artistes in most African traditional settings, including popular music practitioners, perform multiple functions such as singing, playing of musical instruments and dancing most times, simultaneously. Fiagbedzi (1997) records that an African musician who is a master drummer and choreographer is able to integrate the several art forms of song, drumming and the dance into one unified production such as can be put on show in a two to three-hour public performance. This calls for a form of creative versatility that cuts across individual art forms morally, the

African traditional artiste, according to Nzewi:

remains to a large extent the soul and conscience of his entire community . . . His integrity as a musician is important to him and is appropriately recognised and respected by his community or event-music user. . . (because) his-themes are specifically designed to motivate society or otherwise, to warn, correct or impinge on social or political deviations (Nzewi. 1991:148).

Earlier, Merriam (in Okafor, 2001:147), describes the musician in the society, as one who plays a specific role and may hold a specific status within his society, and his role and status are

determined by the consensus of society as to what should be proper behaviour for the musician. His role may be described or achieved, his status may be high or low or a combination of both.

Creative Function

The creative function of musicians generally entails the ability to reorganise musical experiences skilfully and imaginatively to produce a new or spectacular kind of music in the form of songs, pieces for solo instruments, ensembles, bands, orchestras, opera, dance, etc. According to Gelineau (1976), 'studies indicate that creating successfully in any field depends to a great extent upon the individual's fund of information in that field. Thus, creative activity involves exposure to a wide spectrum of meaningful musical experience, with sensitivity, fluency, flexibility, analysis, synthesis and coherent organisation of musical ideas. Incidentally, every aspect of music practice involves creativity and hence it is a creative phenomenon.

In every serious endeavour, the creative process means 'putting together' (composition) numerous diversified elements of music. The word 'composition' (and therefore composer) came into real use in 1030 A.D. by Guido d' Arezzo to describe the effort in integrating materials for elaborate works. A music composer according to Idolor (1997) is

one who emotionally conceives an idea (musical or extra-musical) and further inspired to reorganise the idea creatively through fragments of tones, dynamics, timbre, tempo, lyrics and texture for listeners to understand (Idolor 1997:42)

Compositional works are normally based on prevailing theories of tonality, thematic structures, form, rhythmic patterns, tempo and use of musical instruments. Thus, a good composer must communicate certain ideas, thoughts, content, meaning or claim to which he is disposed and convinced. To enable the targeted audience to understand and appreciate creative works, the composer must grasp the principles that guide music creativity in the society. When these are in

place, a piece of music becomes a cultural item that can be identified with a specific region and personality

The creative function involves writing music. In a serious musical endeavour, particularly by literary approach, people who engage in artistic creativity are known as composers and hence great music masters like Bach, Haydn and Mendelssohn, though renowned as performers, were frequently called composers. The use of the word 'musicians' for composers since the time of great philosophers like Plato, Plotinus and Porphyry, was due to the dual role of composing and performing works which musicians accepted as their duty then. This nomenclature is still in vogue especially in the popular music practice. However, while it is now possible in Nigeria to find artistes who are not necessarily composers, there is hardly any composer who is not an artiste.

Technical Function

These are activities, which involve applied or industrial services for the effective production of music, and they include engineering and music technology, which apply scientific principles to practical tasks. Some of the responsibilities include the identification of a problem area in music practice, drawing a feasible design, sourcing available materials, production control and maintenance of the instruments. There are sound and recording engineering duties in the recording industry that are concerned with performance, recording mixing, pressing, duplication of audio and video cassettes, cutting of compact discs, packaging and distribution of finished products. Sound engineering ensures the best that can be achieved at each stage of the recording, mixing pressing and duplicating processes, at least, with the available equipment in the studio.

Other areas are artiste management and promotion. They require good knowledge of music; not only to assist artistes in securing performance contracts, giving them publicity and ensuring entitlements especially through the copyright provisions, but also providing them with creative musical ideas. These ideas enrich the music with much to appreciate in order to create wider publicity for more fans and enhanced patronage. Effective artiste managers are active artistes or analysts, current with musical idioms of the past and present for the purpose of carving a niche of identity for both the artiste and his/her society.

Scholarly Function

It should be mentioned here that while the music scholar shares in the performance of the three afore-mentioned functions, the uneducated artiste cannot perform the scholarly function. This is because it is an academic endeavour that approaches music practice literally. It discusses musical ideas like structural features, historiography, musical instruments pedagogical issues, analytical study of performance scenarios, and the essence of music practice in the society. Westrup and Harrison describe scholarly function in its recent meaning as:

The study of musical history, and in particular to the transcribing and editing of manuscripts and early prints, and the discovery and interpretation of new knowledge about composers, institutions, instruments, forms and methods of performance. Besides compositions, modern editions extend to the treatises of theorists, textbooks on performance, dictionaries, and the writing of critics. The central object of musicology remains the search for further understanding of the art of the composer as it concerns the performer, the listener and the historian (Westrup and Harrison, 1976:376).

Music scores, literatures, oral/aural/audio visual data, artefacts and individual experiments constitute the materials for its practice. Since this function involves a lot of reading, experimentation and report writing, the practice requires a valid level of formal education and music exposure of global magnitude. The practitioners, therefore, are scholars appropriately referred to as Musicologists. Most musicologists are found in research foundations, tertiary institutions, consultancies, media organizations and publishing houses.

One can then imagine the aggregate of music made since man's existence on earth. Disappointingly, however, only very insignificant portion of it is literally documented, because one of the earliest systems of music notation (i.e. the neumes) began lately in the 6th century A.D. One may ask: what happened to the music which man made millions of years earlier? Lost of course! Why? Music is sound and it leaves no footprints on the sand of time. Consequently, it fades and vanishes away from memories particularly as new creation emerges. Thus, the need for literary documentation of music through notation and description became necessary.

In Africa, for example, is there any need for scholarly function since Africans already do practice and understand their music and have always done so? Euba states that:

If we are talking about practice and understanding within the confines of ethnic culture, then this question seem justified. However, the present structure of African societies requires communication on inter-ethnic basis and makes it desirable that he should be knowledgeable about musical practice outside his own ethnic group (Euba, 1969:6).

He states further that in view of the geographical dimension of the multi-ethnic communities of modern Africa, the traditional means of acquiring musical knowledge since they demand physical contact with the informant are obviously no longer adequate. The scholarly function of musical practice then provides a source of knowledge which embraces musical practice over wide areas and which is widely disseminated in a manner more effective especially in growing literary society, than the means that have hitherto been used in tribal culture.

In support of this view, Fiagbedzi records that hitherto, the professional musician in the traditional society have often been dismissed as being unable to verbalise much about his/her art, propound theories or make detailed analyses about it. To obviate this unfortunate image, the professional musician owes it to himself/herself to deal consciously with this challenge to his/her professional and intellectual ability.

Observations

Generally, music non-literates erroneously attach professional musicianship to performance only, that is, that art playing a piece of music before an audience exclusively recognizes the artiste – singer, instrumentalist, dancer, actor, conductor, and director – as a performer. In addition, the music non-literate society expects every artiste, to excellently manipulate many musical instruments - African and Western types – and be able to sing and conduct a choir, an orchestra or direct a troupe. Although it is possible to find multi-instrumentalist, it is (an extreme) parameter to measure a competent artiste. A good ability on one or two instruments (including voice and dance) is deal.

Most times, the society does not consider non-artistes in other areas of function and specialization as music professionals, at best, they are regarded as theorists. In embittered situations, some music scholars and artistes have practically nothing to do with one another, thereby instituting cold wars or open confrontations in their relationship. In some other societies, where the function of each is defined and appreciated, there exists a symbiotic co-existence amongst them. According to Umukoro:

The perennial conflict between town and gown, between the common place and the ivory tower, accounts for much of the unwholesome rivalry between the professional and the academic. While the academic tends to look down on the professional as being unscholarly and theoretically deficient, the professional dismisses the pure academician as a stargazer or a daydreamer pre-occupied with theories and idea that are completely out of touch with practical realities (Umukoro, 2010:19).

Performance is service, and services are intended to keep systems and/or phenomena alive and utilitarian. Again, the term performance also denotes efficient operations within the music field and this applies to every practitioner be he an artiste, a composer, technologist, teacher, producer or scholar. From this standpoint, practitioners provide diversities of service for the survival of the art and human constant but changing musical needs. After all, each executes roles pertinent to the advancement of music in the society. For instance, it takes the audience some orientation to appreciate the stylistic features in works of composers or artiste's presentations. The classroom music teacher who organises such experiences for students performs a major role in the appreciation, good patronage and eventual success of artistes and composers. This supports

Umukoro's view that the scholar and the artiste (especially one without music education) like theory and praxis are merely two sides of the same of the same coin, meant to complement, rather than compete with each other. Every scholar worth the salt must be abreast with latest developments in the field of practice while the artiste should be conversant with latest research trends, discoveries and inventions.

Based on the understanding that music has different areas of function and specialization, the assessment of personnel regarding contributions to music, takes various inclinations into cognizance. In the appraisal of academics, in most institutions of higher learning of the world over, creative works in the form of concerts, compositions, artiste/music productions and research publications are highly regarded as relevant contributions to the field (Delsu, 1998). The Nigerian Music Award should be conferred on groups, sound engineers, artiste managers/promoters, and music educators, along with artistes for honours in recognition of their performance in music.

Conclusion and Recommendations

It has been established that there are different areas of function, service and performance in Nigerian musical practice. The purpose is to complement each area's effort and not as a premise to antagonize one another. A forum of understanding should therefore be organized by music practitioners to orientate themselves on their various roles, acknowledge the importance of each area of specialization and fashion out possibilities of mutual benefaction and co-existence.

Tollefson has observed that:

As the end of (20th) century years, however, musicians everywhere are realizing that rapidly accelerating changes in society; culture, and technology are transforming literally all aspects of the world in which we live. As such transformations proceed apace, it is imperative that traditional, often time-honoured, methodologies be carefully refocused to prepare performers to succeed amid new and challenging circumstances (Tollefson, 2000:33)

Education has been recognized as an instrument per excellence for the development of the individual and the advancement of the society. African nations are investing so much to improve on the level of literacy. The eventual elite audience produced from this academic investiture will find it difficult to appreciate pre-literate musical product if artistes fail to braze up with this trend. Consequently, artistes face the risk of redundancy and social irrelevance in the changing society. Therefore, seminars, conferences, short courses and workshops should be organized to provide artistes with information on the basic of music in a changing literary society. Additionally, music curricular in various levels of formal curricula education should have a balance of both theory and practice, preparing the human products of the system to adapt to opportunities available outside the walls of the institutions.

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CHAPTER FOUR

ORGANISATION OF SCHOOL CHOIRS IN NIGERIA: PROCESS AND CHALLENGES

Introduction

In almost every social activity of human beings, music is organized in one form or the other to satisfy diverse needs. The school, as an establishment for human beings, is not an exception either. Like the wider society, the school engages in social activities such as devotions, recreations competitions, festivals and conference where music plays either primary or secondary roles. In whatever capacity of functions, it takes either a soloist or groups to perform the duty and one of the most common music groups in schools is the Choir.

Historically, the Choir is a body of church singer, as opposed to a secular chorus. It can also designate instrumental groups of the orchestra like brass choir. String choir and wind choir (Appel 1973). The choir is basically entrusted with music making in many activities of church and its repertory consists of sacred choral works performed acapella or with keyboard/orchestral accompaniment. In the strict sense of its interpretation in contemporary times, the choir is a vocal ensemble for more than one singer to a part.

The School Choir in Nigeria

Western type of formal education became established in the middle of the 19th century in Nigeria under the management of the Christian missions. It is no wonder, therefore, that the name choir was carried over into the schools more so that the pupils in the school choir engaged in hymn singing, school worship, religious studies and also constituted the choir of the churches (Idolor 1999). The objectives of the school choir as at 1942 included:

1. Singing to secure good tone
2. Achieving good breath control and voice production
3. Correct pronunciation of English vowel sounds, and
4. Performing exercises in time and rhythm.

Since 1970 that various tiers of government took over mission schools, there seem to be no specific objectives for school choirs apart for those generally stated for formal music education. One may well state that the school choir is an opportunity where theoretical issues in music are practicalized; where entertainment activities are rehearsed and performed, and a variety forum of regular study programmes for students.

Both school and students benefit from the activities of the choir. The school use it as 1) as additional forum for training students in their areas of study for impressive academic result: 2) to teach team spirit through cooperation: 3) to produce students of good ethics as against the products of secret cult activities: 4) to satisfy the schools need for the programmes of activity: 5) as an entertainment unit for any school occasion: 6) as an effective publicity agent: 7) as ambassador of the collage in sound and/or visual appearance wherever it performs: and 8) to update the musical knowledge of the school choirmaster/choirmistress and maintain his/her pedagogical and organizational skills in choral practice.

Through participation in school choir, students also are exposed to:

- * Music history and the compositional techniques of great composers of African and other continental origin:
- * Music styles such as through-composed, strophic, oratorios, anthems, chorales, operas, and folk arrangements;

- * Different musical forms – call and response, binary, ternary, rondo and mixed forms;
- * Features such as modulations, sequence, scales and arpeggio passages, pedal points, cadences, slurs, varieties of chord and their progressions.
- * The pronunciation, enunciation and articulation of vital words as well as correct accentuation and phrasing of lyrics;
- * Vocal techniques for expressive tonal production;
- * Simple conducting patterns in beginners classes;
- * The spirit of teamwork (inter-dependence) through choral skills as opposed to solo practices;
- * Model ethics and exemplary life styles of people through music lyrics;
- * People, towns and centres through performance tours;
- * psychological pride, having been considered good enough to belong, participate and contribute positively to the image of the school and
- * Profitable means of spending leisure.

Types of School Choir

School choirs can be grouped according to sex, Age, class and purpose. Accordingly, there exist All Male Voices, All Female Voices, Mixed Voices, ACapella Choir, Age-graded choirs;Class choirs, House (not home) choirs, and school level choirs. Nothing stops a school from having as many choirs as possible if the manpower and proportionate moral and financial support is available.

The membership of a school choir in terms of population is determined by factors such as the

administrative ability of the choirmaster, transport conveniences to performance, welfare package which the school can afford, size of performance stage and sometimes provision of performance materials like uniforms (costumes) and scores for members. On the average however, a population range between twenty-eight and thirty-six is ideal but a group larger than this would need more than one music teacher in its administration.

Organisation Procedure

This varies from one situation to another depending on diverse circumstance like the disposition of the school authority to the establishment of a school choir; students orientation to membership; parents impression of the whole idea; and available manpower and material resources to get it started and functioning.

All things being equal, the establishment of the choir, firstly starts with an idea which can come from the principal, a student, a member of staff, a parent or the music teacher. It is best if it comes from the music teacher, as he would execute the bulk of the task. This idea must be backed-up with cogent objectives/purposes that can convince the school management. The objectives may include some of those earlier stated, but with additions if the peculiar circumstance where and when the choir is to be established demands them.

Membership Drive

There are several ways of accomplishing this task:

1. Through advertisements where the choirmaster announces this idea to students in gathering during opening or closing devotions, in the dinning hall, in the halls of residence or in their classes. The information can also be passed through notices on

public notice boards. Another means is through the distribution of posters and handbills. In very advance situations, membership forms may be distributed to sampled population. The content of the form solicits information on their willingness to belong to the choir, their music background, convenient time for rehearsals, anticipated parents reactions to their membership, etc.

2. Good music talents in the school can be magnetized into the choir by persuasion. This method is also effective for the enlistment of fellow members of staff.
3. Efficient resource persons, particularly accompanists or skilled choral music directors, can be employed on salaries/honoraria to serve the group.

The auditioning exercise, which follows, is a major task that determines the quality of the membership. It identifies those who are genuinely interested, those who have basic knowledge of or aptitude for music, those who can be trained and those that are sickly, bullies, truants and untrainable. It also takes care of the needs for part-singing infemale group such as Soprano, Soprano and Alto parts (SSA); male group such made up of Tenor, Tenor and Bass parts (TBB); and mixed group of Soprano, Alto, Tenor and Bass parts (SATB). These groups are **conducted** with a pitched instrument or by an experienced singer.

Successful candidates are then trained to facilitate easy accomplishment of the choir's set objectives. Vocal and part-singing skills are acquired gradually in the process of participation. Of great advantage to the group is the training on the art of sight singing which should begin immediately after recruitment. Training in sight singing should not be treated mathematically but should be presented as an art with regular application to practical experiences, first, to known

songs and later to unknown types.

Student Committees in Organisational System

Members of singing groups should be involved in the solving of organizational problems. Each member of the choir can serve on some working committee to help with the routines for carrying on the operation of the group. A library committee distributes, collects, mends, and files music; a records committee assists with roll taking, record keeping, making contact with latecomers and absentees, and referring irregularities to the director; the robe committee distributes, collects, and keeps records on uniform, costumes, Stoles, and jackets; a social committee plans parties, outings, and greeting cards for ill members. Some school musical organizations require additional committees, the greater the involvement of the members the better. These responsibilities, along with the musical accomplishments of the group, help to build morale.

Rehearsals

The size of rehearsals can be general, sectional, and defined. A dimension that is general entails simultaneous and collective efforts of all members and all voice-parts of the choir in a gathering, while sectional rehearsal involves the decentralization of the choir according to voice-parts to practice their lines in separate venues. Sectional rehearsals require additional efficient hands for it to be purposeful. The defined type is for distinct roles within the choral work such as solos, duets, accompaniment or even problematic members who find some portions of the music difficult to accomplish. Special schedules outside conventional rehearsal periods are organized to accomplish these set roles and overcome the problem areas. So that time can be maximally utilized in general rehearsals.

The competence of the music teacher in choral directing is tested at rehearsals. This is where his technical and administrative skills come into action. Administratively, every rehearsal must be very purposeful and result oriented that members do not see rehearsal times as waste an effect that can breed lateness to and irregularity of attendance. To achieve a purposeful rehearsal, the music teacher must do personal study of the pieces to be taught, digest each of the voice-parts, know their entry points, identify all dynamic indications and phrasings, understand the structure of the music, work out the modulation (if any), have an idea of the harmonic motion, and the history surrounding the composer, the music and the compositional techniques. Above all, he must plan the rehearsal procedure ahead of time.

The rehearsal venue should not be in a noisy or distracting environment; it must be spacious enough with seats to accommodate every member, it must be naturally well ventilated and in good acoustic condition. All musical instruments for the accompaniment of the music should be in good condition of repair and tune. The act of two or three members sharing (singing from) one score should be discourage as it portrays insufficiency which ultimately breeds inferiority complex, inconveniences the members and could lead to serious disagreement amongst students. These scores should also be produced well-ahead of the rehearsal time.

Choral rehearsals are strenuous and therefore should be held either in the mornings between the hours of 8.00am and 11.00am, or in the evenings between 5.00p.m and 8.00 p.m. The duration for each rehearsal should be sixty minutes, and at most seventy-five minutes per week. However, when concert dates draw near, the level of preparedness should determine the duration and

frequency of rehearsals. While increased rehearsals are suggested in this circumstance, it is by no means an effective initiative to schedule rapid and hasty rehearsals at the nick of performance dates. Such rehearsals, most times, have proved unfruitful as they are organized in atmospheres of fear of failure.

Much as there are academic benefits in choral practices, these should be ancillary objectives. No school choir rehearsals should be solely intended for academic reasons: neither should there be rehearsals for rehearsals sake, but should be directed at a public performance of a sort, a gesture that encourages musical growth, raises students morale, guarantees loyalty and stimulates participation. Rehearsal periods should be exciting, full of humour and captivating. Harsh, quarrelsome and stern approaches are repulsive provocative, retreat members (students and staff) and compel school management and general public to withdraw their support. However, choir directors must be firm on decisions taken, uphold ideals of such a group and maintain general moral principles of the larger society. This should be done with appropriate caution that would depict the director's action(s) as corrective and not punitive.

Model rehearsal procedures start with mild physical exercises directed at the muscles connected with singing activity. These muscles include those of the face (including the vocal cavity) neck, shoulder, chest and stomach region. This is followed by breathing exercises, which teach the techniques of breath taking, its release and its economy (control). Next are vocal exercises, which teach good tonal production, phrasing, enunciation and dynamic shadings.

Real singing of pieces should begin with well-known and interesting works that can arouse the

interest of the students. Such works should be suggested by the students or by the director if there are few portions to rectify. The main task of the day follows with brief background information (not a lecture) on the history, structure, key, performance practice and other striking features within the work. The teaching of the work should be done in meaningful portions, and if the members (being music students) can sight-read music, each voice part should, one after the other, sing their lines, first to a neutral syllable (O or U). This is later followed with the next. Sometimes, the choir may proceed on sectional rehearsals for about thirty minutes before re-grouping for the co-ordination of roles. In the act of part co-ordination, it is easier, first, to try out similar roles, before roles with contrasting features are fitted. Weaker parts should be taught their lines before others and should repeatedly be involved in the practice to perfect their roles.

Regular announcements come in after the main task of the day to relax the nerves of the students, and the rehearsal is possible rounded-up with another exciting. Simple music which can be sung as members depart Rehearsals can also close with stimulating statements from the director like: “Thanks for coming” “Please come again” “ I loved the way you sang” “You are a wonderful singer” “ You deserve my five” (hand-shake) etc.

Performance Management

Regular performance for the musical growth of students is the sole objective for a school choir. Opportunities for these performances fall within three categories – Internal, Internal-External and External-Internal opportunities have the audience entirely drawn from the school community and these include performance during devotions, inter-house or inter-class music competitions, festival of music, special concerts like carols and command performances. The Internal –

External category, draw its audience from within and outside the school settings. These include performances at Parents-Teachers Association (PTA) meetings, visits of top government officials to the school, inter-house sports competition and academic conferences. The External category involves performances presented outside the school premises where the audience is mainly drawn from the larger society. Such opportunities include interschool music competitions, music festivals at local, state and national levels, invitations to, ceremonies like parties, birthday, wedding and child naming, tours of establishment, etc.

The choir director has to scout for these performance opportunities wherever they may be found. When such engagements are procured, it is professionally necessary to build a repertory of suitable music pieces for the occasion and or for the calibre of the audience; have an idea of the size of the stage and the number of participants it can accommodate; experience the acoustic condition of the venue and the magnitude of the expected audience. Other arrangements include choir uniform, transportation, accommodation, food, medical first aid materials, and security for the students. A good knowledge of these considerations provides a convenient budget for the project.

Money comes into the coffers of the group from the school management, patrons, project sponsors, honoraria from audience at public performances, etc. The management of these finances is always very sensitive and problematic. If the school has a music council, music board, entertainment committee or ceremonials committee entrusted with policies to run the choir, then the issue of finance management is a central affair. It cannot be otherwise so long as it is an arm of the school system. However, wheather or not the efforts of the choir yields

financial gains for the school, management should regularly embark on encouraging gestures such as mini-parties, gift items, beautiful wears and food items for the members.

Sourcing for Support

Some of the needs of a choir for which support is solicited include the freedom and encouragement to function within the school system. This need is not materialistic but very important for any group that intends to succeed. Other needs are procurement of musical instruments, electronic equipment, conducting stand, acquisition of music scores for each member of the group, stage lighting console, wears for the students, and the sponsorship of performance projects.

For a choir to live up to its worth, adequate moral and financial support is necessary. The first point of call for support is the school management particularly the principal and members of staff to supplement the school's effort, choir directors must look out with the permission of the school management, to external bodies such as parents, patrons music council, non-governmental organization(NGOs) and the government for assistance.

Problems

1. good percentage of school principals are not disposed to music as a subject of study in their schools, to the extent of coercing music major staff members to teach other courses. How will these teachers be fully disposed to the organization of the school choir? Some ill-informed school managements perceive the choir as a parastatal of the school system and sarcastically refer to its activities as "extra-curricular" with limited regard, attention and financial support. Apparently these inadequate support to their choir are interpreted

as benevolence and good-will Lack of moral and financial encouragement from principals to choirs cripple the functioning of the groups as the means to accomplish needs are in short supply or totally absent. Choir Directors must continue to assemble facts to substantiate the need for a school choir and present them logically without confrontational intentions to school administrators and fellow members of staff who may be opposed to the idea.

2. Some parents may oppose the membership of their children, wards in school choirs because they object to music as a career option for them. An orientation for the parents through the wards on the essence of secondary (general) education should be done.
3. Choirs are regarded as agents of Christian proselytization as a result of the lyrics of the repertory. Situations where this practice is uncomfortable, the director should strike a balance between religious faiths in the selection of pieces to be performed. Alternatively, the repertory should reflect neutrality.
4. Almost always, the finances are inadequate to accomplish the needs of the group, partly due to the non-working-class membership (students) of the choir who cannot be levied to execute the group's projects. The director must strengthen his public relations network to attract good will from within and outside the school system.
5. Some music teachers are professionally deficient and cannot accept the challenge to establish school choirs or run an existing one with expected results. Such must teachers are advised to seize the opportunity of refresher courses to upgrade their standard and to employ the services of resource persons to strengthen their areas of weakness.
6. Finally, the government would need to show more concern for the importance of school choirs through regular inspection of the groups and organizing performance competitions

for schools. Wide publicity, lofty awards and valuable prizes should be accorded the competitions. This will go a long way to encourage principals, music teachers and students in these regards.

