

MUSIC AND NATION BUILDING

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Abstract

Music is the most widely practiced and accessible of all the arts. It is so easily available and associated with entertainment and relaxation that some people hardly pause to ponder its implication in [he social and economic development of a country. And yet, there are countries, which earn a lot of revenue through cultural nationalism and musical tourism. Modern technologies have also simplified the export of good quality music so that wider markets are created and (he artists an their countries earn more. The cultural diversity of Nigeria is a huge potential for the export of music and dance, other cultural exports and vigorous tourism. And yet, in spite of this and the tribute paid to music and dance in Nigerian educational and cultural policies, these potentials have never been exploited or harnessed. Certain, pitfalls in policy implementation strategies are identified in this paper, music education is subjected to scrutiny and suggestions of which way to go -recommendations for reaping richer rewards from a new national music education strategy in support of nation building and national development are offered. On the whole, the paper sees "things thai are not" and asks why not.

Introduction

Music in the valley
Music in (he air Music on
(lie mountain Music
everywhere Music in the
Valley Music in the air

Many generations grew up¹ singing that song. Many more generations have grown up having music float around them, pass through their lives, feature in their events, taught in their schools and used in their products. And yet, more generations cannot define music. They recognize music when they see it, but, ask them what it is, they are caught up in the same dilemma as the little girl who was asked, what is food? And she stared at her teacher and thought that her teacher had gone mad. "Food", she answered, "food is food". And so, many people will still say today that music is music for they recognize it, they use it and they perform it.

Difficulty In Defining Music

But, technically, what is music? It doesn't have a single answer. Music has been defined as a universal language because everybody in every culture recognizes music when he/she sees one or needs it. another thing is that music is culture-bound. Every culture decides on what is music. Many of us have had the experience of putting on music of other cultures and congregation of people from an in-culture. that is. the indigenous culture and they will continue talking away because they didn't recognize that as music. But, when any music from their own culture was put on, they all said, "This is music"¹. It is culture that gives music its definition.

The framework for deciding what is music today had been laid by many people but Blacking's (1973) appears to be very appealing. He defined music as "humanly organized sound". That means that in our universe we have music everywhere; you can even recognize music in the sound of the dawn chorus; sometimes in the bleating of sheep. Sometimes you recognize music in the cow horns. But, it is only when the sounds have been organized by man so as to achieve certain effects or express certain ideas or emotions that we call that music. Expression of certain ideas or emotion is very important in the definition of music because man must have an objective for organizing the sound in that first place.

Then he begins to organize according lo rules. We say it is culture-bound and therefore he organizes it for understanding by his own immediate culture.

Nation and Country - A Human Institution

Nowadays nation and country are interchangeable. It is very easy for politicians and statesman to think of their country as a nation, for being a nation has certain implications. A nation is:

A distinct race or people, characterized by common descent, language, or history, usually

(O.U.P., 1973:1386).

That Oxford English Dictionary's definition is a common sense definition and saves us from the semantics of the politician and sociologist. It is the common man's understanding of nation. But in nation building and building of a country, it has political connotations. Let's take the example of Nigeria. Strictly speaking, there are about 250 ethnic groups or nationalities if we go by the works of Amaury Talbot (1926) and C. K. Meek (1925). But we talk of Nigeria as a political unit, a country, and that, too, has certain implications: The land of person's birth, citizenship, residence, etc.

(O. U. P. , 1973:441).

And so, all of us in Nigeria, no matter from which ethnic group we come, can claim to belong to a nation or to a country. And therefore when we think of national development we are thinking of development of the tract of land and the development of people who live on it.

Man And The Environment - Culture

Development has been defined as the movements of the whole social system upwards. And so we will take it back to the first principles in which human group or a community finds itself in an environment and decides to tackle the problems of the environment and to devise means of mastering the environment so that they can enhance their life in it. This is what we now call culture. So, culture is the product of man in an environment. And, if we look at it, so too is development. Any development, today, which must be meaningful to the people, must be based on their culture. That has generally been recognized. Cultural imposition or importation has its own implied problems, for the social side of development has to adjust to fit, perhaps, the technological side, for the social side has to adjust to the new importation.

Nation, country and culture are therefore human institutions with the aggregate objective of enhancing the life of man in his environment. When this is taken into account, it becomes therefore necessary to examine development closely to see if the objective fits the method - if the methodology leads to the desired goal. There are two sides to any development programme the human side, which is the social side and the economic side, which in the end is really meant to support the life of man. And therefore separating social development and economic development is a fallacy in development planning.