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CHAPTER FIVE

NEEDED KNOWLEDGE AND SKILLS FOR MUSIC CONDUCTING IN SCHOOLS

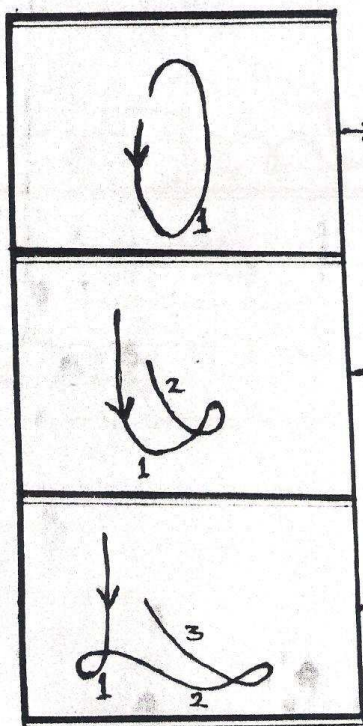
Introduction

Conducting means directing a performing group, orchestra, chorus, opera, in order to bring about complete coordination of all the players and singers. Its basic aspect is beating time, i.e., the clear indication of the metric pulse by the conductor's right hand, often with the help of a baton. A clear and decisive down stroke falls on the first beat of each bar, while the last beat is indicated by an upstroke. The intermediate motions of the hand depend upon the metre and tempo, and may require from two to six or more beats.

Conducting gestures

The following are gestures illustrating time patterns.

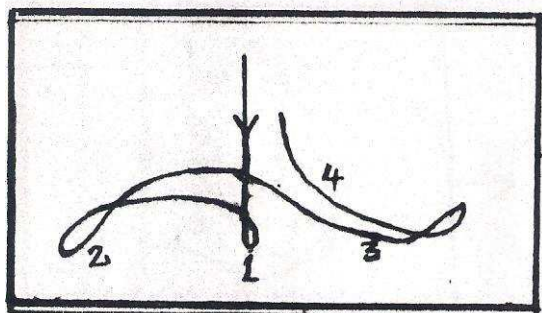
A. Simple Metres:



For 1 1 1 1 1 and 1
2, 4, 8, 16, 32 64

Duple
For 2 2 2 2 2 and 2
2, 4, 8, 16, 32 64

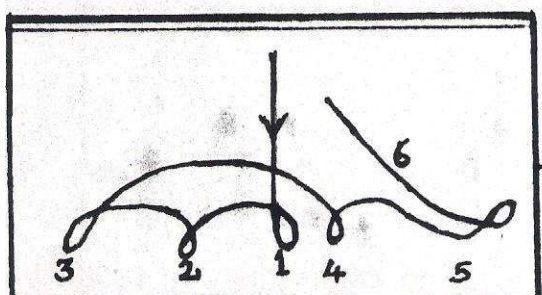
Triple
For 3 3 3 3 3 and 3
2, 4, 8, 16, 32 64
348



Quadruple

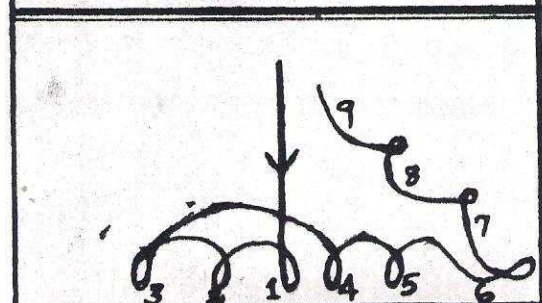
For 12 12 12 12 12 and 12
2, 4, 8 16, 32 64

B. Compound Meters



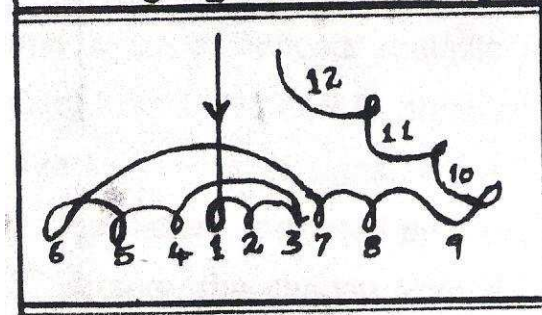
Duple

For 6 6 6 6 6 and 6
2, 4, 8, 16, 32 64



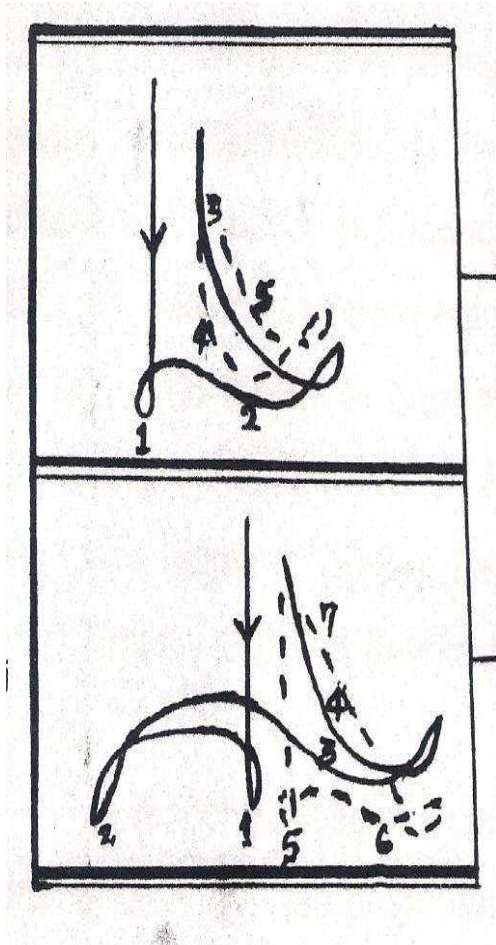
Triple

For 9 9 9 9 9 and 9
2, 4, 8, 16, 32 64



Quadruple

For 12 12 12 12 12 and 12
2, 4, 8, 16, 32 64



C. Irregular Meters

Quintuple metres

For 2 5 5 5 5 and 5
2, 4, 8, 16, 32 64

Septuple Meters

For 7 7 7 7 7 and 7
2, 4, 8, 16, 32 64

In addition, the conductor indicates – mainly with the left hand – the entrances of instruments or voice parts, shadings of dynamics, and other details of performance. Suggestive motion of the whole body and facial expressions are used to indicate subtle changes of mood.

History

The earliest manifestation of conducting is Chironom, i.e. the use of hand signs to indicate melodic motion. Egyptian and Sumerian relief dating from C. 2800 B.C. show conductors directing players of harps and flutes by means of signs. The basis of 15th and 16th century

conducting was the *tactus*, indicated by a downward and upward hand motion. In the 17th century, the change from a polyphonic to an essentially homophonic texture, which often shows the influence of dance rhythms, together with the employment of larger ensembles consisting of voices and instruments, paved the way for the modern type of conducting, characterized by a visible distinction between strong and weak beats. This was done by the organist or harpsichordist. By the end of the 17th century, the first violinist replaced the organist as conductor. In the early part of the 19th century, leadership became generally entrusted to an independent and authoritative conductor who stands in front of the group and uses a baton. The first professional conductor was O. Nicolai (1810-49) in Vienna, followed by Hans Von Bulow (1830-94). Laz Ekwueme, A.K. Achinivu, Emurobome Idolor, Timothy Eru and Emeka Nwokedi are some known brilliant conductors in Nigeria.

The responsibilities of a conductor include the organization of vocal, instrumental and mixed programmes. In these, he is expected to assist in initiating objectives for the group, recruit and audition members, select suitable music pieces, obtain, maintain and repair musical instruments, select or develop instructional methods and materials.

Effective rehearsals constitute one of the important tasks of the conductor. He prepares the music and plan the rehearsal in terms of activities within the period. Such activities include warm-up exercises, brief familiar pieces, detail work on music in progress, music for sight reading, announcements, business and closing procedures, collective, sectional or individual rehearsals; seating plans for choruses, orchestras and concert bands are also part of his schedule.

Conductors should be concerned with programmes for performances. The pieces should be well drawn to suit the particular occasion/period and should also appeal to, as many members of the audience as possible. The best well-learned musical materials or the group should first be performed to achieve good impression. Both professional and administrative competences are required of a conductor in managing concert programmes.

Qualities of a Good Conductor

The qualities of a good conductor can broadly be divided into two groups musical and non-musical. Musically, the conductor must undergo basic academic music training through which he is expected to have functional knowledge of orchestration, keyboard harmony, theory of music, music literature, working knowledge of musical instruments, aural culture, score reading, vocal production and acoustics. His administrative office demands that he should be a good instructor using varied but suitable methods of teaching in discharging his responsibilities. He is expected to be firm in the execution of policies, strive for the best always, influential, humorous, foresighted, experienced and exemplary.

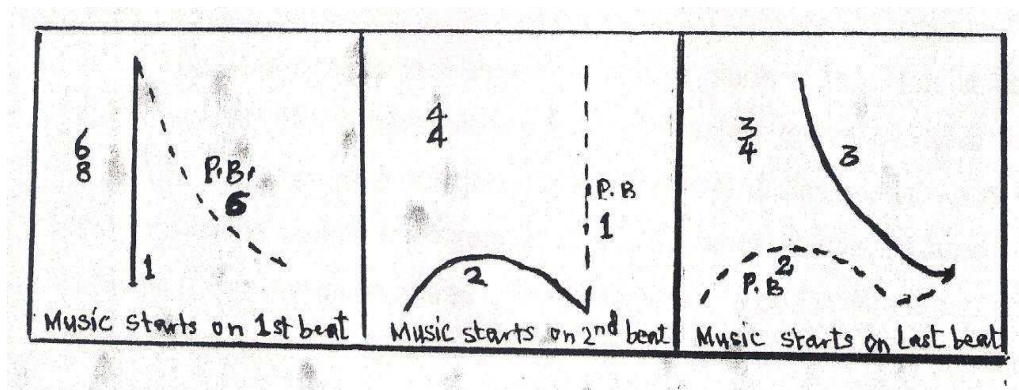
Some of the important physical tools of a good conductor are keyboard, tuning fork or pitch pipe, conducting music stand, podium, metronome, baton and good music library.

The standard of a music group is dependent on the quality of its conductor. Nigerians are increasingly recognizing the importance of a conductor especially in church choirs, school choruses, military and police bands, electronic media choruses, and music societies. Besides these establishments, ministries of arts and culture and even stage bands now need the services of music directors and conductors.

The Preparatory Beat (P.B)

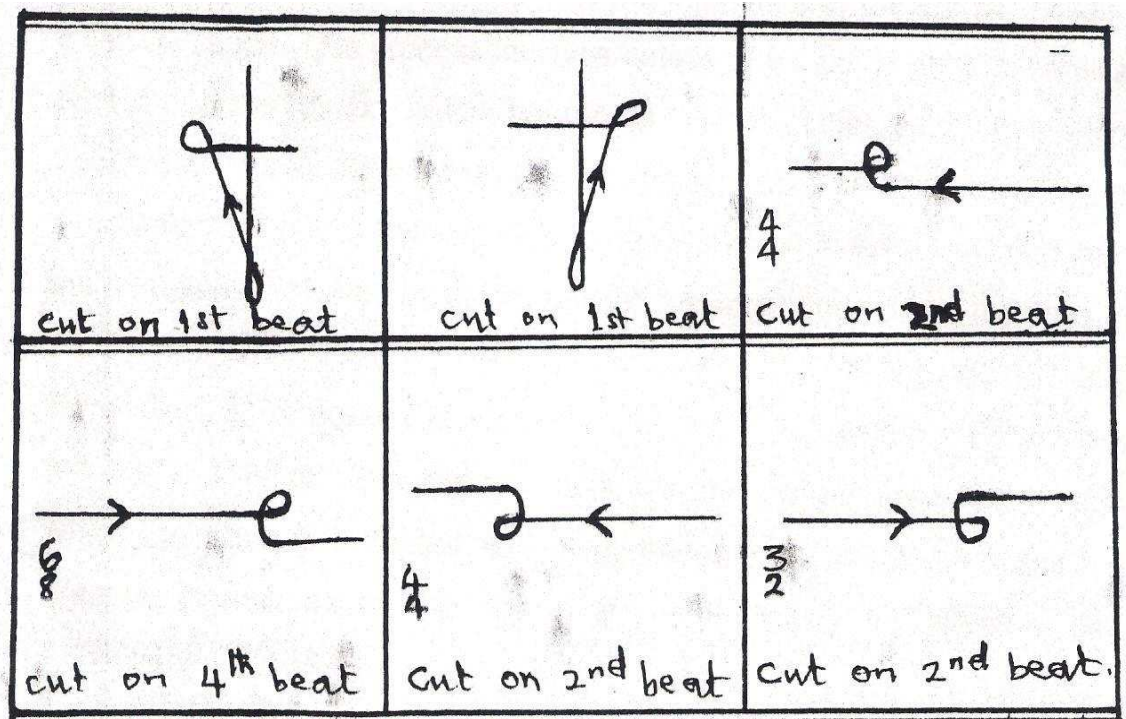
The “preparatory” or “warning” beat directly preceeds the first “singing” beat and which is a sign for the chorus to breathe in and in other ways to prepared to attack. In duration, it is the exact equivalent of the first actual beat of the piece. For example, if the music starts on the 2nd beat of the bar, the Preparatory Beat takes the 1st beat of the bar.

The P.B. must be rhythmic and must follow the dynamic shading in size. If it is a forte (f), the P.B. must be large; if it is piano (P), it must be small; if staccato, it must be short; if legato, it must be large, e.t.c.



The Cut-off Gesture

This is the closing or release gesture. The cut-off sign is usually made in one of two ways: the conductor either makes a sweeping gesture to the right or reverses the direction of the motion to the left to indicate the actual “cut-off”. In choosing the direction for the cut-off, the essential thing is to arrive at the completion of the motion that the baton is ready to proceed to the next gesture.



Cue

This is a gesture that signals, warns or alerts a performer to act. Cues give singers a psychological sense of safety in the ability of the director. Cues assure a conductor of precise entries at designated points in music and direct the attention of the audience to specific areas of interest. Cues are given ahead of the beat on which performers are to act. Cues must indicate dynamic levels, tell the chorus when to breathe, provide a point of reference to which the singer or player reacts and must be rhythmical and vivid.

Cues are made to achieve word meaning, tone quality, dynamic shadings, intensity, effective entries and to assist weak parts to overcome difficult tonal or rhythmic sections and smooth movements when there is a change of exchange of roles for different parts.

Normally, cues are principally executed with the left hand, sometimes with the right and sparingly with the winking of the eyes, the eye brows, the mouth, shoulders and the nod of the head.

Interpretation

One of the main functions of a conductor is to translate (or communicate) the printed symbols in a music score to pleasing and meaning sounds in consonance with the intentions of the composer for a given audience. This process involves details of tempo, rhythm, dynamics, phrasing, accentuation, touch, bowing as well as subjective interpretation. An ideal conductor should bestow on a composition a personal and original expression within the stylistic frame of the work and in full compliance with the intentions indicated by the composer. He must understand the style of the music and the characteristic music features of the periods like Renaissance, Baroque, Classical, Romantic and 20th century. For African folk music arrangements and art works, the knowledge of the culture from which the music is extracted, especially the performance practice and the creative techniques of the composer, is necessary for effective and meaningful interpretation of the piece of music.

Conductors should note the following:

1. Hand gestures must be precise and directed.
2. Keeping beat time or tempo with audible gestures should be avoided.
3. Do not sing with your choir as you conduct.
4. Stage drama and dance as conducting unprofessional.

5. Engage in serious home-study (pre-rehearsal) of pieces.
6. Memorize the music to avoid glueing the eyes on the score.
7. Never stop a performance unless it is unamendable.
8. Avoid excessive talking and quarrelling at rehearsals
9. Maintain high standard of self-discipline and respectable personality.
10. Admit mistakes unintentionally made.
11. Never make the group sad in rehearsals or performances to avoid poor result.

Conclusion

The standard of a choir is directly proportional to its management efficiency. It is only through good management can the purpose of the choir be achieved in the overall scheme of an organization. Good management ensures disciplined membership, planned and progressive music ministry; and the realization of individual music abilities for the immediate and distant purposes in life.

Choir managerial skills, styles and principles have to be acquired through academic channels and some years of experience through practice. Management styles vary according to individuals and situations/circumstances under which one operates. Generally, however, the level of choral music in Nigeria will experience upward appraisal if various groups (sacred and secular) invest in professional management.

CHAPTER SIX

HISTORY OF FORMULATED OBJECTIVES FOR MUSIC IN NIGERIAN SCHOOLS

Introduction

It seems useful in a discussion of trends in whatever form to begin by noting that change is a constant factor in human existence generally: it is a response to man's desire for better conditions or at least variety in life. As a powerful instrument for all-round national development, an educational system of any kind the Nigerian example inclusive cannot but be expected to be in tune with the changing needs of society. Thus the role of the objectives of all the components organs of the Nigerian educational system may accordingly also be subject inevitably to modification in consonance with the dictates of the social, political, cultural and economic conditions of the Nigerian Milieu. In fact it has been usual to experience curricula and all its affiliate changes in the educational system as the need arises. Similarly, music education in particular has undergone several changes in both objectives and structure in order to maintain its usefulness in the light of current understanding of what education, the arts and indeed the humanities stand for in this present age.

Literally, an objective is a target towards which effort is directed, an aim or purported end of an action; a strategic position to be attained, a purpose to be satisfied. Thus considered, the objective of music education is therefore the basis of musical studies. In Nigeria the emergence of these objectives is determined by factors such as: the

1. Musical needs of the people themselves;
2. Needs of those who determine the philosophy of music education.
3. Historical moment in which the philosophy and objectives are formulated; and

4. Age and level of understanding of the people to receive the music education.

Prior to the advent of formal education in Nigeria, evidence abounds that traditional education existed. It was aimed at making the individual 'grow into a functional member of his family and community' (Taiwo 1986:181). Similarly, there was a Nigerian traditional system, of music education that was geared 'towards a functional and effective artistic career in music' (Omibiyi: 1987). The system follows some major stages and modes of operation such as socialization at an early age, followed by informal and formal education and perhaps 'schooling proper' as it is organized in traditional societies.

Research design and procedure

For the purpose of this paper, objectives are perceived as guiding principles that provide a basis for the functioning of a system. The paper therefore attempts to review the unfolding of these guiding principles together with their causes and effects on musical studies in Nigeria; it also presents a summary and analysis and offers suggestions aimed at achieving better results in the years ahead.

Research for the paper centres on the objectives of music education, specifically on the formal educational system as it affects the primary, secondary and teacher training college levels in Nigeria. Effort is made to review them from pre-colonial and colonial periods to the present, noting important influences on the formulation of educational objectives. The objectives are then analyzed in relation to the circumstances and goals of education prevailing at those times. Based

on the findings, projections are made for the future in view of what education has become in recent times.

The Trend

Historically, western type of formal music education became established in the middle of the 19th century in Nigeria under the management of the Christian missions. Fafunwa (1974), Ukeje (1979) and Taiwo (1980) record that by 1848, 1858 and 1882 respectively, formal music education of some sort was already in place in Nigeria. Since the aim of the missionary effort in Africa at the time was to convert the ‘heathen’ or ‘benighted’ African to Christianity via education and to produce clergies, catechists, lay readers, teachers and interpreters, the objective of music education was on the same rail or proselytization and correction of all the faults inherent in African style of singing (Omibiyi, 1987).

Primary Schools

From the mid-19th century to 1970, many of the primary schools were mainly financed and managed by the missions. As a result, they determined the objectives behind the teaching and learning of subjects. Therefore, since besides the use of songs for evangelism, school pupils constituted the choirs of the churches, the production of church organists and good singers from among the pupils to strengthen the choirs became an additional purpose. Further, the repertoire of the mission schools consisted mainly of songs and musical practices that reflected western culture, a situation intended to perpetuate European heritage and subjugate that of Africa (Idolor, 1993). For example, by 1942 there already existed separate music syllabuses for junior and senior primary schools. The syllabuses were designed in Britain for schools in both European

and African countries, though no real objectives were stated in them yet there were hints and suggestions for teachers of standards one and two which include:

- (a) Singing to secure good tone
- (b) Achieving good breath control and voice production
- (c) Correct pronunciation of English vowel sounds and
- (d) Performing exercises in time and rhythm.

For standards three to six, the content was built on sight reading and singing in time and in tune. The recommended text book then was *The Oval Notation Course*, Parts one and two by L.C. Venables. While pupils of standard three attempted exercises 1 to 77, those of standard four did exercises 78 to 131 of part one of the textbook. Standard five pupils did exercise 132 to the end, while standard six pupils used part two of the textbook. Before the Nigerian independence of 1st October, 1960 especially in government-sponsored schools, singing and the playing of musical instruments were taught to prepare pupils for playing para-military musical exercises which were prerequisite for employment into the police force, forest guards, customs, security jobs and clerical offices.

In 1960, a new set of directives for musical studies emerged. They are: to

1. Foster enthusiasm and love for music;
2. Lay a foundation of music literacy especially in tonic solfa notation;
3. Enjoy and develop an interest in Nigerian music; and
4. Develop a soft and pleasing vocal tone.

The objectives were drawn in recognition of music as an effective means of restoring the Nigerian cultural identity which, for several years of foreign leadership, was trampled on mercilessly. In 1963, there was a revision of the cultural and creative syllabus in which the following remarks was made:

In the past, this section of the school syllabus had been rated more or less as an optional and inconsequential hobby or pastime. If Nigerian national culture must survive and grow richer, the revised syllabus must reflect the importance of the study and practice of Fine Arts, Crafts and Music to such survival and enrichment.

A special comment on music says that the school activity should no longer, as hitherto, be centered on singing only but should include drumming and instrumental music practically realized and associated with traditional dancing, communal work, plays and similar group activities.

Subsequently, the National Policy on Education of 1977 (revised in 1981) prescribed music to be taught in primary schools to encourage the development of intelligent aesthetic response, and to give the child the opportunity to develop manipulative skills that will enable him to function effectively in society within the limits of his capacity. Also, in pursuance of these objectives, an Integrated Curriculum of Cultural and Creative Arts was drawn up in 1984 which emphasizes the child's acquisition of cultural elements in his environment and the development of his creative faculty for effective use in society.

Secondary Schools

During the missionary era, the objectives of secondary school music education were not too different from those of the primary school. The C.M.S. Boys' Grammar School and the Baptist Academy both founded in 1859 and 1878 respectively in Lagos were the oldest secondary schools established in the country. Music was taught in these schools by immigrants whose aims were to prepare students for daily morning assemblies, increase musical activities in the church, prepares students for singing competitions and to entertain audience in concert halls during end-of-the-year activities.

One of the long-term aims was also to make Black Africans classical musicians in the European sense through using the syllabuses of the Associated Board of the Royal Schools of Music, London. Thus although in 1916 many mission schools expunged music from their programme of studies, some voluntary agencies still kept it for the purpose of providing for individuals abilities, interests and general aesthetic education. Some of the mission schools also retained the subject in order to produce choirmasters for churches as well as teachers that would teach at least singing in primary schools.

In the wake of Nigeria's independence, a re-orientation took place which advocated the need to develop and project Nigerian culture, arts and languages as well as the world's cultural heritage. Consequently, on May 5, 1966 at the University of Nigerian Nsukka, an indigenous body known as Music Association of Nigeria (MAN) re-considered the secondary school curriculum during her second national conference on African Music and recommended the objectives of making

students love both western and African music, equipping them with necessary abilities for furthering their music education and, where possible, of giving them a working knowledge of an instrument other than the human voice.

In realization of the important role of culture in national development and of the need to create awareness in students at a tender age, the first Nigerian National Conference held between the 8th and 12th of September 1969, prescribed in no. 18 of the recommendations in its Proceedings that:

The youths must learn of the privileges and responsibilities in society. The schools should start developing and projecting the Nigerian/ African culture, arts and languages, as well as the world's cultural heritage, (Adaralegbe: 1972).

This recommendation culminated in the formulation of the 1977 National Policy of Education in which music received some academic attention.

Finally, the effort of the 1977 National Policy of education (revised in 1981) also led to the production of the 1982 Music Curriculum which is the latest as at the time of this research. Two curricula were designed, one each for the junior and senior secondary schools. The junior secondary school curriculum entitled Cultural and Creative Arts is made up of three subjects: Music, Fine and Applied Arts and Drama. But only Music and Fine and Applied Arts have their curriculum contents spelt out; yet even then, they are autonomous rather than integrated. They have no underlying objectives and therefore no basis for the contents drawn up. However, in the practical section of the curriculum, one finds the following objectives stated: the

1. Teacher should be able to teach and supervise practical lessons.
2. Students should be able to apply the acquired skills in executing projects in life other than the class projects they participated in;
3. Teachers and student should be able to evaluate their performance objectively

Albeit, in my view, the three objective as stated for music practicals do not reflect seriousness of purpose for the operation of the programme at the Junior Secondary School Level moreso as they were not based on students' learning outcome.

At the senior secondary school level, better objectives for the execution of the 1982 music curriculum were itemized. They are as follows:

1. Introducing students to the language of music, the nature of musical sounds and the science of combining them for creative purposes;
2. Helping students to develop good ears;
3. Teaching students the elements which make up a piece of music and its relationship with dance;
4. Leading students to acquire appreciation of music in general including Nigerian music;
5. Enabling students to participate in performance. (NERC, 1985)

In recent times, music education in the secondary school has been redesigned to prepare students to become musically educated persons, not only to foster understanding and appreciation of music in general, but also to develop the students' creative skills. At the completion of the senior

secondary programme, students must, as required, be able to cope with the first year university work in music.

Teacher Training Colleges

At this level, one finds the individual subjects in the curriculum categorized into two groups: Federal and state papers. While the objectives for subjects such as English Language, Arithmetic Process, Practical Teaching, Principles and Practice of Education and Physical and Health Education are formulated by the Federal Ministry of Education, those of other subjects including Music are determined by the Ministries of education of the various states in which such colleges exist. Thus in the case of the defunct Bendel State for instance, the following are the objectives of the 1977 music curriculum which still operates in Delta state as at time of research:

1. Inculcation of Nigerian Cultural awareness;
 2. Projection of Music into a national list of priority areas;
 3. Strengthening the spirit of nationalism in students;
 4. The transmission of traditional musical values alongside contemporary ones;
 5. The understanding of the music and values of other world cultures;
 6. Providing knowledgeable music teachers for the primary schools in the State
- (Bendel State Ministry of education, 1974).

To date there are no newer music curriculum in use in others colleges for teachers.

Private Institutions

Besides the development of music education in formal institutions, non-formal non-indigenous system of music education in the form of private music lessons has been a regular feature of

music education in Nigeria since the colonial era. One of the earliest and renowned private institutions set up was Pratt School of Music, Lagos, established in the 1940s by Professor Pratt, a Sierra Leonean (Omibiyi, 1979). In recent times, the Music Society of Nigeria (MUSON) founded in 1983 has been instrumental in initiating qualitative formal music education in Nigeria. Among other objectives, those pertaining to music are: to

1. Promote the understanding and enjoyment of classical music in Nigeria;
2. Promote the performance of serious music with emphasis on classical music;
3. Promote the education of children in the performance and theory of music;
4. Encourage the interaction of Nigerian and non-Nigerian musicians;
5. Provide facilities for the realization of the above-mentioned objectives.

(MUSON Profile, 1994).

The MUSON School of Music, however, started as far back as February 1989 to supplement the efforts of individuals and governments at the primary and secondary school level and to provide interested people with opportunities for achieving proficiency and professional training.

Analysis

There is no time in the history of musical study or practice the world over that music has had no specific function to perform. During the missionary era, the aim of music education was tilted towards evangelization which was the enterprise of the colonial financiers. If after independence Nigerians saw music as a cultural and creative art, then the music education of pre-independence era must have become inappropriate to the growth of Nigerians. Yet, the effects of the former era are still evident in the taste of some educated Nigerians who prefer alien music to their

indigenous types. This is as a result of the calculated misrepresentation of Nigerian culture/music to pupils who were then in the colonial educational system. Besides, cultural subjugation also retarded Nigerians creatively; for, the creative disposition of music would have enhance better many other facets of society towards self-reliance than would dependence on the importation of much of society's needs.

Besides, the present-day objectives, contents, teaching methods, evaluation process and the concept of music generally of the school curriculum have equally been affected. As Nzewi in Faseun (1994) observes:

Our current literary music programme merely perpetrates and perpetuates our mental colonization... and makes us look towards imaginary European setting as our spiritual cultural base.

He opines that Nigerians musical studies should be rooted in the music the learners are firmly secure in and familiar with, with others as ancillary and supplementary.

Although the Integrated cultural and Creative Curriculum has proved impracticable in the primary schools and the Federal Ministry of Education has nevertheless approved the autonomy of music as a subject both in the primary and secondary school system, a curriculum which is expected to contain objectives of music education as an autonomous subject in the primary school system is yet to be designed. This vacuum creates some leeway for misguided teaching and learning situations in schools; for undoubtedly, pupils at the foundation-laying levels of their

educational career need well-stated objectives, and an interesting, practicable and indigenous curriculum for meaningful growth.

Since the junior secondary school music curriculum also has no objectives of any kind, this situation presents a picture of subjectivity especially when the issues of content and assessment are visited. For one may validly ask: on what bases were the contents drawn and / or what criteria can the curriculum be assessed?

In spite of the foregoing, there is no gainsaying the fact that the All-Africa Festival of Arts and Culture (FESTAC) which was held in Lagos in 1977 is a remarkable event that indirectly reshaped musical studies and broadcasting in schools and the electronic media respectively. The activities echoed the pride of the African in African culture and informed the National Policy on Education of 1977 which was subsequently revised in 1981 and implemented in 1982. For the first time, indigenous music and information on Nigerian composers were recommended to be taught in schools; and, in support of this development, MUSON also pursued its objectives in the understanding that classical music includes Nigerian and non-Nigerian typologies.

Yet, laudable as these orientations are, many teachers still find it difficult getting the required information with which to teach students. Teachers therefore have tended to skip topics that are too difficult for them to handle. As a result, there were examination failures which in turn discouraged students, their teachers and the school management alike. Yet standards can be maintained and objectives achieved if individuals, corporate bodies and government endeavour to provide students and teachers with the required information and materials: besides, students,

teachers and school management can get at the sources of such information and materials through contacts of varied kinds.

Further, it would seem at present that only a small percentage of the content of music education are properly executed when assed on stated objectives, since most teachers still carry out their duties using the very old methods with which they were taught, not minding the changes in the aims and subject matters of newer programmes. Unfortunately also, governments and professional bodies no longer see to supporting financially refresher courses, seminars or conferences for serving teachers who need them in order to cope with changing trends. Yet, again, the need for these programmes cannot be over-emphasized as most teachers in the field had trained in earlier dispensations that were entirely different from contemporary challenges and expectations.

Conclusion

From the foregoing, it can hardly be denied that changes in objectives as well as adaptations are inevitable in the educational scenario of a dynamic society such as one finds in Nigeria. Objectives need re-appraisal more often than it has ever been in order to check the curricula content, methods of teaching and the evaluation system of the learning process in music. It must however be admitted in all fairness that music education has gained wider reception since the mid-1980s. It is thus hoped that the impact so far made will extend to many more secondary school, colleges of education and universities in the years ahead.

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CHAPTER SEVEN

AFRICAN MUSIC CURRICULUM DEVELOPMENT: A SYSTEMATIC APPROACH

Introduction

This paper briefly revealed the developmental trends of music education in Nigeria, types of curriculum organization in music, sources of objectives for African Music education, selection, organization and evaluation of learning experiences and content of African Music. It should be noted that the drawing up of a curriculum for a school or a subject is not a single-handed affair. Therefore, this paper directs attention to the systematic approach to curriculum development and the areas that have been neglected since the inception of African music education in Nigeria.

At the end of this paper, readers would be able to:

- (1) Summarize the process of curriculum development
- (2) Describe the derivation of the constituents of African music curriculum.
- (3) Explain why African Music should be the basis of music education in Nigeria, and
- (4) Develop an African music curriculum in collaboration with other experts.

Music Education In Nigeria

Indigenous education of Africans existed before the incidence of Western education and colonial administration 1851. The purpose of indigenous education was essentially functional due to the relevance of the curriculum to the needs of the individual and the society. These needs include social responsibility, job orientation, political participation and spiritual and moral values with subjects such as practical farming, weaving, dancing, drumming, singing, wrestling, riddles, etc.,

to accomplish these objectives (Fafunwa, 1982).

The first known missionary school was established in Badagry in 1842 by Mr. and Mrs. De Graft and the subjects taught were essentially Religion, Reading, Writing and Arithmetic to enable granduants to become Christians via the knowledge of the Bible and the ability to sing hymns and recite catechisms. There was no national curriculum for all the schools. Each mission had its set of subjects; however, the four Rs were basic.

In 1906, the curriculum was expanded to included English, Nature Study, Arithmetic, Hygiene, Sanitation, Manual and Agricultural training, drawing, singing and musical drill for pupils in the primary schools. The range of subjects for students in the training institutions was wide with Musical Instruction as one of the courses in the syllabus (Taiwo 1980). In all these musical development, African Music was regarded as fetish and was prohibited from bring spoken of, taught and practiced. The consequence was that, the early educated Nigerians, not only did not know what African Music was, but were biased about its utility and moral justification.

It is fallacious to say that there has never been any form of African music curriculum. Even in pre-colonial times, it is evident that there are different stages of music education as seen in the singing of lullabies and moonlight songs for children; initiation and acrobatic music for young men and women; ritual and royal music for adults.

Omibiyi (1987) rightly noted that music was not in the secondary school education of the colonial era when it eventually appeared in the curriculum after independence, the syllabus was

drawn up by an oversea syndicate, the Associated Board of the Royal school of Music in London, and the content of instruction was, of course, Western classical music. In contemporary times, Music education generally has come to include rudiments of Music, Harmony, Counterpoint and Composition, form and Analysis, Music History and Literature, Traditional African Music and performance. It must be noted that all Junior Secondary Schools now have to teach the students music; and a survey of institutions of higher learning show that twenty now offer music with growing organization such as Nigeria Association of Music Educators (N.A.M.E.) and Music Students' Association of Nigeria (M.U.S.A.N). In spite of the identified improvement, African Music as a course of study still lacks the indigenous content, organization and consequently only the periphery of its scope has always been attempted.

The Need for African Music Curriculum

Music is an indispensable cultural factor of the African. It is a serious omission to educate future leaders without an appreciable knowledge of an aspect of their culture (Music). African Music is a compound course which incorporates painting, drama, sculpture, dance and language. If learners are being equipped to serve in the society, then the knowledge of all these is mandatory.

Education is directed at the all-round development of the learner. There is no doubt that African music, in fact, music in general, is an aesthetic subject that has stupendous contributions to make in the affective, psychomotor and even cognitive domains of the learner. It involves African approach to appreciation of phenomena and, in fact, patriotism

Details of African music are yet to be attempted and not until there is a systematized curriculum, various institutions will only scratch the surface of the course emphasizing only the sociological

at the expense of its theoretical, practical (performance), philosophical, analytical and creative scope. A survey of African music teaching in institutions of higher learning reveals non-uniformity in the system due to the absence of an appreciable curriculum for the course. Thus, different institutions draw what they consider appropriate no matter what level of accomplishment and coverage of different musical zones in Africa. It becomes imperative to design African Music studies in a style that would precisely designate the task to be accomplished at various steps of the ladder of academic endeavour. This will enable the society to evaluate the output (graduates) of the institution and the programme itself and consequently make necessary reformation in the educational system. Intellectual will be able to discuss topics logically and scientifically only if there are underlying basic principles of study which, of course, are *primus* in any academic endeavour. These principles form the content of the curriculum and they centre on the theoretical, philosophical, performance, analytical and creative dimensions of African music.

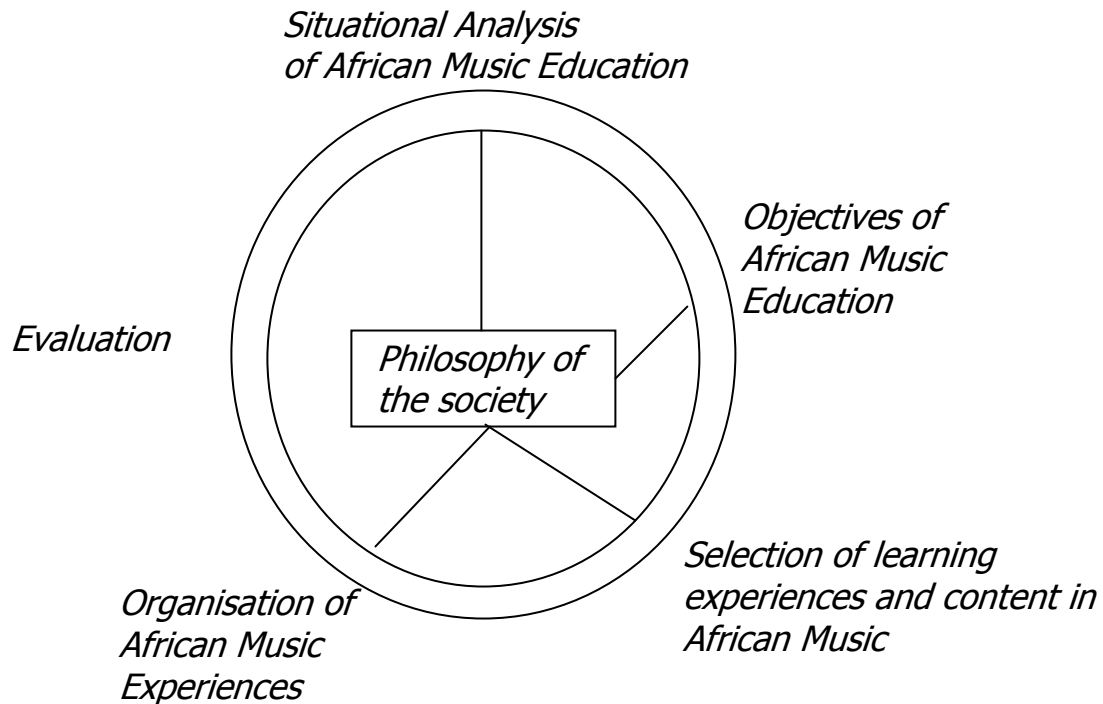
Curriculum is a ‘race-course’ for students, learners of African music should have a scope of work to be covered before they could be regarded as knowledgeable in the field. Systematized planning takes care of smooth sequences, continuity and integration of the content of the curriculum thereby eliminating all haphazard approaches of African music education.

Stages of Curriculum Development for African Music

The author upholds that curriculum development has five major stages under the direction of the philosophy of the society. These are:

- 1) Situational Analysis of African Music Education:
- 2) Selection of aims, goals and objectives of African Music Education;

- 3) Selection of appropriate learning experiences and content in African Music for the achievement of aims, goals and objectives;
- 4) Organization of African Music learning experiences; and
- 5) Evaluation of the content, to which the objectives identified in step 2 have been achieved.



African music education objectives are the tasks, functions or expectations which the schools or individuals look upon and have determined to accomplish. Briefly, the sources of deriving African music education objectives include the studies of the individual learner, studies of the musical nature of the contemporary society, and suggestions from music experts. These objectives are further subjected to philosophical and psychological screening for validation and in the end; the objectives clearly classify themselves into three major categories – the cognitive affective and psychomotor domains.

It is necessary to study the society because it contains the resource materials such as songs,

musical instruments, performers, rhythmic and harmonic system needed for the course content; moreover that the output of the music programme would be consequential on the society. There is also the need to study the learners who undergo the African music curriculum to know their socio-cultural background, their psychological and physiological readiness in terms of the music they can appreciate, respond to, play, sing and analyse. Finally, the music experts-people who have acquired considerable education or have been deeply involved in the study and/ or performance of African music – would be expected to enrich the curriculum with the wealth of their experiences at the planning stage.

Selection of Musical Learning Experiences and Content

Appropriate learning experiences in African music must be valid, relevant to life, with elements of variety, suitable, cumulative with multiple learning. It is important for curriculum developers to look into the following areas for selection of content.

Practicals: Many music departments, though situated in Africa, are Western-oriented. If a student takes trumpet and piano as principal and subsidiary instruments respectively, that student only plays work by western music masters and there is scarcely any opportunity for the student to have personal involvement with African music.

The author strongly believes that the trumpet, piano, violin etc. can play African tunes effectively. It would be very beneficial to learners if every practical course in music could have some African orientation.

History: It is really embarrassing to have Africans tracing the history of European music from

antiquity but without the least knowledge of the historical development of the most popular musical activity in their environment.

Little or nothing has been documented or published on the historical development of music and dance in Nigeria yet it is an easy task to trace the origin of the western sonata, concerto and symphony. The same problem applies to the biographies of African musicians - Art, pop and traditional. Shall we endlessly continue to only read about the life and accomplishment of Palestrina, Handel, Beethoven, Brahms, and Stockhausen?

Thanks to Omibiyi (1979:75), Ekwueme (1974:19), and some music departments that have documented and published some articles on the biographies of some Nigerian Musicians and composers in Journals and in the forms of thesis and dissertations.

Ensemble Studies: The repertoire for ensemble studies – choral, orchestra, opera – should be more of local creations with African musical Idioms than western-composed works.

Scope: Much as it is accepted that every part of Africa is African, it is not quite satisfactory to limit musical studies in institutions to the state where the institution is situated. The author suggests that the first year of studies in African music should be devoted to the state where the institution is situated with the assumption that the school enrolment is mainly from the vicinity, the second year for the country, the third year for West Africa and the fourth year for the rest of Africa. This will equip the learner with a broad knowledge of what constitutes Africa music.

Analysis: The minimal attention which African music analysis attracts in institutions contributes to the feeble knowledge of graduants about the characteristics of African music and even when they know, the process of derivation is unexplained. This is an area of enormous concern.

Theory/Composition: It is alarming the rate at which music educationists invest time teaching classical harmony, counterpoint and fugue and no one makes the least reference to the parallel organum or the polyphony in African music. There are theories guiding African music composition and performance. The emphasis in teaching has always been on unfounded socio-anthropological legends of ‘sticks making love to drums’ and the ‘anklets appealing to the earth goddess for good harvest’. Thanks to Akpabot (1986:79) who has projected some theories in African music. In addition, it is not worth it straining Africans to compose in Sonata, Rondo, Binary and Ternary forms. If we continue with this borrowed tradition, when shall we catch-up with western counterparts who developed these forms in the 17th and 18th centuries and declared them obsolete since the romantic period?

It is time to develop the *Ijùrhì* of the *Ókpè* people or the *Atilogu* of the Igbo people or the *Ijala* of the Yoruba people to the suite status of the western counterparts.

Philosophy: It may be controversial to assert that many music educators do not know why music should be promoted, why music education should be embedded in the school curriculum and the role it has to play in the life of the learner, the society and in the issues of national development because they (educators) too were not taught the philosophy of music and music education. The philosophy of any phenomenon is the rock on which its practice rest. If the philosophy of African music education is not well-articulated, the learners will find no meaning

in their endeavours. This should not be equated with the occasional guidance counseling, advisory or orientation speeches. It should be enshrined in the programme of studies so that learners embarking on the programme should understand their undertaking and determine their future.

Research

Research works ought to be on the area of need. Today, duplication of ideas proliferate the libraries. Each department should have a target or focus and advise young researchers (learners) to dare into areas that would contribute to and/or enhance knowledge which is the sole purpose of research projects. Many African musical instruments need modernization, the structural frame works of many folksongs in the communities have not been identified, and most importantly the methodology for the effective teaching of African music needs a face-lift.

Precise Topics: In many lectures in African music like festivals, the following generalizations are evident.

- (a) There is mass participation
- (b) Some festivals have fierce masquerades; and
- (c) The master instruments play the rhythmic pattern for the dance steps etc.

The writer believes that it is more convincing to identify with a particular festival, organize a field trip and have a classroom discussion on the subject-matter. Broad generalizations from no stand-point of a specific festival study is incomprehensible. It therefore pre-supposes that curriculum developers should attempt precise topics like:

- (a) The Dundun Orchestra of Ibadan.

- (b) The Adéné–Ókpẹ festival of Òrérô kpẹ
- (c) Dan Maraya and his music.

Music Appreciation

This is the channel through which the affective domain of the learner could be effectively developed. If learners are to build sound individualistic philosophy of African music, then unlimited but well-directed exposure of learners to various types of music genre from as many musical zones of Africa cannot be over-emphasized.

Organisation of African Music Content and Learning Experience

Organization is a crucial task in curriculum development as it greatly influences the efficiency of instruction and the amount of learning that takes place in any educational setting. For decisions in African music curriculum organization to be reliable enough to provide a very useful guide to the curriculum planner, it is essential to borrow lots of ideas from studies concerning the learner and learning situations. Ideally, there should be a co-operative planning of this all-important stage by curriculum experts, educators, music specialists and authors of music textbooks.

Scope: It traditionally means *coverage of content*. It identifies the important materials to be learned with the corresponding time needed for the cultivation of vital musical values, skills, and competencies such as African music theory, biographies, which instruments to be played, which folksongs are to be learnt and the areas of creativity to be encouraged.

Sequence: When a long list of music topics and activities has been outlined (scope), the next decision is on the order in which the ideas should best be presented so as to be meaningful to learners, i.e.

- (a) What should come first and the justification of that order, e.g. should African scales derivation come before the singing of folksongs?
- (b) What should be taught at a given time and the rationale for that decision e.g. at what period/event/celebration of the year would the teaching of lullabies in schools be more effective.

Continuity: While the criteria for sequence emphasize the importance of having each successive learning experience built upon the preceeding one, it requires in addition that curriculum experiences be planned so that there is an increasing complexity of material to deal with e.g;

- (a) Learners should play one drum before attempting a combination of two or more.
 - (b) Learners should start music education by singing the folksongs in their locality before proceeding to the instrumental accompaniment.
 - (c) The description of a dirge should preceed its analysis.
- (4) **Integration:** It helps the learner to get a unified view of the elements dealt with in the various areas of the curriculum in order to achieve the objectives of the course or of the broad goals of education. Integration is possible only if there are common threads relating the subjects involved. African music will be more meaningful if some ideas in Anthropology, Sociology, Dance, Drama and Linguistics are integrated into the study. Thus, the explanation for the parallel Organum in some societies, the characteristic tonal inflection in African music, the use and the function of music in African communities will logistically be realized.

It is necessary to add that learners vary widely in intelligence, personality, and musical aptitude. The facts in the content demand gross flexibility in the music programme. The objectives of African music education, fortunately, may be attained by different paths. For

instance, an individual may achieve broad musical taste by the simple experience of listening and comparing styles, another requires active performance of many works over a period of years.

Evaluation of African Music Education

Since February, 1981 when E.L. Thorndike wrote an influential paper that was published in the “Seventeenth year-book of the National Society for the Study of Education: part Two” which began with the dictum, “Whatever exists in some amount and can be measured ...” educational measurement or evaluation has undergone startling developments. African music must not be exceptional. African music evaluation is the process of determining the extent to which the objectives of African music enterprise have been attained. The purpose is to appraise the progress of learners, to enable the teachers to guide the learners effectively, to motivate, to improve the methods of instruction and maintain academic standards.

It is necessary to itemize some area of evaluation of African music. These include musical knowledge, music appreciation, musical attitudes, musical understanding, skills of performances, skills of listening, and music initiative.

Conclusion

It may well be concluded, at this juncture, that the handling of African music studies in institutions since the advent of Western education in Nigeria, has been too socio-anthropological in that what makes African music African has been negated.

The author recommends that the concept of African music and its study should be the bed-rock of music education from nursery school to tertiary institutions. Music, unlike solar energy studies, Aeronautic engineering, and space exploration which had their origin in the European world, is a native of Africa. Its concept, science and practice has been African; so let it

be!

It is hoped that with a well developed and implemented African music curriculum, there would be an extensive musical programme which will equip every individual who passes through it with what it entails to study African music.

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CHAPTER THIRTEEN

An Appraisal of the 1982 Junior Secondary School National Music Curriculum

Introduction

Music, as a course of study, is not an accident in the mainstream of education in Nigeria. It has been a part and parcel of the traditional education curriculum before the emergence of Western education that took off precisely in 1843 (Fafunwa, 1974:82). Since then, a systematic approach to curriculum development has produced several types as a result of innovations. On this premise, therefore, the current music curriculum, which has been in use since 1982, is being subjected to a critical analysis for the objective purpose of maintaining or improving the document in compliance with realistic, functional and national value system.

Trend of Music Education in Nigeria

Music, in traditional society, was not only recreational in status but also was credited with moral, economic and religious advantages which were achieved through observation of and participation in moonlight plays, masquerade dancing, age-grade musical ensembles and ceremonial musical performance.

At the emergence of Christian religious crusades to which formal education was attached in Nigeria, traditional musical practice was discarded on the basis of its 'fetishness'. Traditional musicians, doctors and members of the cults known for musical practice had their musical instruments burnt away on conversion. The converts were discouraged from singing their traditional songs as they "cannot serve God and Mammon".