Culture And Society

Culture is a word that we often take for granted. Most of the meanings given to culture are imprecise. Therefore, we are in the danger of taking the part to be a whole. We can find plentiful examples in the Nigerian society. Any time a government or an organization thinks of a cultural show, they think more of dances, thereby making the dance, which is a tiny proportion of what constitutes culture, represent a whole. Culture is the whole way of life, which distinguishes a human community from another and by which it can be compared one to another. Vincenzo Cappalietti goes further by defining culture as:

The awareness possessed by a human **community** of its own historical evolution by reference of which it tends to assert continuity of its own being, and to ensure its development (**Cappalietti**, 1971).

In that definition, we find the appealing matter of identity without which no political or social or economic development can really happen to the benefit of people unless they identify with it. Culture is central in the life of a society, especially one like ours. It is culture that sets up a pattern of rights and wrongs, the do's and don'ts, the communal and social objectives, how to get there, where we are now and what is the meaning of this in the national life. Culture decides all that, not only for Nigeria but also for every race on earth. Therefore, people in a society who use important elements in their society to be the basis of development of their nation often succeed. Man cannot do without culture for it is the basis of his survival, and culture cannot do without man because it exists in no other environment but a human environment.

Music In Culture

Music can claim to be the expression or art that is most accessible to human beings in any

situation in their lives - crisis or calm, work and worship, play or war, recreation or reflection. Music is implicated in life, and people go all out to use music to communicate, to move, to express emotions and ideas, and to mobilize people or rally them to solidarity. The national music of any people is a rallying point, a marshalling point for expression of solidarity.

It takes place not only in the larger countries which have national anthems but also in the smaller communities of schools with their school songs, churches with their characteristic hymns, occupational groups with their occupational music, age groups with their personality music, and communities that have certain music and dances for which they are known and which express their personality and identity. Whenever the music typical of that group sounds, people rally round it for it expresses their solidarity. When a community abandons its own music in favour of another's, it is in danger of thinking, behaving, feeling and eventually being like the community that is parent to its adopted music. It is one reason why music is taken seriously in religious communities, social groups, occupational groups, the military and the disciplined forces, and in national development.

Nation Building - Social And Economic

A development planning error, which plagued many developing countries including African countries in the decades of the 50s and 60s, is the separation of social development from economic development. Politicians tended to believe that they were building the country in a hurry. So, they erected bridges, built roads, imported new industries and put on other infrastructure without planning for their management for the human resources that will utilize those for the benefit of the people and for what the people intend to be in life. Ahmed Sekou Toure, the President of Guinea (one of West Africa's poor countries) said during his reign that he laid more stress on the development of human beings because, according to him, the bauxite, the manganese and those other minerals will still be there under the ground in his country. But, if he didn't develop human beings, those things would be badly used.

The Monaco Round Table organized by UNHSCO in 1965 gives an advice to development planners:

Economic and cultural progress go hand in hand and economic progress is reflected in the culture sphere as cultural progress is also reflected in the economic sphere (UNESCO, 1965).

Countries often develop their territories and the people therein by establishing what are known as National Development plans which are either in a specified period like the five-year development plan, seven-year development plan, or merge one into another, often called the rolling plan. In either of these, the country sets out its targets in human resources, in infrastructure, in utilities, in service industries, in education, and so on - what they intend to achieve by the end of that period. But, nation building truly goes on all the time even outside the national development plans. For communities, individuals, even families, smaller groups - all decide on what they want to do, what they want to be, and how they want to achieve that.

Throughout history, people have been faced by many crises before they become what they are now. The United States of America, for example, had a turbulent history the Abolitionist period when they tried to abolish the Slave Trade and the integrity of the whole country was threatened by the Civil War. This was because the old Confederacy supported the Slave Trade while the New England States opposed its continuation. One of the songs, which grew up in that turbulent period, still guides America. There was, of course, the old 'John Brown's body lies a-mouldering in the grave but his soul goes marching on'. This was a very famous song by the blacks. But then, it was adapted and the same music was used to give the philosophy that still carries American troops to other parts of the world, trying to fight against people who opposed American interests and principles. A verse in the 'Battle Hymn of the Republic' as it is now known says 'As he died to make man holy, we will die to make man free'. It was an ethos established through music and many countries used their national anthems to establish the ethos of their countries. For example:

- i Britain - 'Grant her victorious, long to reign over us. Frustrate her enemies, confound their politics',
- ii France - 'Shall hateful tyrants, mischief making, affright and desolate the land, while peace and liberty lie bleeding. To arms ye brave, march on, march on. All hearts resolved on victory or death,
- iii America - 'Does the star spangled banner still wave o'er the land of the brave and the land of the free?'
- iv Nigeria --- 'The labours of our heroes past shall never be in vain . . . One nation bound in

freedom, peace and unity'.

Within narrower confines, political, social, economic and self-interest groups always use music to rally round and to express their feelings, to mobilize their members and to generate sympathy and activity in the society.