The first curriculum which consisted of Reading, Writing, Rithmetic (the 3R's) had no specific provision for music other than singing of hymns which was conceived as part of religious education, and used as interlude between lessons, in assembly praise-singing, and for pre and post assembly procession and recession. As some of the pupils and students were the choir members of the churches and the standard of hymn singing was poor, choral groups were set up in schools to supplement the church's effort. With time, musical drills, rudiments of music and music reading were added to the singing. Some missions during the colonial era, found it worthwhile in making music a programme of study. The responsibility of developing a music curriculum for these schools up to the school certificate level was given to the Association Board of the Royal Schools of Music (ABRSM), London, and it was drawn to the specification of European culture. Even after Nigeria's independence and the consequent establishment of the West African Examination Council (W. A. E. O.) as the official examining body in 1951, the Associated Board of Royal Schools of Music (ABRSM) still continued till 1987 (W.A. E.C. Syllabus, 1987: 181) 27 years after independence) when the content became bi-musical.

As a result of the exotic nature of the music curriculum then, only very few exposed pupils, usually children of the clergy, had opportunities to be taught and take examinations in it. Suffice it to say here that throughout the colonial era, music was not studied in any institution of higher learning in Nigeria. The institutions are Yaba Higher College (1930), University College, Ibadan (1948); Nigeria Colleges of Arts, Science and Technology in Ibadan, Zaria (1953), and Enugu (1956).

Even at the secondary school level, only very few schools had music taught. This indicates that

the standard of music teaching in Nigeria secondary schools today is a reflection of the down-flow effect from the University (precisely University of Nigeria, Nsukka) through the Colleges of Education to the secondary schools. However, some early music scholars like R.C. Cooker, Fela Sowande and W.W.C. Echezona, who had tertiary music education, had to travel abroad for their professional training and qualifications in music.

The Emergence of the J.S.S. Curriculum

The educational system has continued to change beginning from the 8-5-4, 6-5-4, 7-5-4 to only lately, 6-3-3-4 systems of education. These innovations were in order to accomplish some aspects of national development. Realising the importance of education to National development, the Federal Government outlined these philosophies for Nigerian education in the 1981 national policy on education:

A free and democratic society,

A just and egalitarian society,

A united, strong and self-reliant nation.

A great and dynamic economy and

A land of bright and full opportunities for all citizens.

For the philosophy to be in harmony with Nigeria's national objectives, it has to be geared towards self-realisation, better human relationship, individual and national efficiency, effective citizenship, national consciousness, national unity, as well as towards social, cultural, economic, political, scientific, and technological Progress (National Policy on Education 1981:9).

At the pre-primary education level, this policy stipulates among other things, inculcating in the child the spirit of enquiry and creativity through the exploration of musical activities. To achieve the objectives of the primary school education the policy prescribes “the encouragement of aesthetic, creative and musical activities”.

The broad aims of secondary education are:

1. Preparation for useful living within the society and
2. Preparation for higher education (National Policy on Education 1981:16).

The secondary school career is in two phases of Junior and Senior cadre, each running for 3 years. In specific terms, the secondary school should:

- a. Provide an increasing number of primary school pupils with the opportunity for education of a higher quality, irrespective of sex or social, religious, and ethnic background.
- b. Diversify its curriculum to cater for the differences in talents, opportunities and roles possessed by or open to students after their secondary school courses;
- c. Equip students to live effectively in our modern age of science and technology;
- d. Develop and project Nigerian culture, art and language as well as the world’s cultural heritage:
- e. Raise a generation of people who can think for themselves, respect the views and feelings of others, respect the dignity of labour, and appreciate those values specified under our broad national aims, and live as good citizens:
- f. Foster Nigerian Unity with an emphasis on the common ties that unite us in our diversity;

- g. Inspire its students with desire for achievement and self-improvement both at school and in later life (National Policy on Education 1981:16).

In order to accomplish the above-stated objectives, music was selected among other subjects as core in the junior secondary school and as elective at the senior secondary level. Subjects are included in the curriculum on the basis of what they can accomplish in the set objectives both in education and the National Development Plan. From the foregoing, therefore, music can accomplish objectives b, d and g conveniently with appreciable contributions to the others too. These objectives further established the basis on which the music curriculum was drawn and, in fact, implemented in Nigerian secondary schools.

The Junior Secondary School curriculum is divided into six sections, for basic attention.

These are:

- 1) Singing
- 2) Theory/Music Reading,
- 3) Instruments
- 4) Rhythm
- 5) Listening and
- 6) Creative Music.

These section which are captioned “Topics” have objectives, contents, activities, Materials and Remarks as sub-sections. The format is adopted for the three years of the junior secondary school curriculum but with little modification in year 1 where the first topic, “singing”, is replaced with “Introduction”.

The analysis of the curriculum will be done on yearly basis. In each of the years, the six sections will be discussed under the information available for effective implementation. The basis for the division of the subject, though not stated, is questionable. The fact that ‘rhythm’ is an essential part of music, particularly in Africa, does not mean that it should be a section. First, the

objectives and contents for rhythm in the curriculum are directed and locally taken care of by “Theory/ Music Reading” section. Besides, the “Singing” and the “Instruments” sections are additional opportunities for learners to articulate rhythm. Assigning a section to “rhythm” is, therefore, not only unnecessary but compartmentalized from music reading. What should bother our minds is the academic expectation of the course. Music, like the language art subjects, has its peculiar way of being read, technically called “sight reading”. The capability of the student to approach the subject academically is consequent on the level of exposure to all aspect of sight reading. Researches have shown that many students who complete the J.S.S. programme of studies in music cannot sight read simple pieces of music. This can be likened to a J.S.S. graduate who cannot read simple sentences in English.

It is incredible! This inefficiency could partly emanate from curricular specifications. Although provision is made for “sight reading” as part of music theory, its role in the study of music is rather too important for it to share a section with any other topic. For example it enables the student to understand melodic and rhythmic progressions for personal enjoyment and for studies in ethnomusicology. It is also an introductory exposure to the documentation of musical creativity as the student not only conceptualized musical ideas, but is able to write them down and reproduce them by reading. The student is more useful to himself and the community (one aim of education) if he can read and interpret already documented piece of music to enrich his repertory and in turn teach others.

The word “Instruments” as used is vague but from the content, one can deduce that the “playing of instruments” is meant.

If the purpose of this policy is to enable learners to be useful to themselves and the community, it is evident in African culture that music makers (not necessarily professionals) perform more in ensembles than in solo media. This exposure to group performance is necessary at school age to enable students to participate satisfactorily in ceremonies like children's day, Army Remembrance Day Celebrations and at the National Arts Festivals.

On this basis, therefore, one recommends the following breakdown for musical studies:

- A) Singing, Dancing and Playing of Instruments
- B) Ensemble Studies
- C) Theory
- D) Sight Reading
- E) Listening and Literature
- F) Music Creativity

The Justification of the author's recommended break-down of the music curriculum is as follows: The exposure of students to Singing, Dancing and playing of Instruments as a principal study cannot be over-emphasized as it leads to mastery and self confidence. All over the world and especially in Africa, musical performances are more in ensembles. These ensemble may be Choral (Choir) concert and stage bands, orchestras (Western and African) and a combination of Vocal, Dance and Orchestra music. The theory of music deals with the rules governing creativity in composition, performance and analysis. Music is documented in a peculiar style which can only be read, translated to sound, interpreted, performed and appreciated by a student who is musically literate (one who can sight read music). Music is an aural art which requires the

cultivation of the art of a discipline listening to enable the student to understand diverse musical cultures and styles hence, listening is therefore integral to any meaningful musical. Music literature is also necessary to acquaint the student with the knowledge of musical practices of different cultures, composers, and the evolution of these practices over the years under the influence of prevailing political, economic, social and technological conditions. This knowledge enables students to understand what was, what is, and what could be done. Finally, the process of music production cannot be divorced from creativity and it is the basis for the quality of Music in the world today. This creativity leads to originality, confidence and self-reliance.

Transition from Primary to Secondary School

The Primary School Integrated Curriculum of Cultural and Creative Arts (CCA), where music is one of the components, is founded on the inter-relationship of Nigeria's Cultural components and how pupils can creatively see the relationship between the arts.

Apart from Music, fine Art and Drama as distinct disciplines the content of the CCA includes ideas from geography, health habits and other social fabrics of the society. Selected learning experiences are essentially socio-cultural with practical music approach through listening, movement, singing and drumming. However, in the J.S.S. curriculum, music is a separate subject which is a welcome approach to a more detail study.

Year One

Music educators agree that music should be taught through sound. However, at this level of music; education it is expected that students be introduced into the course through providing

answering the ‘what’ why’ and ‘how’ of musical studies. If contents, objectives and activities are developed along these lines, the interest of the student would well be stimulated as it offers them the orientational opportunity of the philosophy and scope of the course.

The content in the “Introduction” is “singing” as opposed to the concept of “Introduction”. Under materials, it should read “collected Nigeria Folk tunes, Recorded Nigerian Composed songs and pupils’ creative works”. “Role Singing” in this column should be under the “activity” column. *Theory/Music Reading*: Under objectives, the phrase “teach ourselves” should read “learn new song independently” and instead of “knowing the alphabet” it should be “identifying and using the alphabet of music effectively”. The descriptions under “Activities” are components of the rudiments of music which should have rightly been under “contents”. Instructional materials needed here include printed music, manuscript paper, a blackboard with ruled staves, printed note values and a dummy keyboard. The provision under “activities” which reads “simple time signature keys No. 4” is not clear.

Instruments

The column has no content. This therefore gives the teachers, who implement the curriculum the opportunity to select whatever learning experiences (s) they can cope with. This could lead to subjective standards.

Rhythm

The content provided in this column is unrealistic for the accomplishment of the state objectives. “Natural accents that occur in various time signature” is not enough for learners “to beat simple

rhythm patterns after hearing and be able to read rhythm from notes”. Parts of the objectives can form the subject matter. The activities and instructional materials recommended in this segment are relevant.

Listening and History

This section has no defined content for study. From the stated objectives, activities and remarks the concept is entirely alien as listening is directed mainly to the works of Western composers. Learners could be exposed to listening to Nigerian traditional or popular music and being able to say from which part of the country it is or by which musician it is composed. Learners will be able to identify, through listening to Nigerian music, the musical instruments involved in a piece of music. It is true that little or nothing is available in the area of Nigerian music history but it would have been a progressive stride to have the teacher and even the students get information on the trend of music making in their locality. This can form part of the activities.

Creative music

Again, the content here is very deficient. The content should include (a) basic dance movements (b) basic rhythmic accompaniments, (c) improvisational technique – vocal and instrumental, and (d) simple traditional harmonies. Nothing is provided as instructional materials. There is need for musical equipment on which the creativity is made. Records and record players, recorded cassettes and tapes are also needed for the effective development of creativity in learners.

Year two

Singing

The content: “singing” Tonic Solfa up and down the scale and broken chords (arpeggios) in different keys” is a technical exercise or skill drill for developing good singing. This is more of cognitive acquisition than the affective objectives so stated. The content should, therefore, consist of specified pieces to be sung in unison and in parts, preferably selected from both African and Western cultures. Activities should not be listening to folk tunes and composition of short melodies. The main thrust of this segment is to *sing* collected folk tunes and students’ short compositions.

The responsibility of listening and composition should be given to the “listening” and “Music Creativity” sections, respectively. However, this is not to propagate compartmentalization of musical knowledge. The rhythm of a piece of song performed in a singing class could serve as a starting point for a creativity lesson. Instructional materials should have Nigeria folk tunes, pop songs, and art songs in addition to recommended ones.

Theory

The objectives in this column should rather be the content leaving the whole theory of this year with no objectives. The piano keyboard under content is an instructional material and thus misplaced.

Instruments

Under objectives, the phrase “playing of piano Yamaha” should read “playing of a Keyboard instrument (electronic or school upright piano or organ)”. “*Yamaha*” is a company which manufactures electronic piano. There are others like Classic and Suzuki. All other descriptions in

this section are appropriate.

Rhythm

The description given in this area is quite appropriate *Listening and History*: Except for the objective that has elements of confusion in understanding and which shows no effort at enhancing indigenous history, listening and biography, the other presentations are acceptable.

Creative Music

The content “African and Non-African Music” is rather vague for the realization of the stated objectives. For example, a subject matter such as “The setting of drama to Music” would be more appropriate for the accomplishment of an objective of “encouraging musical involvement in drama”. Again, ‘giving short musical recitals, songs, duets, trios and jointly as a choir” are no objectives for creative music. They are contents. The creativity in them is the ability to express these musical pieces effectively through correct dynamic phrasing, good diction and voice production. The provisions made in the “activity” column are suitable for contents. In the first place, the content did not state creativity of musical forms, so it is difficult to understand the sudden appearance of AB, ABA, Rondo and episodic forms in the activity column. The instructional musicals, operettas and chamber musical media, relevant costumes and musical instruments for accompaniment are basic.

Year Three

Singing

The content “Folksong of all nations and Art songs” is too broad for the realization of the stated

objectives. For example, in order to achieve “vocal blend, tone quality and dynamics”, the content would be “singing of songs which requires the use of the Chest, middle and head voice registers, and which have a wide variety of dynamic ranges”. The seven objectives in this column need specific contents to guard against ambiguous interpretation by teachers.

Theory/Music Reading

For a curriculum to state that past examination questions papers are the contents for seven theoretical objectives is unbelievable. It means that there is no subject matter for the achievement of the set objectives. In addition to the music manuscript book as an instructional materials, a dummy keyboard, the recorder, and some percussion instruments are also needed.

Instruments

One does not expect to see the phrase “Keyboard experience, if available” as an objective when students had been introduced to the keyboard in year two. Progressive objectives and contents should be propounded at this level.

Again, there is not a word in the content column; the teacher wonders what would be taught to accomplish the objectives. The activities and materials recommended are appropriate.

Rhythm

No provision of content for the achievement of the stated objectives. One may add a conductor’s music stand among the instructional materials listed in pursuance of the objectives. In the activity column, the first comment is more suitable for notes/remarks if it has any message to

convey at all. There are no activities for the performance of dotted rhythms, performance of rhythms with quaver and minim as units of beat, performance of triplets and trills.

Listening/History

Under objectives, item 3 is “distinguish major and minor”. Could this mean distinguishing between major and minor intervals, scales or triads? Perhaps the purpose is to introduce students to major and minor scales or pieces based on these scales. On the whole the idea is vague.

The conspicuous absence of indigenous musical features or composers from listening activities is an issue of concern. In listening to form and the African call and response, solo and chorus; there is parallelism in harmony and poly-tonality in instrumental performances. To introduce students to the 20th century tone-row and bitonality is to building castles in the air. There is no content at all for the teaching of listening/History. Under the activity column, item 3 ought to read “Listen to and discuss pop and disco music ...” and not “Listen to and discuss *joy*, and disco music...

Creative Music

The objectives was not well stated e.g. “Class and individual melodies to given words”. One can make no meaning from this. No content was provided for the teaching of creative music. The recommendations on activities and instructional materials are quite appropriate. Teachers’ dedication and competence in creative music, as remarked, should be taken seriously.

Observation

This critical study of the music curriculum reveals that the media for African musical

performances are more of ensembles than solo type and that the exclusion of ensemble studies at this stage of preparing citizens for a vocation in music is undesirable.

Regarding “Rhythm” as a component area of musical study, a case has been made against it as exemplified in a statement or recommendation in year three, rhythm segment under activities P. 15 of the curriculum:

“Rhythmic activity is combined and integral to all other musical activities”.

Since it is subjected to shared accomplishment, in the areas of listening, creativity, instruments, singing and theory, there is no rationale for the separate treatment.

It has been observed that the content of the “Introduction” in year one is unconvincing and uninspiring for students’ orientation to the course.

Listening is a very vital aspect of the study of music because it is an aural phenomenon. From the critical review made the music that is closest to and surrounds the child, which is supposed to be a springboard for his understanding of music of distant cultures, is neglected. This observation is true of the curriculum.

A realistic curriculum comprises the objectives, the content, the methodology and the evaluation process. These components are interdependent. It was, however, observed that there was no content of study for the third year and even in the previous years, the provisions in the contents column did not tally with stated objectives.

While African musical elements and Idioms were de-emphasize generally, the introduction of J.S.S. students to the 20th century tone-row is inappropriate. Such scientific Idioms are better introduced with musical maturity and cognition.

Music is a practical and vocational discipline that establishes its understanding on personal involvement. That is the basic for the activity column for both the teacher and the students. It was sparingly observed in year three under 'rhythm' that the activities listed are too few to accomplish the objectives.

Conclusion and Recommendations

From the provisions of the National Policy on Education (1981), music has two functional roles of cultural projection and vocational preparation. For students to comprehend the meaning in musical studies, Nketia (1962:1) states that "African musical performance takes place in an event and its meaning is derived from both the socio-cultural atmosphere and the musical structure". Educationists recommend teaching from the known to the unknown. This approach to teaching will enable students to understand the 'why' and 'How' of music much better especially when started with folksongs of students' environment through pop songs down to African and Western art music.

On the vocational prospect, education it designed to produce citizens who can fit reasonably well in the society. If the music taught in our schools is directed towards producing efficient musicians who can live by it economically or vocationally, then the type of music they learn should be such that would be patronized by a great majority of the Nigerian populace.

From the observations made so far, it is hereby recommended also that the components of musical study in the J.S.S. be restructured to read:

YEAR 1	YEARS 11 AND 111
1. Introduction to Ear training. 2. Applied Music (singing, Dancing & playing of instruments) 3. Ensemble studies 4. Theory 5. Sight reading 6. Music Creativity	1. Ear training and literature 2. Applied Music (singing, dancing and playing of instrument. 3. Ensemble studies 4. Theory 5. Sight Reading 6. Music Creativity

The content of a curriculum, to a large extent, determines the quality of the programme and of the products of the system. This area is abnormally defective in the document. Specific attention should be directed to its reconstitution.

Listening activities should start from Nigerian and in fact, from the immediate environments. Effort should be made by scholar to write a history of Nigerian Music or an aspect. This will among other benefits provide materials for teaching vitalize music lessons in Nigerian schools.

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CHAPTER NINE

THE ROLE OF THE MUSIC STUDENT–TEACHER IN SCHOOLS’ PROGRAMMES

Introduction

The school preserves, modifies and transmits acceptable norms and values of the society to younger generations. School educational programme, according to Oliver (1965:8) consists of three basic elements:

- 1) Programme of Studies
- 2) Programme of Activities and
- 3) Programme of Guidance

This concept of the educational programme (curriculum) creates for a detailed understanding and realization of the objectives of education in contemporary times.

However, in spite of this acclaimed concept, very many school administrators still do not pay the desired attention to these different segments of the curriculum to achieve the all round development of the child – the very maximum expectation of functional education.

The intellect of the child is not only over emphasized at the detriment of the social, physical, and emotional make up, but the music student teacher has no full experience of the compass of his discipline at the period of practice teaching in many of our Nigerian secondary schools. School administrators have always regarded programmes of activity as only recreational, forgetting that it is the scene for the practical enactment of concepts learnt in the classroom.

It is therefore, imperative to make student teachers to be aware of their responsibilities and orientate school managements to maximize positive end-results of programme of activities with contributions from music student teachers.

The School as an Organization

The school is a small society created by the people for the purpose of formal education

within a wider society. Its administration and course of action are explicitly programmed with intended outcomes of change in behaviour for the student and even the teacher. There is no safety that school curricula vary from one society to the other depending on the societal value system and future projections. It may well be said that if education is to be functional and worthwhile, it must be directed to uplift the standard of living of the people. The standard of living bothers on such needs as physiological (food, shelter, good health, clothing), safety, belongingness, esteem, cognitive, aesthetic and self actualization. Those needs of the society which are considered crucial will therefore find their way into the school curriculum so as to produce a desirable change in behaviour in learners. In some sense, therefore, the school is an experimental society designed for desirable future outcomes. The learner who is nurtured to become a better citizen for 'tomorrow' is exposed to cherished ideals, values and standards through the school system. And just as life in the society thrives in a good measure of vocational and leisure activities, school as an organization, programmes similar endeavour as part of that on which it instructs its inmates. As already stated, such programmes include those of study, activity and guidance.

Programme of Study: This is an aspect of the educational programme that deals with the execution of selected content and learning experiences systematically organized into convenient components usually referred to as subjects, disciplines, area of study and so on. An important feature of such a programme is its pre-occupation with the study of "past human experience". For instance, a subject such as 'Music' is concerned with some dimension of the aesthetic aspect of man's experience. Hence the term, 'Music', as a subject, is merely the label given to man's accumulated and accepted ways of dealing with certain aspects of the aesthetic experience of his

cultural environment. All the subjects listed in the syllabus are ‘tags’ for the various aspects of organized man’s past experience studied at different level of the educational system as a reflection of the demands imposed by the varying physical, mental and psychological nature of children rather than a mark of differences inherent in the subjects. This programme is implemented in the classroom and classroom related situations.

Programme of Guidance Counseling: Guidance in the school refers to that aspect of the educational programme which is concerned especially with helping the pupil to become adjusted to his present situation and to plan his future in line with his interests, abilities and social needs (Hamrin, and Erickson, 1939:2). The function of this programme could be described in the three broad types: remedial or rehabilitative, in which it assists clients with a variety of personal difficulties, preventive, in which it functions to forestall or circumvent difficulties, and educative and developmental, in which it assists individuals to use various experiences – educational, social, vocational, and avocational – to facilitate their personal growth.

There is no doubt that the present policy on education in Nigeria gives due recognition to guidance counselling to direct students’ interest in the area of national needs. Consequently, most teachers’ colleges and tertiary institutions now have guidance counseling as a course of study and a unit of operation. However, this is not to say that guidance counselling has fully matured on the Nigerian educational scene. In a number of schools, there are no guidance counselling units whatsoever, in others, the units are understaffed while still others are not properly utilized to their optimum.

Programme of Activities: This refers to a programme which embraces all the activities capable of enhancing the academic experiences of students (Onwuka, 1981:24). It consists of all the

activities that deal with the actual “learner’s” experience and the present day life of the society. Terms such as ‘extraclass’, ‘extra curricula’ were used to connote curricular status which are extra, in addition to or beyond the realm of the regular curriculum. The most recent, ‘co-curricular’, establishes equal status for all learning activities, whether inside or outside the classroom as opposed to the traditional idea and practice.

Programme of activities differ from regular activities in that:

- a) Some of them do not follow a specific course of study.
- b) They do not carry academic course credit.
- c) They operate informally under student leadership and teacher sponsorship.

Purposes of Programme of Activities: A well organized interest arousing programme of activity can serve definite educational objectives. Through participation in the programmes, a student can learn to cooperate with his fellow students, be helped to develop good sportsmanship, acquire commendable civic and social attitude, and improve on certain items he had begun to learn in the regular classroom. Student teacher relationship is improved through the informal and friendly atmosphere. Adolescents are thus enabled to discover and develop their special interests and abilities. Constructive leadership and followership which facilitates general school administration is encouraged.

The Music Student-Teacher: “Teaching Practice” is a programme of professional laboratory experience provided in connection with the course which is commonly called “Student

Teaching”. This programme includes all observation, participation and actual teaching involved in the school of posting (Devor, 1964:5). It is a period of guided teaching during which the student takes increasing responsibility for the work with a given group of learners over a period of consecutive weeks. A music student teacher, therefore, is an individual who is assigned to a certain school to carry on the work of student teaching under the direction of a master teacher who is employed by the school system.

Since the scope of school activities goes beyond the classroom, and teachers are recognizably in direct control of the schools in which teaching practice exercise is carried out, the music student teacher, therefore, has responsibilities beyond the teaching of lines and spaces, note values and rhythm, time and key signatures, melodies and harmony.

Different Programmes of Activity and the Role of the Music Student Teacher: The list of activities is inexhaustible since it relates to almost every field of human endeavour in the wider society. However, some items in the following list will be discussed. The overall list includes students leadership, language clubs, athletic competition, aesthetic ethnic dancing, dramatic and literary society, press club, different subject clubs, boys scout, girls guide, royal ambassador, fans’ club, young farmers’ clubs, band, chorus, orchestra groups, national/children’s day celebration, religious organizations, school assemblies, PTA, meetings, founders day celebration and so on.