Economically, the entertainment industry, of which music is a very strong element, is one of the most vital, viable, and rich in the world. Musicians are among the high earners all over the world. They are able to circulate money in the society and music provides plentiful opportunities for the young to engage in self management. Even when they don't get employment, a good record release in the market will pay its dividends. And then, it goes on building other things in the society in which money is really generated and not merely circulated.

Social Engineering

Social Entertainment, Therapy and Theatre

Let us examine a few ways in which music has been used and can be used by countries or nations to mould or to engineer their societies. One of these is through (he entertainment industries, which implies the type of music that are actually 'sound analgesics' rather than chemical analgesics entertainment meant to take away the mind from the tedium of the society or just means of relaxation, to provide holiday and happiness, not often sheer hedonism. Entertainment is very much recognized as the value of music in any society. Music tends to set the mind free from problems. It is a true route to escapism. But if it is well handled so that as it entertains, it builds and creates, then it becomes of benefit to the society. The great Baroque Composer, George Frederick Handel, composed *Messiah* in 1741, and as it was being performed in 1742, people were very enthusiastic all over Europe. Handel said, even as the applause was going higher and higher, "I didn't want to entertain them. I wanted to make them better". So, he intended that *Messiah* be used as an instrument of social engineering, for changing the society. And music is, of course, very acceptable as an instrument of change because people digest it and consume it as entertainment while it leaves a mark on the psyche that re-directs the person towards a new personality, towards a new activity. It is a simple thing and many of us in the educational system know of how many mnemonics we have set to music or used to existing music so that the student can memorize them and remember. For example, we use mnemonics for "Thirty days have September, April, June and November". They are used now in anti-AIDS campaign, in family planning messages, in social development things. Jingles have always been composed so that people will absorb the message while listening to the music. That is one very good effect of music as an instrument of social engineering, even if it comes through the route of entertainment.

Theatre is another important entertainment platform in which music operates. Countries and nations have their dances. They build opera houses. They run festivals of the arts. They do compositions and they encourage the theatre in any way so that money is generated. Tourism is encouraged. In fact, many of the theaters of music like the Edinburgh Festival, the San Remo Song Festival in Italy and all other Festivals of Europe are among the high income earning projects of their countries. Some countries make up most of their money through tourism. A country like ours with so many ethnic groups and with much of cultural diversity, the spirit manifestation theater, the social control theater, the rituals and the traditional festivals dot every calendar. All these things have music. We lose a great opportunity if we don't harness them into creating a viable national theatre that will be of international repute and attract tourists from all countries of the world. Not to develop and harness the musical theatre, which will include, of course, the dance theatre in the country, the spirit manifestation theatre and some of the rituals and festivals into nation building is to miss a great opportunity.

Platonic, Aristotelian Theory And The Greek Experience

The importance of music in education of the child was stressed in Spartan and Cretan education. Plato recommended music as an instrument by which early training (the redirection of the soul) is to be affected. He believed strongly that music exercises have much influence upon the emotions and man's character.

Plato associated each of (he Greek 'modes', rhythms, and instruments it with a definite emotional or moral effect. Thus, the mixolydian 'mode' made men sad, while the Dorian ennobled their minds: the rhythm short, long, long (L--L) was suitable for drinking songs, but not heroic ballads; the aulos, a reed instrument of piercing tone, was only fit for feasts and virtuoso performance, while the Kithara, an instrument of seven strings (in Plato's time) which were

plucked, was regarded as more refined and moderate, and was in fact approved of by nearly all Church Fathers, especially for music in the home (Jiarman & Metiers, 1962:13).

He therefore recommended strongly the exclusion from the community all songs and melodies that are sensuous, effeminate. He condemned effeminate music because of the military-oriented nature of Greek education,

Aristotle was another philosopher who laid emphasis on (he inclusion of music in education. The chief object in teaching music, according to him, should be to develop the power of appreciation and to influence the formation of character. He believed that music is the most imitative of all the arts, agreed that music can imitate different emotional dispositions and bring up the child to imitate virile, orderly, and noble things, which would not only turn him into a good citizen but also assist him in freeing himself of his pent up feelings.

The Greeks did not trifle with music. In our own Igbo parlance, we would say *Ejiro ya egwu egwu* (you don't play with it or you don't use it as play). They decided on what modes of music should be used and where instrumentation may not be used all these towards founding the type of society they wanted, of engineering the development of youths and even the adults.

In the same way, music is still affecting the development of society in the modern world. Think of the types of music that can come through the mass communication media to affect the youths of the land. And suddenly, contrary to the cultures of the land, young men begin to wear ear-rings; long hairs become rampant; the young started to smoke and to drink; the many other social ill effects became bye-products of musical exchange. It is very well known that music can affect the society, even influence the whole of society. That is why it has to be carefully worked into the process of building the society and of engineering the society.