School Assemblies: In the era of Christian missionary education in Nigeria, school assembly was synonymous with spiritual worship in chapels. The emphasis is now turning towards the

following objectives:

- a) Building school spirit
- b) Helping pupils develop stage confidence and leadership
- c) Serving as a forum for educational information
- d) Developing better listening habits
- e) Purposeful and tasteful entertainment

No doubt, religious influence on assembly programmes is fading, but it should be noted that music is not synonymous with religion. After- all, the Nigerian National anthem, many other patriotic and moral songs are not religious. The music student- teacher in this situation must make sure that the national anthem is correctly sung with the accompaniment of all available musical instruments scored and arranged appropriately. Its performance should be conducted with all the dynamics and dictons well articulate. Singing cannot be left out of assemblies, therefore, songs that have no bias for a particular religion should be identified or composed and taught in the school assembly. The music student-teacher should be flexible enough in determing suitable music for different festivities irrespective of religion idea. However, in schools where a particular religion is upheld, the repertoire of the school must become richer with new songs from the student-teacher through out the period of the teaching practice. There is no doubt that school assemblies will be livelier with a balance between teacher and student involvement as against the traditional practice of teacher domination.

Athletics Competition: Good health, the worthy use of leisure, and the development of habits

of service, loyalty, and teamwork, with their concomitant attitudes, are among the more evident values in the athletic programme of a school. However, since membership on these teams is generally restricted to the superior athlete, the need is acute for activities to be so organized that all pupils may share in the benefits of a physical education programme.

Inter- house sports competitions in secondary schools in Nigeria have ‘March-past’ preamble with brass and percussion music accompaniment to the various house anthem. When the competition starts, some or all the houses sing and play music to inspire athletes. At the end of the exercise, victorious houses jubilate with music.

The music student-teacher’s involvement in making the exercise lively and admirable from the period of preparation to the day of the competition cannot be over emphasized. The music student-teacher is to compose or oversee the anthems of the various houses and make plausible suggestions for better performance. The central band must have its music composed, scored, arranged and directed by him too. At the end of the march-past, a well-choreographed traditional music episode could round off this overture.

All the houses should have functions for the members as singers, drummers, clappers, health officials, athletes, ushers, motivators etc.

Choral/Band/Traditional Dance Groups: School programmes of activity in music are always very stimulating because they involve a large group of students. They expose the students to:

- a) Musical literature of various periods, idioms and forms, as theoretically studied in the classroom
- b) Understanding of problems in performing and elements of good musical interpretation
- c) Skill in playing/singing/dancing with reasonable facility and accuracy

- d) Attitudes of musical broadmindedness and the necessary discrimination of quality
- e) Appreciation of music and dances of different ethnic groups in Nigeria, and
- f) The need to project the image of the school through public performance, television and radio programmes.

Musical activities are student centered with the student teacher as a coordinator. He must make sure that musical pieces are within performance scope of the students with meaningful text related to the event in view. Prompt, regular and result oriented rehearsals must be maintained with reasonable managerial competence. He could seek the services of resource persons, especially in traditional dances, to teach the students dance and rhythmic patterns as it obtains in the community.

Not only will the students find the whole exercise interesting, the school becomes livelier with parents and infact the whole community showing greater concern for the overall development of the school.

National/Children's Day Celebrations: It is interesting the rate at which increasing quality of performance is being required from participating schools in traditional and choral works at festivals like these. It is rather unfortunate for schools without music teachers/student teachers and most unfortunate for those who have but cannot tap their resources.

Music student-teachers must know when the celebration comes up and its possible theme. This theme directs the selection, arrangement or composition of musical pieces. The duration of the performance on stage should be well programmed to accommodate the repertoire so prepared. All necessary requisitions like musical instruments, stage dancing props, costumes, make-up materials and transport facilities should be made well-ahead of time so that school

management could make early arrangement for purchase, hire or improvisation. It would also afford the students the opportunity of rehearsing with them.

Implications for the Music Student-Teacher: The student being aware of the responsibilities of study, guidance and co-curricular (not only musical) programmes ahead of him, all necessary gadgets must be acquired before proceeding for the teaching practice exercise.

Humanly, he must demonstrate qualities of leadership to excite the imagination of students and be able to develop empathy with students and colleagues of varying backgrounds, and restore positive attitudes and commitments towards children of all cultural background to effect the common goals of programme of activities in Nigerian schools. Most importantly, he must understand that the level of performance and the literature performed must be appropriate to the needs of a specific group of learners and the occasion.

Programme of activities are performance inclined. Professionally, therefore, the student-teacher must be able to perform with musical understanding and technical proficiency. He must be able to play at least simple musical accompaniments to tunes. The ability to sing or at least understand the mechanism of the human voice, conduct bands, choirs or orchestras, supervise and evaluate traditional performance of others lie within the responsibility of the music student teacher.

Implication for School Administrators

School principals should be aware by now that education has grown beyond the confinement of programme of study. The discussion is not whether programme of activities should be encouraged or not but on how positive results could be maximized by using music

student-teachers.

First, principals must have absolute control and guidance of all programmes of activities to avoid the emergence of secret societies. The activities must be organized to:

- a) Serve to enrich curricular work
- b) Fulfill an immediate pupil need
- c) Have carry-over values in adult life; and
- d) Produce significant values to society (Schorling and Batchelder, 1965:282).

There should be good relationship and communication flow between the music student-teacher and the school principal. Programme of activities should be collectively planned and supervised so that affordable needs (not wants) of the group(s) could be provided for and necessary alternatives be worked out.

He should insist on the student-teacher's early attendance at assemblies and solicit for his role during Parents/Teachers Association meeting, principals' conference or other related opportunities of school image projection. Resident supervisors and permanently employed music teachers should furnish the student-teacher with and direct his activities all through the period of understudy.

Implications for the College of Education

Undisputably, there is an appreciable number of practical performance courses in the harmonized curriculum which include principal and subsidiary instruments, piano and recorder, choral and band ensembles. The curriculum implementers should note that the music student should not always be at the receiving end but must strike a balance with giving out. This could be facilitated

by creating small ensembles with a maximum membership of six where students can practice group management, composing and teaching their creative works, singing or playing their instruments confidently, directing and conducting groups effectively, practicing the art of improvisation in music, acting, props and costumes in opera and dance drama professionally.

Students are known to be examination conscious. College and external supervisors from the affiliated university should avoid the over emphasis on the study programme and sometimes insist on assessing the student-teacher's involvement in other programmes in the school. Early trips to assess student-teachers in the assembly ground should be embarked on. Resident supervisors and music teachers should be directed to involve music student-teachers in activity programmes and report their extent of input to the college authority.

Conclusion

Music is the most democratic of the arts because many seasoned ensembles like choruses, symphonies, concert bands and operas have between 150 to 200 participants and this quantifies the quality of practical music and social education which learners can derive from associating with programme of activities in a school.

Consequently, the music teacher and his apprentice cannot dissociate from the task of making the learner responsible to the school and to the society at large in areas of social understanding, self-confidence, leadership competence.

The teachers' institutions, therefore have responsibility of developing and implementing a 'music' curriculum tailored along this area of need to equip the student-teacher with the necessary gadgets in heightening positive contributions of programme of activities to a balanced

educational career. School principals should also get music student-teachers fully integrated in the school's government to legitimize their activities throughout the teaching practice period for the required practical experience in the area of the school's programme of activities.

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CHAPTER TEN

AN EXAMINATION OF AFRICAN INSTRUCTIONAL PROCEDURES IN IJÚRHÌ TRADITIONAL MUSIC OF THE ÓKPÈ PEOPLE IN NIGERIA

Abstract

Traditional Musical Performances in African date back to pre-history precisely after the creation or the emergence of man. The methods and procedures by which it was taught were quite effective as these (methods and procedures) varied in consonance with the cultural climates of different environmental norms, tastes and value systems.

Several African traditional musical practices, in spite of the long absence of standard documentary devices and the imposition of alien musical practices which emanated from colonialism and cross-cultural influences, are still alive today mainly through oral transmission method. Having observed that indigenous teaching methods have considerable contributions to formal music education, this research on instructional procedures in Africa traditional musical performance is carried out in order to juxtapose western and indigenous methods for effective teaching-learning activities in formal school situations.

Using the Ijúrhi music of the Ókpè people in Nigeria as a case study, the paper x-rays the origin of the musical type, its social emphasis, the component parts of the music-vocal, instrumental, dance steps and formations. Effort is made on how these are sequentially imparted to learners through demonstrations, illustrations, practical involvements and repetitions at rehearsals and performances. Recommendations based on observations and educational implications were also made to enhance contemporary trends in African music education.

Introduction

Before the intrusion of European (colonial and missionary) activities into African civilization, there had been some systematized indigenous educational processes. For example, morals were taught through folktales, folksongs, moonlight activities and exemplary personality of parents.

These media of instruction were seen to be effective after due consideration of their functions in the society. Researches have shown that African music has the capability of emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, physical response, enforcing conformity to social norms, validating social institutions and religious rituals, contributing to the continuity and stability of culture and finally integrating individuals and activities of societies. With all these qualities, music as a cultural component of distinct groups, has lingered and been nourished till the present day. Hence UNESCO observes that: each culture has a dignity and value which must be respected and preserved (1979:2)

In order to preserve and transmit this aspect of culture effectively to younger generations for posterity, most societies have evolved diverse (sometimes similar) pedagogical processes. These pedagogical processes are intentionally drawn to suit prevailing environmental circumstances peculiar to the people concerned and the objectives for which it is embarked upon.

Several instructional methods have been identified in the teaching of music in the traditional society. They include, among others, the lecture method, play method, learning by doing method, co-operative method, and remedial method. In all, the procedure of instruction is sequential: firstly, by lecture, secondly, by example and finally by providing opportunity for imitation or participation. As for homes where music is regularly practised, the instruction is far less formal than that of apprenticeship as it is more of the resultant interest of the children in their parent's art.

Background to Ijùrhì Music

The Ókpẹ people, the owners of *Ijúrhi* music are located within the central region of Delta State, Nigeria. Included in their cultural components are genres of music resulting from diverse activities ranging from social, economic, political to religious significance. Emurobome Idolor records that:

The categorization of music in Ókpeland has various approaches. It could be grouped broadly according to sex, age-grade; secular or sacred; instrumental or vocal or dance; or any combination of these...However, based on the perspective of when it is performed, music in this area are classified under Recreational, occasional, Sacred, Incidental and Ceremonial categories (Idolor, 1986:28)

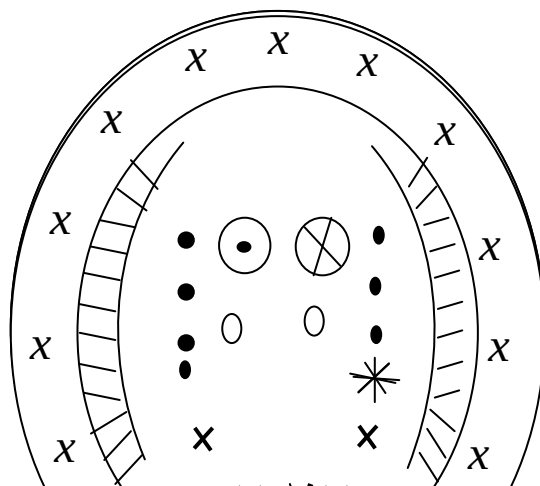
According to Eni (1991), *Ijúrhi* music came to the scene in 1932, courtesy of its popularization by Mr. Égbikùmẹ Azanor. Before now were other kinds of music such as *Ìdì*, *Ughòrò*, *Émà*, *Íphrì*, *Údjuphèrì*, *Èhọ -Ékpòrò*, etc. Many more contemporary types include *Ìkpèbà*, *Igbégbé- Ègboto*, *Ighophan Údjè*, etc.

Ijúrhi is a socio-dramatic type of music which deals with topical issues such as politics, morals, occupation, belief system, and absolute musical idioms. The author speculates the origin of the name *Ijúrhi* to its close affinity to instrumental, conceptual and contextual frame works. *Údjè* is a kind of dance in Ókpẹ while *Úrhì* means 'law' *Údjè-Úrhì* (which may have metamorphosed to *Ijúrhi*) means "Dance according to rules (law)" that is "a dance performed according to instrumental instructions, musical concept or textual factors. A musical survey of Ókpẹ Kingdom reveals that the indigenes of Ùghoton axis comprising Ugbókòdo, Jeddó and Ùghoton towns play *Ijúrhi* music more than any other part of the land; perharps, the factor why Égbikùmẹ Azanor was prominently instrumental to its creative emergence and subsequent innovations.

Of the seven age-grades in Ókpẹ, the *Ẹ̀gbọtọ* and Ibiemesuon categories within 12 years and 21 years mainly females constitute the performers. Elderly women of 35 years and above take up the responsibility of organization. The drummers are made up of four men who play *Àgogo I*, *Àgogo II*, (clapperless metal bells), *Ábẹ̀sẹ* (single-headed membrane drum) and *Igèdè-èsà* (a battery of three drums- *Agba*, *Ọmọ-Igèdè*, and *Izu-Igèdè*). Other noticeable officials include the *Émúsìn* male director of the dance, the *Òbó-Ijórò* (Cantor (s), the *Òtètè* (group motivator), the *Ọgàni* (singer of the organum) and the *Izu-Igbégbè* (the female chief organiser). The total number of participants range between 30 and 40 in a structural organization.

All dancers and instrumentalists use the same costume - a wrapper tied on the waist down a little below the kneel level. Females use white blouse on top while their male counterparts put on sleeveless singlets. The ladies also tie two *Ẹ̀nẹ̀rhòn* (head-tie) in an ‘x’ form on their bursts. The *Émúsìn*, *Izu- Igbégbé*, and *Òdjígèdè* tie *Ibósù* (a red piece of cloth) round their heads. All dancers hold the *Azúzù* (traditional hand fan) in the right hand while the left hand holds the *Agichifi* (Hankerchief). The materials for the dance depend on the conceptual theme of the music, if it is occupational, working tools such as cutlasses, hoes, basins, baskets and food items may be needed.

Dance formation in Ijúrhi music are usually ‘U’ shaped, rectangular, circular, in single line, and two parallel line. In each of these formations, dancers face themselves, the instrumentalists, opposite or free directions depending on the unfoldment of the performance.



X X

Diagram showing a common structural formation of *Ijùrhì* Dance.

Key

	- Ótù-Inùghè (Audience location)
	- Ótù-Abó (Row of clappers/choric force)
	- Idjígèdè (Row of Instrumentalists)
	- Ótù-Igbégbè (Row of Dancers)
	- Egba Igbégbè (Cue Dancers)
	- Émúsìn (Dance Co-ordinator)
	- Òbó-Ijórò (Lead Singer)
	- Oḡàni (second part singer)
	- Izú- Igbégbè (Dance mother/Chief dance organiser)
	

The venue which serves as the training ground is always spacious but fairly secluded. Uncompleted buildings or an open land mass fenced with palm fronds are often used. The purpose of this concealment during the training period is to characterize the ground performance with some novelty. *Ijùrhì* music training is nine months on the severage.

Structurally, *Ijùrhì* music alternates between the cantor and chorus. While the cantor's lines are in calls or through-composed form, the responsorials are either consequent phrases or a

replica of the cantor's sometimes there are musical pieces with a combination of consequent phrases and tutti sections. Most of the melodies are either in simple or compound duple time almost always in additive metre. In terms of texture, the instrumental part is polyphonic with several rhythmic layers formed from the role of the melorhythmic instruments. The Igèdè-èsà is the master instrument which communicates, with other participants (dancers and instrumentalists), the Ábẹsẹ plays an ostinato rhythmic pattern while the Àgogo is dedicated to the time-line.

Instructional Procedure

Any kind of music regarded as new in a society is either a cross cultural assimilation or an innovation on an existing type. Thus, a situation where it is assimilated, the master of the art (instructor) may have watched its performance earlier somewhere and may want to teach it in a different environment. On the other hand, a group of people may have been opportuned to watch an interesting musical performance but lack the skill of organization. In this situation, the initial organizers or dancers are invited (employed) to teach the music in another social settlement with specific financial honorarium and hospitality for the period of tutorial engagement. The performance concept of Ijùrhì music is a synthesis of *Ìjórò*, *Igbégbé* and *Ikpókporò* (i.e songs, dance and instrument playing in that order).

Songs: The learning of songs begins the entire process where the recitation of the text is embarked on for mastery before the fixation of the tonal constitutions. Recitation of lyrics is done in segments; first in meaningful phrases, secondly, in complete statements, and finally, the whole lyrics. The following is the lyrics of an Ijùrhì music titled “*Oródjè, Owẹwẹ ame-h’ẹro so*” meaning “(Our) King, in you we trust”

Oródjè `Owẹwẹ ame H ´ero so,
Oródjè r ´osuame-e, owẹwẹ ame h ´ero so,
Orho rhomu r ´Oródjè,
`ono ji rhomu r ´ame,
Orhan r ´ot ´odo oy ´aha jar ´odo

(Provide music in staff)

Translation:

(Our) King' in you we trust,
Our ruling King, in you we trust
If it is well with the King
It will be well with us
A pistle is carved from
A wood big enough.

In the teaching of the melody, the lyrics go along with it. The wholistic method which sees both antecedent and consequent phrases as a music sentence is adopted. Each musical sentence is taught in isolation but in a sequence. At a point, the instructor strings these sentences together for the learners to perceive until the whole song is learnt. The instructional process is basically oral in a 'parrot' system of '*teacher sings, learners imitate*'. From the degree of progress of the learners as per fast learning and voice sonority, the Ọbó-Ijórò (cantor) and the Ọgàni (singer of the organum) are appointed amongst the participants.

Instrument Playing

The musical instruments are played (manipulated) by learners who have some aptitudes and skills in this regard. Instructions, therefore, on how different rhythmic patterns are played constitute no insurmountable problems. The trainee-instrumentalists for the *Ábẹsẹ*, *Àgogo I* and *Àgogo II* are taught to play different ostinato rhythms, except for some innovative extemporizations dependent on the skill of the learner. In all these however, the instructor makes use of vocables and practical demonstrations to teach both the pitches and the rhythms of what should be played. Since *Ijúrhì* is a music-drama, the instrumental constituent plays a communicative function which not only dictates the dance steps and complimentary gestures but co-ordinates the total actions of the scene. In this vein, therefore, the master instrumentalist (*Odjígèdè*) has enormous responsibility of learning several sequential rhythmic patterns associated with diverse conceptual frameworks of different songs. In a situation where the instructor can play the instruments, he recites the vocables and demonstrates the playing technique on the battery of three drums or on the learner's back for him to grasp. The schedule for the rehearsal of instrumental sections is earlier than the general group rehearsal by about one hour. This early rehearsal design simultaneously serves as a medium of reminder to members of the dance ensemble in their various homes when they hear the sound of the instruments. As the rhythmic repertory achieves gradual mastery, tutorial emphasis systematically shifts to the accomplishment of the appropriate tempi and dynamics of the music on the instruments.

Dance

Dance is an art of rhythmic body movement to express an idea or to narrate a story, or simply to take delight in movement itself. Nzewi (1981:443) describes it as a stylized and structural movement in time space...(which) includes music, gymnastics, and acrobatics structured to or

orchestrated by music. As we earlier mentioned. *Ijúrhi* music has a stylized dance pattern dictated by both the lyric and instrumental provisions of the music. The dance instructions, though not self-tutorial, are dependent on the lyric (story line) of the music. However, the instructor takes time to explain verbally and demonstrates the dance patterns as slowly and illustratively as possible so that the intricate movements inherent in it can be visualized by the learners for their own imitative practice. Effective use of the burst region, the face and hands to make meaningful gesticulations in consonance with the entire music is determined by creative scope of the learner. However, it should be noted also that not all instrumental patterns are lyrically or extra-musically associated. Some are basically artistic and absolute with dance steps that are purely intrinsic and formal in structure. They are taught by demonstrations, sometimes the instructor does the art and expects a replica of that from the learner while he watches, but situations may demand of the instructor and the learner(s) to do the dancing simultaneously especially where the trainee is impervious to several corrections.

Motivation

Instructional undertakings in the *Ókpè* traditional culture incorporate motivation and reinforcement to arouse interest and facilitate understanding. Learners, generally appreciate publicity especially in a distinguished art or accomplishment. Music being a performing art, is an avenue for publicity which in fact is a kind of motivation at the learning stage. There are also some organizational offices such as cantors, second part singer, stage manager, choreographer, lead dancer, etc. which are attainable only through efficiency and commitment to the ensemble. The ambition of many of the members to be appointed into any of these offices is another factor of motivation in *Ijúrhi* music. *Ijúrhi* music is social by classification and therefore receives

unreserved moral and financial support from individuals and the community in general which is a clear indication of reinforcement for the participants. Parents accept the responsibility of providing their wards with all necessities so required for the musical performance ranging from costumes, props, through food to spraying of money on the grand-finale.

All these provisions strengthen the instructor's activities and reinforce the learner to put in her best as regards regularity and punctuality to rehearsal, being law abiding, seriousness in accomplishing desired musical skills and readiness to execute delegated responsibilities perfectly at and when specified.

Evaluation

Uga Onwuka records:

A careful assessment of the weaknesses and strengths in the achievement of students may reveal that certain types of educational objectives are either under-emphasized, adequately emphasized or over-emphasized by the particular curriculum or pattern of instruction (1981:94).

Test and evaluation of instructions and learning in *Ijúrhi* music is a continuous affair. As the instructor carries out his responsibility, he tests learners to sing or play or dance accordingly while effecting corrections where necessary. Two, three or four participants may be requested to perform in the centre of the arena as a group test while an individual observed to be shy in the ensemble could be asked to be a cantor for sometime.

In about two weeks to the grand finale, the indigenes in the village are invited by the organizers of the ensemble to a local performance of the group on a particular day in the market

week preferably *Edeghwo* (grand market day). The essence of this test-performance is to solicit for criticisms, encouragement which will enhance their subsequent performance and to use the medium to publicize a little of what has been concealed for several months to motivate parents and the entire community to be committed to the course and turn on masses to the command performance.

In recent times, nepotism has deflected objectivity in the assessment of individuals in musical performances. Else, the degree of audience appreciation expressed through applause, commendation and spray of money helps to evaluate the level of performance of participants.

Conclusion

There is no doubt that traditional African musical practices are in the main stream of formal education today. Though the scope of its study has gone scientific, better results will be achieved if, in the absence of a teacher (lecturer) versed in the practice of African traditional music, native musicians are employed as resident artistes or visiting resource instructors in schools. The advantage lies in the learners privilege in acquiring the necessary musical skills in a process most natural to them.

The bimusical structure of formal music education in Africa provides for symbiosis where practical performances embrace comprehension of theoretical instructions in African music. It was observed from the Ijùrhì musical performance of the Ókpè people in Nigeria that the instructor relies solely on oral delivery method for the teaching of songs, instrument playing, dance and choreography. This task would be less hectic if a notational system is applied or devised for its documentation. Finally, culture is dynamic and music exists in time which changes in tune with political, social, religious and other cultural circumstances. It is, therefore,

imperative for music educationists to research and develop more effective instructional methods of African traditional musical performance in line with contemporary dispensations.

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End Notes

1. The Ókpè people are located within latitude 6^0 and $5^0 15^1$ North and longitudes $5^0 4^1$ and $6^0 25^1$ East in the central region of Delta State, Nigeria.
2. Égbikùme Azanor was an early and prominent Ókpè traditional musician and a traditional music instructor. He lived between 1906 and 1985 and was conspicuously instrumental to the creative emergence of and subsequent innovation in *Ijúrhi*, *Ighophan* and *Igoru* music types in Ókpèland.

CHAPTER ELEVEN

ADAPTATION OF TALENT EDUCATION MUSIC METHOD IN NIGERIA

Abstract

Music as a discipline has received some special methodological attention over the years through works like the Talent Education Method by Shinichi Suzuki, Carabo-Cone Method by Madalaine Carabo-Cone, Kodaly Method by Zoltan Kodaly and Orff-Schulwenk method by Carl Orff. Or these, this paper sets to look at the Talent Method of music teaching which was developed in Japan after World War II. This method advocates “*Catch-them-young*” approach of exposing children to violin music through listening from the first day of birth to the age of three before they and one of their parents can handle the instrument under private instructorship.

However, the rationale for the development of the Talent Education method, the Social, Cultural, Economic and technological climate of the environment where it was successfully operated differ a great deal from the Nigerian situation. Based on the peculiarities of the Nigerian circumstances, this paper recommends strategies for the adaptation of the Talent Education music method to intensify the degree of music teaching and accomplish the set goals for which music is embedded in the national policy on education.

Introduction

The characteristic circumstances of organizational system (formal, informal or non-formal) dictate the instructional procedures considered to be effective for specified kind of music, the gender or age-grade of the population concerned, the ability of the teacher, available instructional materials, and the set objectives for the music programme in the educational

system.

Besides general teaching methodologies like the lecture, Socratic, project, play and discovery types, some music educationists have challengingly developed teaching methods that are suitable either for some peculiar subject matters in music or for mass orientation of the society. Amongst the methodologies are Talent Education Music Method by Suzuki, Orff-Schulwerk Method by Carl Orff, Kodaly method by Zoltan Kodaly and Carabo-Cone Method by Madeleine Carabo-Cone.