Transmission Of Culture

Music is a very important element in the transmission of cultures. For example, in performing the instrumental music of a country, one begins to develop the traditional instrument technology of that country - learn how to make the instrument, what to use and how to source them. It also generates the industry of entertainment.

Music features in festivals and in ceremonies which are ancient in origin. As long as music is used in those ceremonies, (the whole old ceremonies are passing down from one generation to another. And so, music becomes a vital instrument of the transmission and continuity of the culture. People, who celebrate their yam festivals, their festivals of homecoming, their festivals of commemoration, their festivals of production and other festivals are continuing the culture and, in addition, continuing the economic sector of that culture. Without music those ceremonies and rituals and festivals will not be complete. And without music, there will be no easy way of passing on the dances and all the attendant parts of the dances.

Transmission Of Values

One of the most important uses of music is to transfer social values or social values or values and morals. We are all aware of the use made by parents in those days of using folktales and didactic songs to transmit moral lessons to the young. Even in adult life, people were interested in what the musician said. The musician of any community poured out some of the values of the people. They provided quotable quotes and even reference materials. They gave the sign posts, which guided the people on their pilgrimage of life. Such values, transmitted through music, often stick and pass from generation to generation, and enter into the group un-conscious, but always producing the required results. Music provides its own hypnosis in the teaching of very big lessons. It removes the pains while strengthening the bones and the flesh of the lessons.

Esprit de Corps

Anybody who watches soldiers or police men on parade to music by the brass band or people going to war and singing their war songs (e.g. the ikpirikpe of the Ohafia) takes note that music lends to provide esprit de corps group solidarity something that people can rally round. During the Nigeria/Biafra War (1967-1970), one of the products of that tragedy was a huge volume of songs, which were spontaneously composed but which buoyed up hope and drove people into action. They consoled. They gave hope. They banished fears and provided confidence and faith. For example:

i We are Biafrans lighting for our nation
 By the help of Jesus, we shall conquer

- ii Onwero, mgbe ike madu ga akali ike Chukwu
Nna nu nu lu-o, onye kclu uwa nulu onu ayi o
Never the power of man overcome the power of God
Please, Father, hear us, hear our voice,
- iii Never shall the power of Gowon prevail over the power of Ojukwu
Please, Father, hear us, hear over voice.

When the pogrom in Northern Nigeria was beginning, and headless bodies were being carried home to the Eastern part of the country and stories were circulating of people who had been killed, including children in the womb, Gabriel Okara, the great Nigerian poet, wrote some words to which Humphery Nwokolobia Agu set to music;

Leave Us Alone

*There are women and children bom
and unborn, done to death by inhuman hands.
Bespattered with blood of praying men
in ruins, in church, and chapel
are crying for human vengeance:
there 's no vengeance in our hearts.
All we ask is leave us alone
in our home, leave m alone.
Leave us alone in our land and home.
Leave us alone to heal our wounds
and tend our orphans and widows.
Leave us alone to heal our wounds,*

*let time crave your blind haired, lei
(line reveal to you the terrible deed of
your hand. Leave use alone to heal our
wounds, leave us alone.*

*Text: Gabriel Okara, 196
Music: II. Nwokolohia Agu,*

This song was a slogan and a battle cry for Biafrans. *The national music of a country is often the source of great pride and joy, even prestige. This does not mean that the national music must always be performed in its traditional form. Skilful performers and composers have been known to cast their national music into other idioms so that they gain not only popularity but also recognition outside their own countries. Think of what Chinua Achebe did with the Igbo stories and Igbo life in his *Thing* Fall Apart*. That book has been translated into many languages and therefore given wider audience. It is the same with the national music of any country. For example, in the popular dances of the world, you can have rhumba, cha-cha, reggae, and so on, which begin in one country but have been transported to other cultures as cultural exports to raise the image and impact of the cultures of their origin. In classical music. Pel a Sowande of Nigeria, for example, has also composed his 'African Suite", 'Folk symphony' and a quantity of other works in the classical symphonic idiom and. for that matter, has been able to compete on the same terms with Europeans in their own music while exporting Nigerian national music in the process. Professor Sam Akpabot did the same thing with his 'Suite Nigerian', 'Overture to Nigerian Themes'¹ and 'Ofala Symphony". Adam Fiberesima stunned the world with his 'Wind of Change', 'Opu Jaja'¹, 'Highlife Symphony'¹ and other compositions. And. it is the same thing with people of other countries. Tchaikovsky wrote some national music of Russia, Benjamin Britten and Bdward Cigar stood for Britain. National music can be elevated, used, or cast into other idioms and become an acceptable cultural import to a foreign consumer. The patriotic music is the same what people hear and know about what they stand for. There are many examples of this throughout the world not only for countries but even for communities. For example, an Abam person, no matter where he is, will stand up when he hears the Ikolo rumble, particularly if he wants lo know if it challenges him. Many a Tiv man will jump at ibamegh. When many of use hear the national songs of our comminutes, especially if they are associated with festivals, we think of (he shortest way lo gel home. It is not only that. National music goes on to support other national arts like dress or costumes. arts, weaving, and other attendant parts of the theatre.*