The Talent Education Music Method

This music method was developed by Dr. Shinichi Suzuki in Japan immediately after world war II to help children develop to their full potential. Suzuki observed the potential of children to learn their language no matter how difficult and complicated it may be and felt that “such ability must also allow them to master many other kinds of knowledge and skills if presented to children in the same manner as their mother-tongue – by observation, imitation, repetition, and gradually developing intellectual awareness, hence he called his method the “Mother Tongue Method” (Mark 1978:136).

From infancy, the child is exposed to pre-recorded violin music till about three years of age when it is hoped she can handle the violin to play by rote. Playing by rote of first several pieces are accompanied by pre-recordings which serve as models in developing good tone and musicality for about two years before actual note reading.

Students of Talent Education are taught individually (privately) in the company of one of their parents who, not only assists the child in revision exercises at home but, serves as a moral justifier of the value of the undertaking.

The environment (music room) where the tuition takes place is purposely devoid of distractive objects such as chair, table, music stand, music score and any other instrument. Children stand to receive their initial lessons in order to establish good posture. However, Cello students always sit conveniently for their lessons.

Learners are made to play their pieces repeatedly throughout the period of study. This means that when a new skill or piece of music is learnt, the previous ones are not discarded. This concept of repetition enhances mastery and builds up confidence. In Suzuki festival, older students play pieces of high grades but when it reaches the turn of less complicated pieces, more participants join the ensemble (i.e. a combination of high and lower grades) until it gets to the lowest grade which plays "Twinkle, Twinkle, Little Star" with a large population of performers. All the pieces from the simplest to the most complicated constitute the repertory for the Talent Education music method.

Besides the individualistic approach to instruction, emphasis is laid on good tone production on the violin by ensuring that beginners use the upper half of the bow. Sometimes a simplified bow is recommended for short hands. Pieces of tapes are placed on the fingerboard to mark the exact position of finger placement.

Though a high degree of interest, confidence and mastery of skills is achieved through this method, the deficiencies in sight reading and orchestral participation are traceable to prolonged emphasis on memorization of musical pieces and individualization of instructional procedures.

Methodologies in Music Education in Nigeria

The purpose of music education in Nigeria (traditional and formal) is either general or specific. As a result, the methods of teaching vary in consonance with objectives, the kind of music and the gender of the performers. From the study carried out in West Africa. Edna Smith observes that:

The child's first lessons in music were given by his mother. He is introduced to rhythm and movement; he is rocked to music, lulled to sleep by singing lullabies ... (later the child's) role changes from that of a listener to that of a more active participator (Smith, 1963:6).

There are societies with music families – a situation where a heir has to inherit the musical art and societal office of the father. Learner's behavioural changes in this situation are consequential to impressions of slow absorption of the father's regular activity through interest and challenge of societal expectation. Basically, music teaching methods in traditional society are by oral delivery, demonstration and repetition.

In formal education in Nigeria, the musical curricula of all the levels of education – nursery, primary, secondary and tertiary – are a composite of western and African musical ideas. This situation, therefore, created the option of applying either Western or African methodological approach to peculiar circumstances or a blend of both for areas where suitable. However, some

teachers have been observed to use the individualized instructional module for applied subject matters while the differentiated staffing and group methods are employed for choral, orchestral, band and theoretical courses. Besides the group and individualized instructions, learners are exposed to music through project works where students carry out guided and graded researches on music issues. One is not surprised to observed simultaneous displays of several concurrent methods in a single music lesson. The fact remains that the objective, foundation, environment and population for which many methodological theories are developed vary from one place to another. For it to be practicable in another environment, adjustments based on peculiarities become necessary.

Adaptation of Specifics of Talent Education Music Method Objective

Suzuki was concerned with the acquisition of musical skills along with natural unfoldment of child psychological development. Nigerian children are exposed to lots of music of the people through lullabies, games songs and participation in organized music ensembles. However, these musical experiences of Nigerian children are not efficiently monitored by the parents to determine the rate of acquisition and the kind of music the children learn. To begin the teaching of music with indigenous types to children at birth is suitable for Nigerians moreso that the absence of this experience at this age is responsible for the unwholesome disregard for traditional music and music education in present contemporary Nigeria. Even some of the so-called elites or literates can not knowledgeably appreciate the worth of music how much more to see reasons with any effort made to promote and encourage musicality in the society. With the adoption of Suzuki's objective of early approach to music education, the difficulty in convincing misadvised adults will be eliminated; moral and financial assistance for the promotion of formal and non-

formal music education will improve while the level of professionalism in musical endeavours (teaching, performance, composition, research and technology) will be elevated.

Choice of Musical Instrument

In Suzuki's environment, the most familiar musical instrument of the people is the violin. Nigeria is a nation characteristic of heterogeneous music and technology where the music or musical instrument that is predominant in a particular locale may be non-existent in others. In the Nigerian educational system, music education especially from nursery to senior secondary school levels, is aimed at general orientation and not professionalisation of the art. Secondly, music education embraces more than instrument playing. Finally Nigerians conceptualise the synthesis of singing, instrument playing and dance as music to which students should be exposed. From these perspectives, the author opines that children should be exposed to a kind (genre) of music into which instruments (including voice) have been incorporated. The choice can be a kind of traditional, popular or art music. A well organized instructional procedure can expose the child to the three kinds as the purpose of early music education is to make children to respond knowledgeably to musical stimuli of the environment.

Instructional Grouping

The Talent education method sees every child as a unique human being who learns in his own particular way and at his own pace hence the use of the individualized instruction. This is an ideal grouping for effective teaching but it also has its own attendant demerits of social and economic consequences. Nigerians practice extended social network where a grouping that is

solely individualized may be too alien to accommodate. Perhaps, what could be advocated is a blend which should employ individualized type for instruction and the group type for practice.

As for parental involvement in instructions, it is the best orientation a Nigerian parent should undergo not only to guide and encourage the child but to disabuse already cultivated ill-attitudes towards the value of music. However, the state of the economy at the time of the write-up, has pushed all house wives into one employment or the other in order to supplement the earning of the bread winner of the home. As a result, many parents who leave home for work at 7.30 a. m. return on the average of 5.00 p.m daily which is not healthy for the Talent Education method. In this circumstance, therefore, parents can employ house-helps or nannies who can take up this in addition to their responsibilities. Alternatively, the materials for teaching the music can be provided by the home and a Talent Education music teacher is employed for the purpose. Although the later appears more expensive, risks of movement are controlled, more people in the family enjoy the programme and participants feel more at home.

Teaching Method

The Talent Education Music method recommends pre-recorded music as models for listening especially for children of tender ages. Nigerian traditional societies have, among other musical activities, the culture of lulling babies with songs not only to sleep but to keep the babies company and at some other times to comfort them when they are upset. These are opportunities where children engage in music education. However, due to societal rapid change, a situation where some elites with their exertions of economic survival misapprehend indigenous musical practices as irrelevant and imprudent use of time and energy, where increased interest is on

viewing programmes on television screens, pre-recorded video tapes and listening to radio programmes, it is hereby recommended that pre-recorded (audio or audio-visual) music be used for this method of music education. In this situation, the response of the child to the music can be monitored and evaluated by parents on regular basis.

The beginning of the lesson can be aural (i.e playing pre-recorded works for the child) but dance movement responses would be encouraged as the child increasingly develops physically. Rote approach to learning should be adopted the way Suzuki has it. However, unnecessary prolongation of learning by rote should be discouraged as it is unacademic. Children should, at the age of six be introduced to sight singing of tonic solfa and line rhythmic notation (Kodaly Method) and later at nine, the reading of music based on the movable doh.

A musical learning environment that is devoid of musical apparati is not ideal in the Nigerian situation. Constant interactions with these materials through viewing, touching, feeling and hearing help to establish concepts more permanently. Thus, the child who performs from musical scores (not necessarily sight reading) sees symbols of musical notes of different shapes, clefs, key signatures, etc as pertinent to his undertaking.

Since Nigeria is a conglomeration of diverse musical heritage and children also vary in their choice of instrument due to differentials in interest and capability, it will be superfluous for this paper to discuss instructional methods for the numerous instruments (including voice) in Nigeria. It is important that children be exposed to a variety of music in their environment through perception; later, responses in dance movements should be encouraged while the choice of what

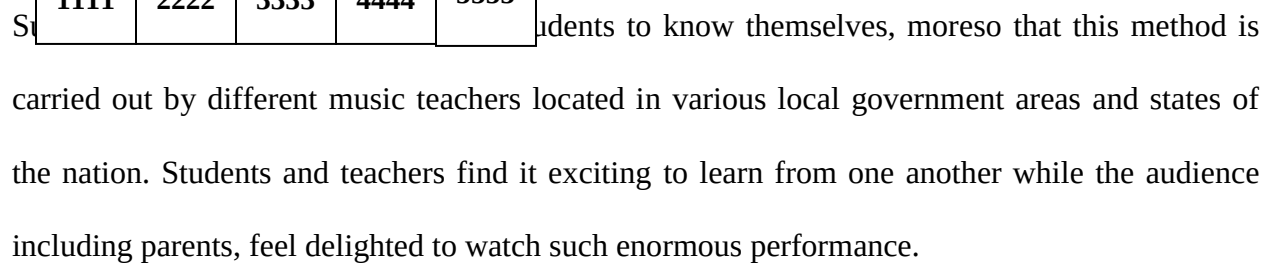
role to play in an ensemble should be the product of the learner's experiences in his aural tutorials. Suzuki's technique of repetition was designed to consolidate the musical foundation of learners. The Nigerian situation needs such approach both for firm grip of basic musical experiences, learning from simple to complex and indigenous music orientation which the writer believes, is the only appreciable contribution Africans can make on the musical globe.

Repertoire

Irrespective of ethnic definition, the choice of musical instrument or part to play in an ensemble, aural training aids at infancy should be sieved from children's games songs, chants and speech rhythm of their immediate environment. These selected materials should be graded in order of complexity for aural tutorials and introductory lessons to role-play in ensembles. Music pieces for aural training and introductory role-play at infancy should be 60%, 20% and 20% allocation for traditional respectively. From ages 12 to 20, traditional (African), popular and art music (Nigeria), popular and art music pieces should have an input of 40%, 20% and 30% of the repertory; while ages 21 and above could have a repertory of 20%, 20% and 60% for traditional (African), popular and art music respectively. It must be noted, however, that art music is not synonymous with western music; rather, more of African-rooted pieces should constitute the art music module which should be graded from simple to complex. Every participant, the age notwithstanding, should pass through the first lessons.

For the purpose of national effect of the method and Suzuki festivals, the Nigerian society needs separate repertory for local government, state and national troupes. This is necessary in order to make the Suzuki festival meaningful to the audience. The local government repertory is basic but

Students to know themselves, moreover that this method is carried out by different music teachers located in various local government areas and states of the nation. Students and teachers find it exciting to learn from one another while the audience including parents, feel delighted to watch such enormous performance.



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success at graded auditioning tests.

The festival should be held in attractive venues in the town, local government, state and national headquarters. Distinguished personalities including parents of participants should be invited to grace the occasion while the order of presentation of music items should religiously follow Suzuki's approach.

Conclusion

The Talent Education Music Method was developed to bring up children musically from infancy. It is an individualistic approach on how to play the violin and other string instruments. Though the method proved successful in most western countries, some lapses notwithstanding, there was the need to make some adjustments in the Nigerian situation due to economic, political, cultural and social differentials.

Based on this background, the writer posits that parents or employed adults should from infancy, assist the child in achieving the specified musical experiences; the choice of role-play in an ensemble should allow for child's interest and capability; instructional grouping should be both individualized and mass teaching; teaching method should be through aural response to rhythmic movements, classroom with musical atmosphere; graded repertory made up from the locality and beyond; and finally three levels of Suzuki festival – local government, state and national.

This adaptation of the method hopes to give the child the right orientation about music and enlarge the literature of music methods in Nigeria.

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CHAPTER TWELVE

EXPLOITING MUSIC POTENTIALS FOR THE EFFECTIVE TEACHING OF LANGUAGE IN AFRICAN SCHOOLS

Abstract

Contemporary practices are the outcome of researches and their impact on the society. Subject teaching methods have equally gained from these research efforts but sometimes do not stand the test of new eras. This attempt is to advocate an interdisciplinary slant for the effective teaching of Language in every learning situation. It has been researched and proved that music and language communicate ideas; having a common psychological foundation in the brain and function in the culture. This relationship between these two phenomena facilitates teaching and learning influence, on one another. While this approach is a variety of teaching methods, it also manages the successful delivery of some peculiar subject matters within the discipline. Teacher education programmes and institutions need equip their students with the principles of interdisciplinary method so as to guarantee effective handling in a teaching situation.

Introduction

Effective teaching and indeed learning, is the soul task of entrepreneurial approach to education. Scholars have consistently brainstormed on how better and effective to deliver subject matters to learners; this yields good results in the light of prevailing eras and circumstances. Subsequent periods and their intellectual resources and technological developments, are challenged to source more contemporary and effective approaches to teaching so as to improve on the products of the system and their consequent and dynamic impart on the society. Thus, there seem to be no end to enquiries on teaching methods so long as they prove functional in the task of the teacher. The interdependence of Language and music is common-placed and it is just logical that instructional benefits can be derived from this relationship.

Note:

In this paper, language is used interchangeably with concepts such as grammar, information, vocabulary, words, lyrics, pronunciation, expression and communication. This paper also

acknowledges the existence and practice of various language teaching methods and that the current effort is an addition to the pool of the discipline.

Language Defined

Language is a set of symbols (signifiers) each of which refers to one or more concrete things or abstract concepts. These symbols are combined according to a more or less strict grammar of rules (Dobrian, 1992). According to Ekong (2010), Language denotes a system of signs, symbols, gestures or rules used in communicating a meaning, an idea or thought which can be oral, written and through body language which have been assigned an acceptable meanings by members of the society which use it. On his own part, O. E. Essien in Ukut (2001) opined that new ideas to be imbibed are made possible through the human communication system, language. Language is the tool with which to think, create, aspire, desire, feel, and express enlarge mental horizon and fulfill that which man is capable of. The bottom-line and indeed the conclusion of these definitions is the communicative function which all addressed in their effort to portray what Language is. It is just logical that speeches are made for purposes which stand for the function of language. So long as the purpose of a speech or write-up is relayed, language has accomplished its function.

According to Dobrian (1992), “meaningful communication is a multimodal construct, a large part of which is musical. Citing the research outcome of Patxi Del Campo as recorded in Mora (2000), he noted that “in any oral interaction, only 15% of the information corresponds to verbal Language, while 70% of the message is performed through body Language; the final 15% belongs to intonation, the musical character of Language. This research confirms the integral

nature of both music and language.

Music in Child's Development

D. Campbell observes that

music can enhance a child's skills in academics, feeling expression, and social connection to family, community, and culture. It aids in the development of 1) "intellectual potential" of language, study habits, reading, fact-memorizing, visual and aural memory, 2) "emotional potential" of getting along with others, moving, creating, interacting with grace and sensitivity, expressing emotion and relieving stress 3) "spiritual potential" of hearing and trusting the 'inner voice' (Campbell, 2003:13).

In addition to D. Campbell's discovery, Frances Rauscher, Gordon Shav, and Katherine Ky embarked on a research which proved the potential of music in enhancing brain functioning. In the research, they tested 36 undergraduates to determine their IQ. Later, after listening to eight minutes 24 seconds of Mozart's Sonata for two pianos in D major, the students scored higher in the spatial reasoning and mathematical sections (Rauscher, Shav and Ky (1995). These are few research results which proved the positive contribution of music to the basic functioning of intelligence in learners which also applies to the learning of Language.

Expressive Nature of Music

Music is naturally characterized with the power of expression, a relative function with what Language does. In different situations and moods, music is able to express various contrasts such as serenity or exuberance; regrets or triumph; fury or delight. Agu (2010) notes that the level of

relationship between music and Language, appears to be the hallmark of African music theory, practice and performance. He expatiated further that (music) “as a pure vessel of expression, African music truly communicates through the voice, musical instruments and various musical gestures derived from speech”. This implies that when Africans make music with the voice, in dance and/or musical instruments, it is essentially designed to communicate concrete or abstract issues to listeners even in an entertainment event.

Allan P. Merriam records that

In songs, the individual or group can apparently express deep-seated feelings not permissibly verbalized in other contexts ... That song itself gives the freedom to express thoughts, ideas, and comments which cannot be stated baldly in the normal language situation. It appears then that song texts, because of the special kind of license that singing apparently gives, afford an extremely useful means for obtaining kinds of information which are not otherwise, easily accessible (Merriam, 1964:193).

Music is in an ecosystem providing additional variety approach to expression and communication as demanded by the society; and hence it is effective and accommodative. It is now in vogue for comedians to also add their perspective of expression to contemporary issues in Nigeria with the hope they have the relative immunity of the musician.

Language in Music

By the way, many people have thought of music as a language moreso as a universal one. No doubt, music communicates issues especially in Africa. A language communicates while a

universal language communicates universally. If the music of each ethnic group is an equivalent of its language, how many other ethnic groups can understand each other's language or music? The most widely spoken language in the world today, is English covering about ¾ of the world – not universal yet! Its music is not as popularly understood as the language itself. Which other music is universally understood? A music Language that is universal must be universally understood. So long as there is no music that is universally understood, it is therefore, **NOT** a universal language. This position is not a new attempt; it is for long a forgone conclusion by music scholars across the globe. However, this does not mean that music has no input in or benefit from language concerns. They both belong to the same Faculty of Arts/Humanities and therefore must always naturally and scholarly interact to complement each other.

Dan C. C. Agu observes that music is more appreciated when it truly communicates; which it does most effectively through language embedded in the melody. He continued by noting in Igbo melodies that

Speech-patterns serve as the foundation for the compositions. Sentences and words are used as the basis for musical motifs. In other words, musical phrases end with sentences or statements and really go beyond, or before them (Agu, 2010: 12).

This author has also observed among the Ókpè people of Delta State, Nigeria, that their folk-music is syllabic where a syllable of a word goes for a note of music and where there is no syllable, there no music note. This practice signifies the importance of language to music.

There is wide concept of drum language in Africa where many musical instruments such as the

èkpèrè (Okpè), slit wooden drum, oja (Igbo), dùndùn (Yoruba) etc, are designed to encode and transmit messages which cognitive members of the society understand and easily decode (Nzewi, 2003). It must be understood that the ethnic groups that have this culture apply texts to musical patterns while performing or educating potential drummers. Thus, whether in vocal or instrument performance, it is established that language is inevitable.

Ibekwe (2010) asserts that Language finds its highest expression in music. The text or language of any music gives meaning to it and identifies the situation or context of performance. It is common knowledge that the music text for New Yam festivals is different from that of Ọzọ title taking event and it will be awfully embarrassing to hear contrasting music text in a ceremony. Thus, language categorizes music types and indeed events.

Relationship between Language and Music

Stansell (2005) states that in finding new ways to exploit the close partnership between music, language and gesture, attention must be paid to the reality that Children are naturally drawn to nursery rhymes, rhythmic activities, and songs as key texts in building concepts of reality.

Dorian (1992) notes a never-ending debate of whether Music is itself a Language. He stated further that the belief that music possesses, in some measure, characteristics of language leads people to attempt to apply linguistic theories to the understanding of music. These include semiotic analyses, information theory, theories of generative grammar, and other diverse beliefs or specially invented theories of what is being expressed and how. This category could thus be called ‘music as language’.

From the above, some linguistic theories apply to both disciplines insinuating a level of relationship.

The resemblance between the construction of a music language and a spoken language makes music a very important aid in speech therapy. Van Uden's theory of music describes the close relationship between rhythm of music and rhythm of speech as logical. His model lesson has sound suggestions for a play where speech, language, music and dancing can be incorporated (Leung, 1985:15).

Leung's observation is valid of African languages and music where speech rhythm influences music melodies. Another major relationship is the tonal character of African languages where a word can mean more than one thing depending on the intonation; An example in Ókpè language is as follows:

Òso meaning 'Rain'

Óso meaning 'He/she steals'

What a margin of difference in meaning! With this understanding, music composers therefore, give deliberate recognition to this theory of tonal inflection by allowing the choice of lyrics to dictate relevant notes while not compromising the aesthetic essence. All these considerations are designed to enable the music achieve the expected meaning and impact on the audience. Agu (2010) supports the above theory with the Igbo world-view, where melodic variations are generated by changes in speech-tone, and this, not only gives the music its expressive power, but serves as part of the aesthetic conventions in African music.

Music and Language in Child Development

The existence of music and language in culture is not a coincidence; as Idolor (2002) puts it, "no

phenomenon void of utility survives in a society”. This means that phenomena without function do not or at least have ceased to exist; while those needed for the survival of the society continue to live. Music and Language being alive, today purport definite roles they must execute in order to sustain the society.

From conception, the child is equipped with musical information and language cues. Stansell (2005) observes that there are pre-existing patterns of music in the development of language which are, fostered through a mother’s body, womb, and amniotic fluid with the fetus hearing only musical vowels. Carmen F. Mora adds that

The ordering of pitched sounds made by a human voice is the first thing we learn when we are acquiring language. Later on, it is through interaction that a child picks up, not only the musicality of each language, but also the necessary communication skills (Mora, 2005:146).

Communication, irrespective of your age or level of development is paramount for existence. Children, too, cannot do without communication to attract attention for physiological needs or to pleurably demonstrate a state of satisfaction and comfort.

From birth to age six months of the early stage of childhood, the sounds children make are hardly classified as speech or music; Later (about two years), however, consequent upon their bio-social development, they can make specific and discernable sounds distinguishing music from language.

Further, in the Science Daily of September 27, 2007, it was reported that the researchers of the Georgetown University Medical Centre not only confirmed that one set of the brain structures

underlies rules in both language and music, but also suggests, for the first time, that a different brain system underlies memorized information in both domains. So, language and music depend on two different brain systems, each for the same type of thing – rules in one case, and arbitrary information in the other. This is a neurological foundation for the relationship between music and language.

Music and language enlivens the child's social network, that, the richer the vocabulary and music repertory, the wider the reach of interaction in the home, community and the school environment. Children who are verbally deficient normally are introverts with inferiority complex and consequently cannot mix freely with mates and can be aggressive. Thus, these components of child upbringing are fundamental for their all-round development and to prevent them from social anomaly.

Before this internet age, mothers and virtually everybody in the home sang lullabies and mimicked speeches for toddlers because parents knew the importance of these in child development.

In the pre-television, cable television and internet era, it was common (and still common in rural Africa today), to find children engage in moonlight plays where children learnt the tangible and intangible components of their culture through their native music and language. Most times, due to peculiar gender vocabularies and activities, adolescents break into male and female groups to feel free in their games; hence there are games specifically meant for different groups determined by gender. The wealth of language experience acquired in these regular play activities is

invaluable, that before they come of marriageable age, they are saturated with the tenets of the society.

Folktale and all the paraphernalia of its performance are indigenous to African homes. According to E. N. Emenanjo in Nnabuihe (2001), “the didacticism of [folktales] is reinforced and promoted by the use of carefully manipulated antithesis in ideas, behavior and characterization of appearance and reality which always comes at the end of the tale”. Explaining further, Nnabuihe (ibid) affirmed that folklore teaches a child to do well and to steer clear of evil as exemplified in the following Igbo tale:

Ezi omume, ezi omume, ezi omume

Yiri ezi omume dika uwe

Ezi omume, ezi omume, ezi omume

Yiri ezi omume dika uwe

Gi! Ezula ohi, ezula ohi

Gi! agbala ama ugha, agbala ama ugha

Gi! hu nwanne gi n’anya, nke kachasi

Yiri ezi omume dika uwe

Translation:

Moral behaviour, moral behavior, Moral behaviour

Put on moral behaviour as dress

Moral behaviour, moral behavior, Moral behaviour

Put on moral behaviour as dress

You! Do not steal, do not steal

You! bear no false witness

Bear no false witness

You! love your sibling, most essentially:

Put on moral behaviour as dress

Folktale performance is a smooth and neat synthesis of the arts – oral literature (language), music and acting – from which learners acquire needed social details such as chronology of kings and heroes/heroines, migration routes and experiences, settlers within the community and history of leadership tussles. Folktales are intentionally related to real life situations to ensure that virtue prevails at the end of the narration. Learners, from their participation in the performance, develop confidence, accept role play and aspire to become orators.

No doubt, teachers who apply music to their lessons, not only achieve a lively session, but speed up the rate of assimilation of learners. One solid way to increase the speed at which people learn is with music. This learning is without stress and fear of failure and therefore makes learning permanent in learners that so long as the melody can be remembered, the content comes to mind. For Example, “The Rivers in Africa”, “Nigerian States and their capitals”, “Number of days in each month of the year”, “Parts of the Human Body”, “The Books in the Bible”, “The Israelites in Babylon”, etc.