Transmission Of Knowledge

Education is a veritable instrument of social change and music is a very good tool of education for the short cuts to education or the difficult lessons in education can always be cast in the form of music. We all have mnemonics for remembering many mathematical and music formulae, mnemonics for remembering the colours of the rainbow, mnemonics that deal with health matters 'you must wash your hand always'- and mnemonics, which deal with political problems, eg AEIOU - Austria East Imperarae Orbi Universai - Austria is to rule the world. People sang it and it mobilized the society. Music, therefore, promotes easy assimilation of a difficult matter. Many a school master knows this.

Folktales and moonlight games are very rich sources of materials for character building. Not only does the music please and people perform it but also other greater lessons are taught why the tortoise did that and what harm came to it. Think of the round game, Okereke. Okereke. As the batons are passed rhythmically, anybody who misses the catch or the transfer of the baton always drops out. It is a matter of training children in self judgement, to be fair in the game and to obey the rules.

The Study Of Music On Its Own

The study of music as a discipline either in polytechnics or universities implicates many other disciplines for music is either science or art. Indeed, according to many considered opinions and reasoned judgement, music is not either art or science. U is both of them and that is why (he National Universities Commission has instituted a subject in the musical curriculum known as 'Music as Art and Science'. The study of music really implicates science a lot, right from the beginning when

Pythagoras, who said that everything is a matter numbers constructed his tetra-chord. By stretching chords between pegs on a board and showing that the variations in the length and thickness of the chords could, when plucked, produce different tones or sounds. Pythagorean law is what is used in constructing the scale in music today. 'I here arc other things in music, when were started by scientists and taken over. One of the greatest musical minds of all limes called Wolfgang Amadcus Mozart, himself a composer, but who was gifted with the knowledge of Arithmetic and Mathematics, signed himself humorously as "a friend of the league of numbers." W. A. Mozart found that the horns constructed by the technologies of his lime did not permit the playing of smooth music, particularly chromatics. So, he constructed and put on his own valves into the horns and, still today, !he horns can play almost any note of the tempered keyboard within its range. And that is what a non-engineer did in the world of engineering and in the world of music. The laws of physics, acoustics, tension, resonance, vibrations, etc are part of the studies of music. Now, if the musician understands, as he does, how those things work and the engineer understands how those things are produced, and both get together, then it will be easier for a new generation of scientific equipment and musical instruments to arise from the co-operation of art an science. In many countries, people have done this but the advances made in electronics and in information technology, these days, tell us that the musician cannot really do without the technologist. And if you leave the technologist to do only what his machine can do. he might be generating tones all the time and not music. And so, we find that computers now compose with music software. There are keyboards which have programmed music inside them so that they can play the same thing on and on. There are recording equipment -- digital and analogue. There are transmission equipment, public address systems, synthesizers, sequencers and many technologies of music, which are really produced by other disciplines. Nowadays, we are welcomed to our houses, not only by the doorbell that rings the bell in the normal way, but sometimes we have a snatch of a tune played for us. As you press the doorbell, it sings to you either the song 'It's a small world' or it sings any other tune. Music is now transgressing everything. Some telephones now answer with sequeneed melodies. What all these meant is that the two studies (Art & Science) should never be segregated that music should not be left alone lo the so-called conventional universities. And that, universities of technology have a duty to go into musical engineering as it spans or as it implicates the entire technological spectrum of the modern age. By this means, students of engineering will be contributing directly to the national economy. The Japanese have, for example, been able to upgrade their *koto* and it is now used in the Western symphony orchestra. There arc many musical instruments in Nigeria whose sounds the computer scientists and the electrical electronics engineers should be able to store in the banks of the memories of computers, synthesizer and so on; or miniaturize or change in another way the instruments so that they will be more portable and still produce exactly the same type of sounds. This challenge has not been addressed by any polytechnic or university I know in Nigeria. And yet, it is one that will not only yield revenue internally but generate external revenue for Nigeria. It will help export a class of distinct knowledge to the rest of the would.

Application In Social Communication Industries

In 1988, the *Cultural Policy for Nigeria* provided that 80% of all materials used on television

within Nigeria should be of Nigerian origin. This means that Nigerian musicians, dramatists and others, who are working in the entertainment or the social communication industry, should have more avenues of work and of expression. Unfortunately, that policy in not been adhered to by any television station in Nigeria. The same cultural policy imposes the same burden on radio broadcasting organizations to use a preponderance of Nigerian materials. Yet, that is being side-stepped or side-lined. The whole country then stands as loser. For one thing, we are importing more foreign (Urns, more foreign gramophone records and cassettes and more foreign CDs. For another thing, it is those foreign types of music that go on to influence our society. The second Vatican Council stressed that radio, television and the press have the capacity of influencing people not only as individuals and as groups but also of even influencing the whole society on what is put to them.

Some of these have extra ordinary hearing on the human spirit, since (hey open up new and highly effective avenues of communication for all kinds of information, ideas and directive-.. Chief among these are those which, by their wry nature, can reach and influence not only individual men hut the masses themselves, even the whole of society. Such would he the press.

the Cinema, Radio, Television and Similar media, which can properly he classified as instruments of social communication (Vatican //, 1962).

And for Kmcka (1977):

*No **technology** has been invented which programmes itself, processes itself, composes for itself, transmits for itself. I/ is human beings who are at the root of the effect of these **technologies** (fimeka, 1977).*

And if we agree that modern **technology** has advanced very much, then it is the duty of a country, wanting to progress, to use its own arts, its own dances, its own theatre, on the technological systems, so that its own society is affected in a positive and desired way.

Economics Of Music Music Generated Industries

Music provides what some people know as ethereal economics. We will give an example. Some of the musicians of old, including many of them in Nigeria, produced beautiful music but died poor. We can think of Okonkwo Adigwe, Joe Nez, Kokoro Benjamin Aderounmi, the blind minstrel. There are many of them. We can also go into other countries and think of a person like Mozart, the greatest musical mind of all time, who died poor. He kept on begging for money till he died. But, today, a single CD of music composed by Mozart makes millions of dollars. That music has not been changed at all. It is still the same quality as Mozart composed it. it is still the same as he wrote it down on paper, it has been lying down for about 300 years. But, today, you can do the same reproduction by-using the modern technologies and sell it to many, people and earn much, much money. In fact, Mozart could, in all his life, have survived on a single CD even on a short work he wrote. And so. music is a way of creating visible and invisible earnings in a country. A country's musicians earn so much through copyright, performing right and through insurance and so on. They earn them directly or they can earn them indirectly. Directly, music generates a lot of industries - the recording industry, She reproduction industry, the storage industry and, then the service industries like marketing, packaging and the distribution networks. All these can be generated by music. And we find that the music entertainer earns his money directly by his performance and indirectly through the recordings, broadcasts and other methods of transmitting what he has produced. This is what earns a lot of money to some countries. The Beatles of the 1960s were Britain's premier earners. In the modern world, we have the Michael Jacksons and many other performers of popular music who have come among the world's greatest earners. The 13th or so richest person in the world today is an opera singer. So. artists do very well. In Nigeria, we have the paradox that those who are said not to be educated musicians, because they didn't go to the universities, are controlling the musical economy while the academic musicians are struggling to teach or just trying to eke out a living. These popular musicians perform music by rote. This is an anomaly in the curriculum of the country for we have laid more emphasis on classical music because it makes some people feel educated whereas the musical treasures of the land the popular music, the traditional music, - which people use by the million everyday in the country and which influences the life and activities of many of us, remain unattended to. A re-orientation of the music curriculum is necessary so that it will serve our national needs, development needs, social! and economic development needs. This will do a lot of good in making music very active in Nigerian national economy. And, it will not even be a long time before the rewards begin to come in.

Musical Instrument Technology

It will be important to address the matter of musical instrument technology. Traditionally, every nation in the world makes the instrument it uses for its music. They actually harness or manipulate the environment to produce different types of instruments (Qka'for, 1998c). But in the parade of years and through culture contact, people are bound to meet other instruments, which are outside their environments...new types of music, new types of sound and then, new types of training begin to arise. This is why we have such a problem between our popular music and traditional music in Nigeria. In traditional music, we have used the old technologies but because of mobility and transportation and the need for people to perform outside their environments now, some of the instruments are becoming bulky to carry in travels. Their potentials are however being examined by