Basis for Using Music for Language Teaching

Interconnections between the musical and linguistic areas enable music to assist in a mutual way. Stansell (ibid), opines that, high musical ability is common among multilingual individuals and professional singers with thick accents. With this appreciation for the assistive place of music in the mind, researchers must try to discover ways to facilitate language teaching/learning through music. Supporting this research outcome, Wilcox (1995) investigated the effects of classroom singing among adult English as Second Language (ESL) students in a community college. Among the many studies she reviewed, music was shown to improve pronunciation memory through “organizational framework, linear tone order, lowering affective barriers, repetitions, residual learning, expectation, anticipation of patterns, resolution cues, schema or gestalt cues and anchors for memory.” This reassures that music touches on many components of language with tangible and positive results.

Teaching any subject-matter with music makes it less formal, less fearful and less stressful than the regular classroom approach. The outcome of Medina (1991)’s research noticed that all the participants used, reported enjoying song stories more than regular stories. Story-songs are valuable because they use different words and phrase structures than standard speech as illustrations help to make these words comprehensible. Story songs are more motivating and naturalistic in speech intonation than regular reading primers, making them, children’s favourites. Based on the above, she made the following suggestion:

Vocabulary is incidentally acquired through stories because familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary, and picture illustrations clarify the meaning of unfamiliar words. Krashen has demonstrated that language acquisition results when the target language items is heavily laden with

meaning. This is made possible by providing extra-linguistic support as actions, pictures, and context that make linguistic input comprehensible (Medina, 1991:6).

She concluded by saying that “since music can be as viable a vehicle for second language acquisition as stories, then songs should not be treated as extra-curricular entities. S. L. Medina and S. Krashen have recommended that the teaching of language needs extra-linguistic support; it is just logical that music which was the treatment for the subjects of her research, should be used by language teachers as a teaching methodology.

Richards (1993) prescribed that [singing], rhythm and movement to create a relaxed, stress-free learning atmosphere, and also further addressed the cognitive uses, specifically for language acquisition purposes where general classroom music activities that include singing and rhythm help enhance the development of auditory discrimination skills, including integration of letter sounds, syllabification, and pronunciation of words.

A research by Beaton (1995) had two groups of children who learned a grammatical concept in French, one group using traditional methods and the other using song. After three months, only the children who learned through song could remember the grammar rule. The singing children clearly continued to sing the song after the initial class where the regular repetition of the singing ingrained the concept in their brains along with the lyrics and melody.

In support of the above opinion, Mora (2000), agrees that music and language should be used in the EFL (English as a Foreign Language) classroom. She asserts that verbal practice associated with musical information seems to be more memorable, using melody with new phrases lowers the student's anxiety, and foreign sounds paired with music will be stored in long-term musical

memory and accessible for mental rehearsal and memorization. She observed that the music and musicality of language teaching provide a rich environment of sound and cuts out other auditory distractions. This musical method, according to her, enhances the EFL learner's awareness of sounds, rhythm, pauses, and intonations and encourages them to develop linguistic fluency through imitation and sub-vocal rehearsal.

These research findings are anchored on the friendly disposition of music to children. Children habitually, with excitement, sing songs to enjoy themselves, not always conscious in the process that a concept is being learnt.

Songs also promote the use of hand gestures, puppets, and rhythmic movements, and the format enables public performance. All these, according to Beaton (ibid), encourage intelligences that are not addressed in other subject areas.

Music possibilities in language teaching are due, in part, to primal human activities where music and language are interchangeably employed to the convenience of man. It is therefore most necessary to further strengthen this union for maximum learning results.

Music Content to be Exploited

- i) **Melody** is the major part of a composition. It is referred to as Soprano in vocal works. Sometimes, other voice parts also sing the melody. The melody is always interesting and it is what people always sing. This is a big advantage for language teaching as most of the songs to be employed will carry the melody.

- ii) **Existing melodies**, familiar to learners, especially if the teacher has an idea of a metre. To achieve best result, the number of syllables in the existing melody should match the syllables of the new song. Existing melodies are easy to teach and learn since students already can sing the melody.
- iii) **Folk-songs** are recommended so that children can grow up meaningfully in their culture. Folksongs are very effective in language teaching as the language rhythm and intonation are components of the song. Folksongs are available on request from resource persons in the community.
- iv) **Game-songs** are also folksongs in nature. This is a variety of regular singing class. Most times, only texts and movements constitute the game. For example: Okere, kereke (Igbo).
- v) **Songs composed** in a particular form (structure). The common forms are “call and response”, “solo and refrain”, “Round”, “through-composed”, etc. Using them differently results in an interesting variety.
- vi) **Rhythm Games** also embodies meaningful language in which children untiringly engage themselves. They clap their hands and deceitfully throw their legs to win the counterpart. E.g. Idje (Ókpẹ)
- vii) **Group performance**: Small or large group singing performance is effective in language acquisition. It builds courage and expands social network of children.

- viii) **Accompaniment with instruments:** Learners' performances should be accompanied with musical instruments (indigenous and/or foreign) to provide thick tone quality and rhythm to dance to. If the instruments have a playing language, it will of added advantage to the language class.
- ix) An **opera** is drama set to music where virtually every statement is sung. A beautiful story line of the children's age bracket will be fantastic. Children will never miss language class for any reason if there is an opera project for them. Role play, acting and costuming as part of opera can be exciting to children.
- x) **Folktales** with in-built songs should be adopted as a music-language methodology. Children learn a lot from fantasies and it gives room for group participation.

Language Teaching Methods

It is imperative that any language teaching method should be accompanied by natural language in order to generate fluency, higher vocabulary acquisition, a natural context for words, extra-linguistic clues to meaning, and exaggerated prosody, all of which aid language acquisition.

Grammar Drills have been discredited, and most teachers understand that the "structure of the Day" methodology seldom teaches what it intends, because all students are at different levels of competence. Drills have been too personal that learners feel emotionally disturbed and produce poor learning results.

The traditional language teaching method practiced by most teachers, insists that language is best

taught through instruction in vocabulary and the rules to combine them. The efficacy of such instructional process, though well thought of by most teachers because it is textbook driven and relatively easy to administer, is not very high. Stansell (2005) believes that the musical method which focuses on having fun with the language learning and letting words come as they may, has more in common with communicative language learning methodology, which utilizes social interaction, small groups, and peer discussion. One will therefore suggest that music which was once considered one of the only ways to get some relief from doing vocabulary quizzes and grammar drills, should now be integrated into the more naturalistic way of learning language.

The Concept of Effective Teaching

From a formal perspective, teaching is seen as helping learners to learn to do or be. According to Kpangban and Onwuegbu (1995), to teach means to help learners to acquire the ability to benefit from the numerous opportunities which exist in their environment. The implication here is that the teacher is a catalyst who stimulates the learner desirous of learning. In the view of Heidegger (1968), teaching calls for “To Lets Learn”. Kpangban and Onwuegbu continued by noting that the ideal teacher is ahead of his students in content, able to identify suitable methodologies for various subject-matters; one who sees the future of the learner as his own, the failure of a learner as his. Effective teaching guarantees learner’s success at the time of examination. Teaching method is the type of activity pursued by teachers and learners together in group work, surveys, demonstrations, film and television viewing, and so on, which are intended to help learners achieve stated lesson objectives or learning outcomes. Teaching varies from one individual to the other and from one environment to the other. The variation between teachers depends on abilities such as mastery of content, psychological knowledge of learners, personality, ability to adopt suitable teaching methodologies and sequence in lesson delivery. Environments determine the

choice of some teaching methods. For example, in rural areas where there is no electric power to facilitate the playing of music or video for children to learn from, another possible methodological option will be substituted. It is on this basis that researches into more effective approaches to teaching are unending.

Suggested Approach to Language Teaching With Music

Every subject-matter has a peculiar and most suitable teaching method for effective learning result including different subject methods. A combination of methods with student-centre approach is always healthier for teaching. The music approach to language learning, therefore, has a unique procedure.

Stansell (ibid) describes a typical music-language context where a teacher played a song to awaken perception of musicality. the students focused on the rhythm and learnt the lyrics that follow. At the end of the lesson, students left for their homes humming the song. This effective, gradual method, Stansell says, could lead to out-of-class associations that are crucial to language learning.

W. Macarthur and J. Trojers developed the Musico-Linguistics technique for the effective teaching of language in schools. He stated and explained the procedure as follows:

- (a) presentation of whole, then explanation of parts; (b) communication through sound, gesture, and movement; no previous knowledge necessary; (c) abstract concepts are demonstrated more than explained; (d) progression at own rate and in own direction; (e) learners create materials based on hypothesis testing; (f) group participation to encourage learner-to-learner interaction; (g) focus on cognition, auditory awareness and aural

memory; (h) emotionally charged, uninhibited, confidence building-setting ; and (i) repetition and question and answer techniques (Macarthur and Trojers, 1985: 214 – 215).

The choice of melodies for children should be similar to the ones they already knew. This is true of the alphabet song, other wise known as Twinkle, Twinkle Little Star. Using rhythm, rhymes and other categories to organize the information, makes any difficult task seem simple.

Much as learning may be determined by children's intelligence, learning effectiveness also differs according to teaching methods and tasks. However, combining methods is best. For example, after a teacher made students comfortable with real sentences, musical, movement-oriented, and pictorial strategies, music can be integrated for children to learn without stress.

A Review of Music for Language Studies in Africa

Formal education came into Nigeria through the missions in 1843. Primary, Grammar, Commercial, Seminary schools and currently, Universities were established. Government at the three tier levels has established public schools while individuals are proprietors of private institutions.

At the inception of the schools, the missionaries' initial understanding is that, Africa had no past and therefore, nothing to study about them. The aim of the missionaries was to convert 'heathens' or 'benighted' Africans to Christianity via formal education. It was no wonder, then, that all that was learnt in schools was an attempt to make Europeans out of Africans. Idolor (1998) records that from the mid -19th century to 1970, many of the primary schools were mainly financed and managed by the missions. As the saying had it "He who pays the piper, dictates the

tune” was apt then, that, English concepts and language were taught with music in the schools. An example is “London is Burning”; London Bridge is Falling”; “Row row row your Boat”; “The Day is Bright”; “When shall I be a Man?”; “Oh my Home”; “Good night Lady” (opera), etc, etc. At the end of every academic session, activities such as dance, match-past, drama, choral rendition and recitations were organized the same pattern if they were to be in Britain or America.

After the Nigerian Independence, a degree of cultural awareness evolved; but not wide-spread enough. Anthony King, in 1973, collected and transcribed twenty (20) Nigerian folk-tunes with teacher’s guide for schools. In 1977, the National Policy on Education came on board which was revised in 1982 for the 6-3-3-4 system; a document that modestly recognized indigenous heritage. However, the manpower to implement it was not on ground. It was in this period that Col. (Rtd) Olubobokun collected and transcribed thirty (30) Yoruba folk-tunes for schools; all these efforts were indeed intended to aid language mastery.

In contemporary times, however, African Art music compositions have evolved. Idolor (2001) defines African Art Music as a musical creation which exhibits features that are characteristic of traditional African music composed and performed through literary approach. The emergence of this genre of music is the consequence of Africans, attaining higher degrees in music within and abroad. Apart from compositions written for instrumental media, verbal language is the basis of all solos, duets, trios, quartets and full chorus. Great names in this area of creativity are Akin Euba, Nelson Ikoli, Fela Sowande, Laz Ekwueme, Dayo Dedeke, Sam Ojukwu, Emurobome Idolor, Dan Agu, Ovorhene Idamoyibo, Christian Onyeji and many others too numerous to

mention. From them, one is privileged to hear tunes like Madu nine Nuwa (Nelson Ikoli), Nihu Na Taa Nobodo Devidi (Dan Agu), Nigeria, Otore Ose Owan (Emurobome Idolor), Nne N'eku Nwa (Laz Ekwueme), Kwe Nduru (Achinivu K. Achinivu), Edi Do (Ovaborhene Idamoyibo).

Observations

While hands are on deck to protect threatened languages from going extinct, some people are building their tent with European languages as a standard or vogue. Those who patronize and project the indigenous language are branded primitive, crude and uncivilized. To make things worse, ministries of education are bent to promote the sciences at the expense of the arts and indeed the languages. For the humanities to provide identity for the discoveries of scientists, something urgent and drastic must be done to make our feet firmer in the scheme of social, academic, and professional recognition.

It is interesting that in July this year (2011), the Association of Nigerian Musicologists had their annual Conference in Ibadan on the topic "Music and Language". The outcome of the conference will certainly translate into better mutual relationship for the disciplines. This is to tell our language counterparts that the battle for the advancement of language through better teaching methods in schools, is a collective project. Music scholars have not done enough in the area of research co-operation; many text books and primers in the various languages in Nigeria ought have been in the market and learners would have found language (first or second) acquisition easier than the present situation.

Recommendations

The system of education in this country is too departmentalized. In some other countries, undergraduates, in their first two years in the University, are made to do three courses in each year from three different departments. In their third and fourth years, they specialize in one of them especially that, which is the favourite. This system exposes students deeply into related disciplines and thus can synthesize ideas of advantage in one another. If this were the system in Nigeria, this paper today would receive deep discussion of common interest. All the same, a sizeable exposure to other disciplines is essential for scholarship as the current tilt is toward multidisciplinary research. Students of language should have good idea about music and vice versa.

The Federal Ministry of Education in Nigeria should realize that the humanities deserve her attention like any other field of learning; all for a collective stake in the development of the country. This attention should be backed up with an appreciable budget.

The current curriculum for School Certificate Examination now has Mathematics, English, Entrepreneurial Education, Computer Science and Civic Education as compulsory subjects. Where are the Arts subjects? From this system, Federal Ministry of Education is telling all students that the arts are not necessary for nation building. Too bad! If this lopsidedness unabated, people who will specialize in bomb manufacturing (Science) and kidnap taking (Entrepreneurial) will be the product of the schools at the neglect of humane citizens who will serve this nation with passion. This nation must go back to the roots where virtue was honoured and sought after. Only people with virtue can take the nation to the promised land.

More research is recommended in this interdisciplinary direction in order to unearth needed data

for the growth of the arts in various institutions.

Conclusion

This research has opened up a vast opportunity for disciplines to enjoy facilities from one another. An insight has been discovered for Music and Language to enhance learning possibilities. Besides the service of music as a methodological option, it has been revealed that music facilitates learning in terms of recall and long term memory. Learning with music is fun, less stress and through play-way method.

It is therefore recommended that Language teachers should give it trial especially with African indigenous language.

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CHAPTER THIRTEEN

AN APPRAISAL OF THE EVALUATION SYSTEM OF MUSIC IN THE JUNIOR SECONDARY SCHOOL PROGRAMME

Abstract

An achievement test measures the acquisition of skills, understanding and knowledge in a subject matter or discipline. To determine the effectiveness of every course of instruction, the set goals which are usually pre-determined are subjected to test and if need be, the objectives, the content, teaching methods and even the evaluation system are restructured to achieve desired ends. Analysis of musical experiences has resulted in the identification of five avenues to musical learning which include performing, hearing, feeling, discriminating and knowing. Much as the Multiple Choice cum the Essay system of test at the J.S.S. final examination is welcomed, the aspect of skill acquisition in music studies which is designed for the purpose of vocation is neglected. Students hitherto develop apathy towards the subject as the bulk of what determines the enterprise is neither learnt nor tested. This paper, therefore, viewed educational innovations through the effect of political, economic and cultural changes to analyze the structure of the current 6-3-3-4 evaluation system as it affects music as a subject in the Junior Secondary School. Effort is also made to draw and discuss a model that will objectively evaluate set goals or current societal expectations. The implications of this model as it affects human and material resources were also dealt with.

Introduction

The philosophy of Nigeria Education has structured the quality of instruction at all levels to be directed towards inculcating among others, moral and spiritual values in inter-personal and human relations and the promotion of the emotional, physical and psychological health of all

children. Therefore, education has to be geared towards self-realisation, better human relationship, social, cultural and economic progress” (Federal Republic of Nigeria, 1981:7). Music as a course of study has gone through decades of obstacles ranging from undefined philosophy, repugnant curriculum content, lack of human and materials resources to people’s general attitude to musical studies. Its eventual position as a core subject in the Junior Secondary School Programme of studies since 1982 especially in the area of student’s assessment demands an ever increasing attention. This attention is to lead the activities of music education to a purposeful end and to ensure that students achieve the set goals of the discipline.

The Objectives of Music in Schools

It is necessary to state the objectives of music in education at this stage as they (Objectives) serve as the focal point for fair evaluation of the course. The formal functions of education are:

- a) To pass on the social heritage of the past;
- b) To provide the tools for future adjustments for problems, some yet unseen;
- c) To allow the student to develop within the limits of the social corporation.

For a subject to qualify for formal education, it must be able to generate the cultivation of capacities for realizing national values. According to Broudy “Such subjects should have contents that cannot be learned or learned well through informal means and what is judge to be essential for all members of the community to know (Henry, 1958:76), Thus, the embodiment of the music programme should not exclusively be the singing of folk and popular tunes but a break-through into the involvement of music reading, sound behaviours, literature, aesthetic performance, and appreciation.

These experiences which lead to ‘musical growth’ (growth being the essence of education),

provide the students with the required general concepts of the subject and prepares some of them for further musical studies. Lucy U. Ekwueme notes that:

The (J.S.S.) music programme provides a general and basic music education for the future consumers of music ... The objectives highlight knowledge and understanding of music, skills in performing music, creativity, discriminating taste, appreciation, and a patriotic feeling, through cultural and creative Arts (Aisku, 1987:141).

This, in fact is the essence of music in the Junior Secondary School Education. It is now clear by this new dispensation in Nigeria education, that the study of music is designed to elicit coordinated aesthetic awareness of Nigeria's cultural wealth in youths. 'Aesthetics' deals with the discovery of:

- a) Those components that contribute to the effectiveness and employment of music.
- b) How these components originated, were developed, and are organized to produce a musical composition.
- c) What the place of music is in the life of man and in his society.

We can therefore deduce that the concern of music studies is both for man's intellectual and emotional growth. The music educator who is aware of this dual relationship, has the obligation of organizing of programme that would develop the cognitive and affective and even psychomotor domains of learners.

Trends in Evaluation of Music in Nigeria

According to Colwell (1970:3) "evaluation is a judgement of the worth of an experience, idea,

procedure or product ... through a systematic process of collecting information, enlightened interpretation of the information, and the dissemination of the results back into the teaching-learning situation. Each step of this process must be related to the specific problem for which evaluation is sought, the problem usually being stated in terms of behavioural objectives in order to provide an intelligent and a responsible judgement about a process, an act or an idea”.

Before music became a subject in the programme of studies in the formal educational system in Nigeria, it was the most cherished and prized portion of the school’s programme of activities which is usually organized as solos, orchestras, brass bands, and choirs after normal school schedules. Festivities such as children’s day celebration, National Day celebration, founders Day celebration, Parents/Teachers Association meetings, daily assemblies and the visit of highly placed personalities in the society formed opportunities for evaluation. The purpose of music in school at this time was to build up students’ repertoire, satisfy the curiosity of talented students and provide entertainment for audience. These being the objectives, the criteria for evaluation were based on musical drills and performances. The assessment of the performances was not systematically designed to measure the student’s knowledge, understanding, attitude and aptitude of music as these were too scientific for the purpose of the programme.

At the wake of formal education in Nigeria in the mid nineteenth century, class singing and musical drills, were practiced, and had their periods on the time table. Some missionary secondary schools devoted the first period of a day in the week for general singing of religious song in the assembly hall for aesthetic enjoyment and/or the praise of God. In the class, choral singing of rounds, canons, two-part songs, Christmas carols, hymns and many other western

folksongs were taught to the students even when they do not know the “London that is burning” and why they are” going to Leave the Taxes”. The musical drills on scales and arpeggios with solfa, notations are prominent for vocal exercises and as an aid to the teaching of the recorder and choral songs. It is not surprising these days, therefore, to hear many elders who read during the missionary era sing many songs in solfa notation even when they do not understand the musical implications.

In spite of the invested time and energy in the class singing and musical drills, it demoralizes one to observe that neither the termly nor yearly examinations included music test; a situation which leads one to conclude that the purpose of the programme was for variety of class activities and to build students repertoire. However, it is on record that many Nigeria musicologists like Fela Sowande, W.W.C. Echozona, the writer and a host of other got their bearings from these fragments of musical exposure. Infact, ambitious music scholars had to be examined by the Associated Board of the Royal Society of Music (ABRSM) London as external correspondence candidates. It was a hard nut to crack as the content of the ABRSM curriculum was entirely alien to Nigerians.

With Nigerian’s independence in 1960 and the challenge for National identity, the study of music gained recognition in the university with bimusical approach to its study and evaluation. Examinations leading to the award of degrees, diplomas and certificates in music now flourish in Nigerian Universities, Polytechnics, Colleges of Education and accredited institutions of higher learning.

The Junior Secondary School Music Scope and Evaluation

The National Policy on Education has two broad aims of secondary education which are:

- 1) Preparation for useful living within the society, and
- 2) Preparation for higher education.

On this basis the music curriculum has been designed to equip the child musically in the areas of knowledge, understanding, attitude and performance. In the Junior Secondary School curriculum are six units comprising introduction/singing (Performance), theory/Music Reading, Music Instruments; Rhythm, History and listening and creative music. This scope was designed on the peculiar nature of the subject. Music is a performing art and there is no other way into its objective evaluation without regards to its practical, theatrical and creative viewpoints.

At the Junior Secondary School level in most Nigerian schools, the assessment of music students is based on both continuous assessment (C.A), end-of-term, end-of-year and the final J.S.S. examinations. The continuous assessment is further segmented into three domains based on Benjamin Blooms taxonomy of psychomotor, cognitive and affective classification. The psychomotor test which embodies music practicals is rated 60% while the cognitive and affective tests have 30% and 10% respectively. These tests which are administered twice in a term further form 50% of the whole term's work while the examination which is cognitive-inclined attracts 50%. For promotion to the next class, an average is struck based on the student's performance in the three terms. At the end of J.S.S programme, all promotion examination scores of years one and two and the student's scores in 1st and 2nd terms and two tests in year three form the total continuous assessment. These account for 30% of the final performance. The final examination

which is both multiple choice and essay tests (cognitive-inclined) is rated 70%.

Analysis

1. Termly score for applied music (psychomotor) = 30%
($\frac{3}{5}$ of C.A.)
2. Yearly score for applied music (psychomotor) = 30%
3. C.A. score for three years (psychomotor, cognitive, affective and examinations) = 30%
- 3a. C.A. score for 1st two years (written exam) = 50% of 30%
- 3b. C.A. score for 1st two years (actual C.A) = 50% of 30% = 15%
4. Total input of applied music since the termly and final J.S.S. III examination do not have practicals = $\frac{3}{5} \times \frac{15}{1} = 9\%$
5. Affective input = $\frac{1}{5} \times \frac{15}{1} = 3\%$
6. Cognitive score = $100 - (3 + 9) = 88\%$

It was stated earlier in this write-up that secondary education is to prepare students for useful living within the society. This implies that students who leave the school system at the J.S.S. level should be able to engage themselves in rewarding musical enterprise arising from the practical skills acquired from the school. On the other hand, it is to prepare the student for further education. In the Senior School Certificate Syllabus (the next educational level) are various musical instruments of western and African types and voice which should necessitate preliminary studies at the J.S.S. level.

The detailed syllabus for the Senior School Certificate examination stipulates two papers:

Paper I is a practical test consisting of:

- a) Aural Tests (of about 30 minutes duration) (50 marks)
- b) Performance Test (of about 30 minutes duration) (50 marks)

Paper II consists of 2 sections:

Section A: 40 multiple choice questions for 1 hour (40 marks)

Section B: 5 questions of which 3 are answered for 2 hours (60 marks) (WAEC, 1993:182).

From the aforementioned W.A.E.C. modus operandi for music examination, practical's (Aural and Performance Tests) carry equal marks with the theoretical aspect of the examination demonstrating its deportment in the core of its study. Thus, to strip students of practical exposure to musical instruments and aural perception at the J.S.S. level is to create a vacuum in the continual lay-out of its study.

Usually, the structure of the instrument of evaluation qualifies the emphasis of the teaching-learning situation. Thus, the analysis above shows that much of teaching-learning activities of music in Nigeria schools is currently highly leaned on cognitive acquisition. To bring about a normal curve for the all-round development of the educand, effort must be made to re-structure the current evaluation system of music.

Recommended Model

It has been observed that the affective and cognitive domains are integral parts of one another where attitudes or feelings are defined in cognitive terms. Moreover affective experiences are gradual unfoldments, and not effectively assessed through mechanical examinations. Music is a

performing art and it is publicly assessed by the quality of output. With the above at the background, the following table (1 and 2) is drawn.