people, such as Meki Nzewi, who are using the traditional instruments to perform modern works, either alone or in combination. Because of that he has kept the musical instrument technology of *efev* drum makers till today because he regularly commissions instruments, which are made for him. He goes abroad to perform (him and some of them are being sold (Nzewi, 1977 and 1987). The popular music is however a different case. We have forever been importing trumpets, saxophones, the keyboard sequencers, synthesizers and all types of instruments, which are used are not made in this country. The country begins therefore to pay to acquire those instruments. There has been no attempt made to develop these instruments internally and put them into the hands of more young musicians and more music teachers then importing them. Traditional musical instrument technology is something that should be tackled seriously. There were some desultory attempts by some colleges of education, but, I do not know of any university in Nigeria whose computer science and engineering, mechanical and electronics engineering departments and other departments have gone on to make instruments like the trumpet, saxophone and the guitar, which is ever easy to make. So the making of musical instruments in Nigeria should actually be a programme that will yield rewards, because we will get more work in the community, more industries, more instruments, more musicians, more performances, more entertainment and a greater variety of all the instruments than can be got through the process of importation. It will also help the upgrading of some traditional musical instruments to take their seats in the popular music orchestra and in the Western music orchestra. Years ago, Samuel Akpabot was the first person to introduce the xylophone into the Nigerian popular music. The Western nations have their own vibraphones, which are made of metal. But, we know that the sound of metal and the sound of wood are never the same. Therefore, the sound of wood is the more authentic Nigerian sound. Instrument technologists have tried to produce the *Kalimha*, which is the scaled-xylophone. It has worked but it is not yet popular. It has not been refined very well that it can be carried easily or set up in a very short time and, therefore, give popular musicians a chance to use them to create new sounds. I think that the Nigerian musical personality would be very much enhanced by a viable and vibrant musical instrument technology industry in the country.

Music Education In Nigeria - Critique

The Council of Churches sitting at Oxford in 1937 handed out a brief to its missionaries to foreign lands. This brief has a definition of education, which, to all intents and purposes, still stand un-impeached:

Education is (the process by which the community seeks to open its life to all the individuals within it to enable them to take their part in it. It attempts to pass on to them its culture, including the standards by which it would have them live. Where the culture is regarded as final, the attempt is made to impose it on the younger minds. Where it is viewed as a stage in development, younger minds are trained both to receive it and to criticize and improve upon it (Conference of Churches, 1931).

Jowitt (1958) in his book, *Principles of Education for African Teachers*, has an equally societal perspective of education, defining it as:

The effective organization of (man's) experiences so that his tendencies and powers may develop in a manner satisfactory to himself and to the community in which he lives by the growth of socially desirable knowledge, attitudes and skills (Jowitt, 1958:48).

In the considered view of these two statements, the general and ultimate good of society is central in the choice and quality as well as goals of an appropriate educational system. The philosophy and goals of education in Nigeria, which derive from the five main national goals of the country include:

(3e) a land full of bright opportunities for all citizens.

(4d) there is need for functional education for the promotion of a progressive, united Nigeria; to this end, school programmes need to be relevant, practical and comprehensive, while interest and ability should determine individual's direction in education (FRN, 1998:7).

The assumption is that every sector of the Nigerian society ought to contribute to and benefit from education as an instrument of change and development. To turn this philosophy into practical arts and to harmonize it with Nigeria's national goals:

education 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 (FRN, 1998:8).

The national education goals include inter alia:

The inculcation of the right type of values and attitudes for the survival of the individual and the Nigerian society (FRN, 1988:8).

The Nigerian experience provides some paradoxes:

- (a) *The National Policy on Education* was written by giants amongst educationists, Nigerians all, and wise in the problems, aspirations, goals, and achievement of development objectives for the entire people of Nigeria. And yet, there has been a huge gap between principle and practice, vision and achievement in this regard.
- (b) Music is a well known effective agency in the provinces of social development, economic development, multiple opportunities, and transmission and inculcation of values, but it is hidden under the umbrella of culture and has nothing stressed about utilizing those areas of development in which it is especially effective.
- (c) Nigeria has giants in the three musical provinces namely, Traditional Music, Popular Music, and Classical Music (Okafor, 1998b). It has also stars in music education. And yet a country so endowed has been able to produce tangible results. In my considered opinion, the faults and failures arise from the structure and content of music education in Nigeria. Within the framework of the 6-3-3-4 system, a child spends six years in the primary school. The policy provides that the:

Curriculum for primary education shall include... (8) Cultural and Creative Arts (Drawing, Handicraft, Music and Cultural Activities) (FRN, 1998:13 & 14).

There is no guide as regards selection, variation, implementation, goals and opportunities for this provision. The matter is further complicated by the generally low level of cultural education even among teachers in the country. Consequently, problems of interpretation arise and cultural activities are treated more as pastime than education in the primary school.

In the secondary school, where pupils have a minimum of 10 and a maximum of 13 subjects in the junior secondary school, the pupils have 8 core subjects, 5 pre-vocational electives and 5 non-prevocational electives, that is, 18 subjects in all. Music is listed as the fourth out of five non-prevocational electives out of which only one subject shall be offered. It does not fare better in the senior secondary school. Here the design is that the senior school shall be comprehensive with a core-curriculum designed to broaden pupil's knowledge and out-look. The student shall offer 7 core subjects provided and a minimum of one and a maximum of two of listed IS vocational electives (of which music is one) and 17 non-vocational electives. One of the 3 elective subjects may be dropped in the last year of senior secondary school course (FRN, 1998:19 - 21). Here again, music is swallowed in the heap of figures. Consequently:

- a. Very few students offer music at the Senior Secondary School Certificate or general Certificate Examination levels.
- b. The universities, which offer degree courses in music, have very few students.