Discussion of the Proposal

This proposal allots 100% to continuous assessment where cognitive, affective and psychomotor domains have 20%, 40% and 40% respectively. The applied music (Psychomotor) has been reduced from 60% to 40% as practical examination has been suggested for end-of-term and end-of-sessions. That of the affective domain has been increased from 10% to 40% as it cannot be objectively assessed in the end-of-term or end-of-session examinations while the cognitive rating has increased from 10% to 20% as part of the end-of-term and end-of-session examination scores has been allotted to psychomotor domain. The entire termly continuous assessment accounts for 50% while examination accounts for 50% of the term's result. For the sessions result, the average of the three terms' scores is struck.

In the termly and sessional examinations, the paper is made up of written and practical aspects. While the written (essay and multiple choice) has 60%, the practical has 40%. Practical assessment is recommended here to encourage music making and appreciation; these being the current criteria for societal judgement. In the senior secondary school syllabus, students are compulsorily expected to take applied music. This proposal, therefore, meets the aim of the National Policy on Education in preparing students for higher education. However, the examination scores account for 50% of the term's work.

Students are promoted to higher classes on the basis of the average score of the terms' works in

each session. But for the final Junior Secondary School Certificate, this proposal demands that a Weighted Grade Point Aggregate (WGPA) of 15%, 35% and 50% of the student's performance in years one, two and three respectively be found to compute the candidates result.

The Structure of the Current (1982) Evaluation System

Table 1

	PERIOD	COGNITIVE		AFFECTIVE		PSYCHOMOTOR		
		C.A	EXAM	C.A.	EXAM	C.A	EXAM	TOTAL
J.S.S ONE	Termly Yearly	20% (10%)	60% (30%)	40% (20%)	-	40% (20%)	40% 20%	200% 2 (100%)
J.S.S TWO	Termly Yearly	20% (10%)	60% (30%)	40% (20%)	-	40% (20%)	40% 20%	200% 2 (100%)
J.S.S THREE	Termly Yearly	20% (10%)	60% (30%)	40% (20%)	-	40% (20%)	40% 20%	200% 2 (100%)

* For J.S.S. Certificate

Total scores of years 1, 2 and 1st and 2nd terms of year 3 = 30%

J.S.S. Final examination = 70%

Total =100%

The Recommended Structure

Table 2

		J.S.S. ONE	J.S.S. TWO	J.S.S. THREE	Total Input of domains
Cognitive	* C.A.	10	10	10	40%
	Exam	30	30	30	
	Total	40	40	40	
	** W.G.P.A	40 x 15% = 6%	40 x 35% = 14%	40 x 50% = 20%	
Affective	C.A.	20	20	20	20
	Exam	-	-	-	
	Total	20	20	20	
	W.G.P.A	20 x 15% = 3%	20 x 35% = 7%	20 x 50% = 10%	
Psychomotor	C.A.	20	20	20	
	Exam	20	20	20	

	Total W.G.P.A	40 40 x 15% = 6%	40 40 x 35% =14%	40 40 x 15% =20%	40%
All Domains	Total	100%	100%	100%	100%

* C.A. = Continuous Assessment.

** W.G.P.A = Weighted Grade Point Aggregate (Check-off % of Scores for Final Assessment)

This proposal has the advantage of a more balanced assessment of the domains. While the cognitive and affective domains which are related have a total of 60%, the psychomotor domain has 40%. In the previous module, the affective had a total input of 3% but it now has 20%. While applied music had only 9% in the current structure, this proposal has 40% for applied music. It also recommends practical for termly and sessional examinations. For computation of the Junior Secondary School Certificate result, the current structure rates all course work to 30% while the final examination accounts for 70%. However, this proposal recommends that W.G.P.A. of 15% of course work be taken from year one, 35% from year two and 50% from year three, all added together for the candidates result. This gives a more objective assessment of the students than the current practice. Students are likely to be more serious with their course work including their practicals than they do now.

Implications

The first question that comes to mind on a grandiose proposal of this kind is that of human and material resources. It must be noted however, that the second decade of the 6-3-3-4 system of education has just started. If the music programme must respond to social dynamics, the overhauling of the evaluation system must be done now. There is need for more music teachers

in the field to effect this proposal. It is not impossible for the government to employ more music teachers; afterall, some other disciplines have ten times the number of music teachers.

There is also the need for instructional materials like recorders, xylophones, voice, piano and other African musical instruments that are necessary for solo or ensemble performances. These necessities can be provided by the ministry of education, principals, co-operate bodies and philanthropists, if individual music educators and/or society of Music Educators would co-operate to show their worth in our society that only responds to pressures.

Finally, the teacher training institutions like the colleges of education, polytechnics and universities should equip the students with all it demands to be a functional music teacher in a dynamic country like Nigeria.

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CHAPTER FOURTEEN

POSITIONING THE ÓKPÈ WOMAN FOR THE CHANGE OF THE STATE AND NATION

Introduction

Gender issues and indeed feminism are age-long social and academic discuss in nation building. The tilt of this issue which includes female emancipation, recognition, empowerment, equality and placement, has received much emphasis moreso that it is generally believed that females constitute a larger population of the society, the Nigerian national census figures notwithstanding. The realization that nation building is a synergy of human resources has intensified the feminist kick for situational analysis, public attention and opinion review. To add voice to the ongoing struggle, this paper emphasized the basic role of empowerment in effective positioning of the Ókpè woman where perhaps, every stakeholder in this course has a responsibility to accomplish.

Assumptions

The topic suggests that basic requirements for positioning have been accomplished by Ókpè women but left with either the know-how or the break-through of perceived obstacles/hindrances. It is also possible that some powers that be, have not given any or at least an appreciable consideration for the positioning of the Ókpè woman. It is a plight to sympathize with as human beings and co-labourers in the task of nation building.

A research of this sought should anchor on deep-rooted problems why enviable positions have eluded the average Ókpè woman even in this 21st century. My fear is the truth about the above

assumption that the average Ókpè woman has the requisite academic qualification, economic base, ultimate participation in socio-political challenges and has been totally emancipated from some social stigma. Further still for instance, to become a Vice Chancellor, you must have been a standing lecturer with at least ten years experience as a professor; to become a Manager of a government parastatal/grand establishment or a Commandant or a Chief of Staff in the Military or Inspector General of Police, one must have been rising through the ranks; to become a Governor of a state or President of a nation, one must have been **actively** involved in a winning-politics and not an opposition. It is obvious, reasonable and without doubt that the Ókpè woman needs to be recognized for positions, but how well have they been equipped for these competitive positions and how many more are needed to impart meaningfully on the society?

Thus, without a genuine focus on these inactivity, inhibitions and an earnest drive to get them positively addressed, the present cry for positions will endlessly be a mirage. Based on this understanding, this paper addresses issues of empowerment which, in no distant future, can facilitate effective positioning of the Ókpè woman.

The Ókpè woman

She is called “Ómà ásè” meaning a ‘female creation’. From creation, she had roles even in the Ókpè traditional society. In the division of labour concept of the society and the home in particular, the average woman executes her responsibilities effectively. One of her specific roles is child-bearing which has its attendant psychological stress and physiological involvement which makes her less mobile, performing tasks that are close to the home such as house keeping,

weaving, midwifery and processing of food. According to Jekayinfa (1999),

The woman as a person is an agent of reproduction of life itself. This places her in the position of the life blood of the entire humanity. She is the first teacher, the sustainer and maintainer of the home, the peace maker, the symbol of beauty and major molder of the character of the child (Jekayinfa, A.A. 1999:1).

The above record by Jekayinfa is true of the Ókpè culture and it gives the woman major classified responsibilities and the pride of place in the society as most men are not naturally endowed with the execution of these stated roles. In the economy of the home, Jekayinfa observes that agriculture appears to be the occupation of 70.3% of Nigerian women showing an enormous participation in the cultivation of food crops such cocoyam, pepper, vegetables, cassava, okro, etc. They also engage in fishing activities like Íkri éfèn, Ígèn éviÒ, éghòlè étiÒ, and Ìmékpè érhòrò. They are also known for mat weaving, pottery, and manufacture of pomade. Virtually all Ókpè women are traders of a sort selling wares and products in nearby and sometimes distant markets like Egbekòba, Ekòkò, Ekpakomedjè, Adaka, AmuÓkpè and Sapele. They also use the opportunity of attendance to buy needed goods for their homes.

The integrity of the woman in the traditional Ókpè society derives from her chastity before marriage, procreation particularly of male children, respect for in-laws, peaceful relationship with others, hard-work, amongst other societal approved manners.

In Attoe (2002),

Women played very significant roles in the political history of ancient Zaria. The modern Zaria was founded in the first half of the 16th century by a woman called Queen Bakwa Turuku. The daughter who succeeded her, Queen Amina, was a great and powerful warrior. She built a high wall around Zaria in order to protect the city from invasion and

extended the boundaries of her territory beyond Bauchi. The people of Kano and Katsina paid tribute to her and she turned Zaria into a very prominent commercial centre (Attoe, S.A.E., 2002).

All these happened in pre-colonial era when women took the responsibility of not only protecting their people but defending and expanding their territories. There are other names like Moremi of Ife, Emotan and Idia of Benin. These women affected their generation, left their foot prints on the sand of time and today, their names are written on plaques with gold for the past, present and future generations to emulate.

The British rule in Nigeria reduced the status of women especially with the introduction of formal education and employment of staff in the civil service and the industrial sector.

Jekayinfa (ibid) records that

The colonial masters and administrations thought it strange to find the African woman involved in substantial economic and political activities outside the home (kitchen). According to Dadirep (1995), the naturalistic movements of the period in England in the 18th and 19th centuries re-emphasized the fact that the physiology of women naturally made them timid, feeble, and unable to think because they hold 'smaller' brains than men. In view of this, women naturally need the protection of a man with powers and the brains.

The British held this view about women in their own country and thereupon transferred same to their colony, Nigeria in the 19th century. Women were discriminated against as the ruling government did not see the need for their education in the society. Female students were restricted to subjects like Home Economics and Hygiene that can best be applied in matrimonial

homes. Many of the educated ones did not get employment in expatriate firms like United African Company (UAC), K. Challarams, John Holt, Lever Brothers, Leventis, etc as their frequent maternity leaves were seen as inhibitive to production indices of the industries. Many parents, due to their poor state of economy, could only train their male children as it was believed then that a well-established male child stands to uphold the legacy of the family than the female ones who, after being married out, disown the name of the family and possibly use their earnings to benefit their husbands and children. Consequently, the girl-child was educationally disadvantaged.

After the political independence of Nigeria in 1960, some of the anomalies of the colonial era were corrected thus affecting women's participation in national development. The speed was slow but by 1970, Attoe (ibid) records that women produced between 50% and 70% of Nigeria's food requirements. By 1980, women in the Federal Civil Service have risen to 12.6%; this was also the situation in the states. On formal education, the situation has considerably improved that in some states in South Eastern Nigeria, women now lead in education while the rate of drop-outs is higher with males. Currently, the situation of female education even up to postgraduate level, in Delta State is impressive. It is on record that in 1985, Professor Grace Alele-Williams became the first female Vice Chancellor in Nigeria.

In politics, women have held elective positions beginning with Mrs Wuraola Esan from Western Nigeria who became the first female member of the Federal Parliament. In South Eastern Nigeria, Chief (Mrs) Margaret Ekpo contested elections under the NCNC platform and won to become a member of the Eastern Nigeria House of Assembly. The same was the efforts of Mrs

Janet N. Mokelu and Miss Ekpo A. Young also of the Eastern House of Assembly. In 1999, Mrs Stella Omu and Mercy Almona Isei from Delta State, won elections into the Senate and House of Representatives respectively in addition to so many political appointments ranging from Deputy Governors, Ministers, Commissioners and advisers (Ajayi, 2011). At the local government level, our own Chief Lizzy Obukene won the chairmanship election of Ókpè Local Government Council under the NRC party in 1990. From 1999 to 2002, Maria Ememo and Mrs Margaret Iboyitete won local government council seats in Ókpè Local Government. In the 2004 councillorship elections, Maria Ememo, Mrs Margaret Iboyitete, Mrs Dora Sakpaide and Grace Edafe won. Further in 2009, the following contested and became councilors in Ókpè Local Government council: Mrs Dora Sakpaide, Mrs Best Okoromadu and Mrs Mary Akpere. Sapele Local Government Area has only Philo Obro who made a councillorship seat in 2003. This is a welcome development in the political arena for the Ókpè woman. In sports, the Ókpè lady, Edurance Odjokolo from Okirighwre has brazed records and won laurels to and glory for Nigeria (Onojaife, 2012). Mrs Sarah Jubril contested the Presidential primaries under the PDP in 2009, but lost gallantly. In President Goodluck Ebele Jonathan's administration through the effort of Dame (Dr.) Patience Jonathan, the 35% affirmation action has brought on board over 13 female ministers, chairmen of boards, presidential advisers and the Chief Justice of the Nigeria (Osolor, 2012).

True State of the Ókpè Woman

The social mobility and the placement of the Ókpè woman from one level to the better-other, is dependent on the socio-economic background of the girl-child/woman. For parents who are enlightened, they give their daughters maximum education and position them in the society; the same goes for well-meaning husbands who give their wives improved education. This is

common with people who live in urban areas where educational facilities are not only available, but the job opportunities that compliment educational investments, are there to encourage benefactors. For those in the rural areas, due to lack of orientation and economic hardship, education is not the right of the girl-child. However, for seldom intervention of destiny, some women get formal education but not advanced. The global nature of the society through communication and interaction since the 1970s, has gradually improved to the extent to which the girl-child strips herself of luxury to attain even university education.

Over 70% of Ókpè women leave from hand to mouth, no vision of a better place for the themselves, fully satisfied with having many children, grand children, great grand children and great great grand children. On self-fulfillment, she conclusively confesses by giving one of the children the name: “Àkpò oghuẹ ọmọọ” (life is all about children) or “Onojite” (This is comparatively sufficient). Others, after getting the first degree, insert a mighty full-stop in their academic career and say “Emọmẹ ine yone ere herhere” (My children will accomplish the higher degrees). This is a major psychological hitch in the effective positioning of the average Ókpè woman. For this category of Ókpè women, the agitation for emancipation, empowerment and positioning is immaterial.

Her social status in the society, though recognized in domestic activities and child bearing, is low. She is one not consulted or reckoned with, in serious decision making process; one seen as unintelligent and socially naive in developmental issues; one perpetually under the husband and indeed all men, only to act on instruction. Economically, in spite of her hard-work in farming and trading, she has no wealth to boast of, as virtually all the turnover from the effort goes into

home upkeep including feeding and clothing. BBC Report (2012) show that “the vast majority of the world’s poor people are women. Two thirds of the world’s illiterate are female. Of the millions of school age children not in school, the majority are girls. Today, HIV/AIDS is rapidly becoming a woman’s disease. In South African countries, more than three-quarters of all young people living with HIV are women. Summarily, a woman termed unintelligent, weak, socially naive and above all poor and sick, cannot but be regarded a second class being in the society. Her plight needs intervention in the face of growing societal humiliation and to achieve a balanced society, women, especially those of this coinage, urgently deserve emancipation, empowerment and positioning. In a British Broadcasting Corporation (BBC) research by Holt (2001), on women in top jobs in Britain, observes that, at the current rate of change, there is a long way to go to ensure that women are better represented, not only at the level of politics, but also in every sphere of the society. He speculated that it will take more than 70 years to reach gender-balance.

To the best of my knowledge in Ókpè kingdom, there is only one each of female Professor (Mrs B. O. Ogonor) and a University Registrar (Chief [Dr. Mrs] Roseline Egboge), no captain of industry, no Manager of a government parastatal, no commissioner of police, no army commandant or even one-star general in the military, no famous politician in a position of pride such as a commissioner, minister, ambassador, adviser to president, a Governor/Deputy Governor, no state or national party chieftain, no eminent first lady except for one who married a one-time governor of Oyo state, etc, etc.

No doubt, this is a passionate situation in a country when at independence, it was sounded that it

is nation where 'no one is oppressed'. To get them out of this hook, emancipation must be emphasized. As Fapohunda (2011) states, "The process of empowerment must necessarily also include the expansion of women's access to educational opportunities, facilities for skill acquisition and positions of authority". This is an approach that will naturally integrate women into the mainstream of the society with defined roles for national development.

Basic Requirements for Positioning

There is an Ókpè adage that says: "Ole oho ne otore sa, ake yeye oja" (It takes the cultivated yam to germinate before providing it with a stake). When basic requirements are put in place, the task of positioning becomes relatively easier. The challenge before the woman is to achieve qualifications required for a position before the agitation for it. If you wish to be the President of Delta State Farmers' Association, you must have education and own a farm; If you desire to be a Vice Chancellor, you must be an academic because no sane system will appoint a Nuclear Scientist as a President of Farmers' Association or a Fisherman to be the Vice Chancellor of a university.

In Maslow's hierarchy of needs, it includes physiological needs, Safety needs, Belongingness and love needs, Esteem needs, Aesthetic needs, and Self-Actualisation (Chauhan, 1981) where it is believed that lower needs are achieved before the aspiration for higher ones. Positions of pride are elitist issues situated in the class of Self-actualization. If this theory is true, we may ask if a good number of Ókpè women have succeeded in the lower stages of the hierarchy before attempting the quest for positioning. An average Ókpè woman possesses self-defeat, low ambition, hesitant, poor competition even amongst fellow women from other ethnic groups how

much less before their male counterparts.

In the Indian society for instance (India No. 1) p.1),

Women were never given any right of liberty and equality. The condition of women was so bad that if she gave birth to a girl-child, she was treated in a humiliated manner. Women were not only abstained from being educated but also were not permitted to step out of the house. (India No. 1.)

In typical Nigerian society, there are three socially stratified classes (Low, Middle and High) into which anybody can be borne. However, the Nigerian society is not rigid about what class one is borne. There are agents of social mobility that can lift a child born into a Low class to a High class. These agents, however not exhaustive, include Education, Wealth, Politics, Marriage, and Games. These agents of mobility have proved effective over the years in a fluid society and some of us have such testimonies. Having known the potency of these agents in the change of status quo, the challenge before women is to summon all needed courage to equip themselves with better education, wealth accumulation, active participation in partisan politics, focused and successful marriages and status-carriage games.

To give formal education some more and due emphasis, Olakulein and Ojo (2006) observes the following in relation to women empowerment to achieve good positions in the society:

There is need to take the issue of women empowerment beyond mere rhetoric. It is quite easy to canvass for small credit loans for a few women, or negotiate a secondary political appointment for some others, just to align with the sentiments of the time. In fact it is easy to pass legislations couched in very elegant language against women discriminations in all spheres of national life, but it is far easier and ultimately more cost effective to

educate women. Creating access to quality formal education gives women a sense of belonging and their individuality will then be projected (Oлакulein and Ojo, 2006:3). No doubt, the Federal Government has done so much in policies and practical efforts to recognize and empower women in Nigeria. The best of all the encouragement towards education is the establishment of girls schools and approving scholarships for their convenience which is far better than microfinance loans or cleaners jobs in establishments.

Strategies for Ókpè Women Positioning

Now that it has been identified that Ókpè women are not substantially in leadership and administrative positions, and that the task of national development is a collective responsibility, it behooves on stakeholders to give it the attention it deserves. Not only will they have a sense of belonging, but also the satisfaction of one's contribution to the development of the Ókpè Kingdom, Delta state, Nigeria and indeed humanity.

While the rulership of Ókpè kingdom should be appreciated in the recognition of women by conferring on them the title of Ohovboren, IzuÓkpè, Palace Ladies, etc, further leadership roles like having the Udogu Ehovboren will provide them with contributive role in the administration of the kingdom since they are not traditionally admitted into Udogu Ókpè meetings. At the town/Village levels, there is the Eghuemese group who contribute their quota to its administration, especially as it affects the women folk. Unfortunately, however, there is no formal organogram stretching from the IzuÓkpè at the apex level, through the Community District to the town level. Each village, district and Udogu women's group can develop local titles for specific attainments in the society. Ogbuvbie for instance can be a title for a woman

with twelve children.

Traditional rulers generally are respected by leadership in governments and parastatals; the Orodje being exclusively honoured. His Royal Majesty therefore may wish to both increase the recommendation of women and influence their success in contract awards, employments and political positions.

The collectivity and unity of purpose of all Ókpè people working in any parastatal, is important in the positioning of women there. Small associations and unions comprising Ókpè sons and daughters designed for enthronement can work extraordinarily for the assistance of members and other Ókpè people. These can be in schools, companies, civil service, Public service, political parties, etc. For those who are already high in the administrative ladder, they should keep the ladder in place for another fellow Ókpè to climb so as to have many patriotic people for the progress of the Kingdom.

Ókpè indigenes working in various establishments should demonstrate a level of patriotism by contacting others on any available employment-openings using e-mailing, text messaging and phoning. This will help Ókpè women better and enhance their status, all for the integrity of Ókpè kingdom at large.

The Palace and other associations like OrhorhomuÓkpè Ladies Association of Nigeria/International can develop a Pool or Directory of Ókpè women showing their contacts, qualifications, career and place of interest. With this strategy, survey of vacancies can be made

even with some services in mobile phones and contacts made for positioning.

Some Ókpè men are well placed in various positions. The road to the targeted destination of women may not be a child's play. In support of Chapman (2012), any woman who desires to ascend to such positions should establish a rapport and open a dialogue page for possible mentoring. This process, if well managed, can lead to elevation as a target.

It must be said that it takes one who is up to pull another to his position. Women in the Kingdom need the assistance of those who are ahead of them. It is therefore expected that these privileged ones should design the path to the positions and identify openings for them. An Ókpè adage says Owosowan erhumu, oye irosu ovuen utason which means that developmental issues are not individualistic; rather, they are collective tasks.

Parents whose duty it is to ensure the well up-bringing of their children, must effectively plan the process of actualization. Early marriages and drop-outs from schools due to lack of sponsorship are not the paths to the empowerment of the girl-child. Such children can neither bring pride to the family nor to the Ókpè Kingdom. What ever it takes to give the child quality education or skill training and a good placement in the society, parents should braze up with them so long as you have brought them into the world.

At the federal government level, the issue of women in power is progressively and formally addressed with practical results whether in appointments, health or agriculture. At the state level, the result is poorer. The governments at all levels should distribute these positions equitably to

encourage wider participation in the polity. What ever the situation is, Ókpè women should key into them particularly through active participation in partisan politics.

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As for politics, the time for “sit-down-look syndrome” has passed. Husbands now encourage their wives in active politics. Money is involved in the strict sense of politics; however, sponsorship for elective positions at whatever level can be sought from party members and well-wishers. If victory eludes in the first instance, subsequent attempts can be successful. One may not loose so much after all, if the party wins, it is possible to get some contract awards and appointments within the government. Through participation, recognition and recommendation within the system is done leading to a ticket for a position.

Economic positioning is very important to the Ókpè woman. Huge financial success is tied to education and sometimes, politics. When one is well educated, the windows of better income open for manipulations. One of such is employment with requisite qualification and the other is self-employment. The Public and Civil services where most women are, do not endow them with so much financial comfort as they rely solely on their monthly salaries. Women should peruse more additional sources of income or venture into lucrative businesses but still maintaining the integrity of womanhood.

Olubi (2012), remarks that women must adjust mentally for winning because the frustration of the past led many of them to peg their aspirations low. They should grant themselves intellectual liberation and cast away timidity while expressing informed and enlightened boldness and confidence. She further warned against feminine attraction but recommended matching

aspiration with ability, ambition with qualification; and exploiting legitimate opportunities to foster career potentials. The focused Ókpè woman cannot do less in the march towards the goal.

If the Project on the orientation of the Ókpè woman ends with the elitists, then it has no focus and it will die a natural death. Village women and girls should be integrated as the target of the initiative and an intensive orientation programme as a continuous activity for urban girls identified as sex workers and those involved in desperate hawking of goods in road junctions. Such orientation should be intended to reform the value patterns of younger generations on counterpart role of women in the all-round development of the society. Ongile (2012) has recommended in the United Nation's approach to these challenges that the media be effectively utilized to interact on increased visibility on gender equality and empowerment programmes in Nigeria to help promote the rights of women.

Conclusion

Women generally are yet to participate fully in decision making. In Ókpè kingdom, they are lower compared to men perhaps due to marriage requirements for a peaceful living. Their role is very domestic devoid of extensive participation in societal issues on development. For the elitist amongst them, however, the quest is for change in status quo to encourage collaborative functions in the society. This is mainly possible if empowered and positioned. The issue of positioning is tied to psychological reformation and academic inquisition of the desirous woman. This supports the opinion of Adediran (2011) that recommends: "let us at least get women to be better educate; by the time they are able to read and write well, the interest and love for politics will natural ignite in them.

Since the nation is driving this course, the stakeholders in and outside Ókpè kingdom must champion it as it affects their emancipation, empowerment and achieving their rightful positions for nation building.

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