- c. The music industry of the country is dominated by those who have had little academic training despite the fact that the average Nigerian engages with more music per day than with any other art or form of entertainment.

Many disciplines and technologies of the age depend on or engage in musical production, reproduction, storage and transmission, and

- c. There is not enough work in the educational institutions, from primary U> tertiary, for the few music educators that there are in the country, despite the magnitude of the need.

The Curriculum of Music education in Nigeria is, a recipe for failure if the country's educational goals are to be "in consonance with the realities of our environment and the modern world" (FRN, 1998:5). The available curriculum is too European-music oriented. It does not tackle effectively the concrete needs of social development in Nigeria. Students are being taught the music for which there is no sufficient market or taste in the Nigerian economy. Consequently, they are no! very relevant when it comes to playing an active part in the musical life of an overwhelming majority of Nigerians. There is some academic patronizing attitude to popular and traditional music (C)kafor, 1998d). No university in Nigeria conducts either degree or diploma courses in popular music or in Nigerian traditional music. African music provides a big umbrella under which a very wide wield of study resides. Consequently, the Nigerian musician, who has been trained either in Nigeria or abroad is incapacitated when it comes to performing in the Nigerian economy (Okafor, 1988, 1989b, 1990b, 1991, 1994, 1998d&2000).

Recommendations

If the full potentials of music shall be harnessed and engaged in Nigeria's national development, it is my opinion that there shall be major overhauling and re-direction in three major areas, namely;

i Training Ground

The curriculum of music education shall be overhauled to give it greater African. Nigerian and creative development character. Classical and Western popular music should be explored from the Nigerian and African perspective rather than the other way round. Music is primarily a performing, not a theoretical, art. And so, performing experts, people of proven expertise, and master-musicians should be brought into the musical academia so that students will gain from their expertise and become more proficient in all the practical and performing aspects of music.

Industrial training, in which students should be attached to producers and consumers, processors and distributors of music, should be necessary in the fulfillment of conditions for the award of a degree or diploma. Industrial training will expose students to the dynamics and realities of the environment in which they will function after school - bands and ensembles, communication systems, recording studios, music marketers and performing and master musicians. Workshops and production activities should be regularly organized by NGOs, Ministry of Education, Ministry of Science and Technology, Performing Musicians Association of Nigeria and the musical aademia to update and upgrade young and other musicians and dancers so that they can have a greater awareness of the opportunities and practices in the wider world. The musicians will also gain in self-esteem by receiving credible certificates at the end of the workshops.

ii Facilities and Infrastructure

The country shall need to establish or organize facilities in support of recording, reproduction and transmission of music. In addition, there will be need to designate certain performance venues as accessible to musicians and dancers. Then, there needs to be standard theatres with sufficient space and technology to enhance production. The amphitheatre-type venues are most suitable for the African theatre since they provide the traditional perspectives of the arena or theatre in the round. Facilities provided in this area should include those that can be used for formal and informal training of musicians and dancers. The benefit of this arrangement is that it will improve productivity and quality; make sure that there is always some activity towards capacity building and that there will be enough for sale or export.

iii Organization of Tourism Potentials

The country has a big number of traditional festivals which feature music, dance theatre, dance drama and other events which promote local tourism. A regional or national compilation of calendar of festivals such as has spectacles for the tourist Nigerian or foreign will enable tourists plan

then-travels to Nigeria, communities organize local or home hospitality to complement hotel accommodation and actors in (he performances reach a wider audience with its bigger potentials for revenue generation. In addition, specific music festivals should be organized and held at specific times and places in the country. The prestige of these festivals will make them pilgrimage centers for musicians and dancers in the specific festival. It is suggested that there should be tax incentives as encouragement for the musicians to perform and lower their cost of production.

Musical Instrument Technology

It is strongly recommended that universities, polytechnics and entrepreneurs act vigorously to establish and promote musical instrument technology as spheres of study and business. This will promote a branch of industry that, in the modern sense, does not exist at all in Nigeria. Traditional music has depended on local crafts for the supply of its musical instruments. Popular music and Classical music are both dependent on imports. A vigorous activity by educational institutions and business will save import costs and indeed provide avenues for exports. In addition, traditional crafts will be upgraded and sometimes modernized so that some instruments of Nigerian origin will find markets abroad especially in the African Diaspora.

Computer Technology

It is recommended that Nigerian computer specialists (urn attention (o building in genuine sounds of Nigerian musical instruments into the memory of computers, sequencers and electronic keyboards. In addition, they should turn attention lo the creation of new software for composition, reproduction and distribution of genuine African music. Since computer technology and software have certain common standards, this approach will create interests in the markets in the African Diaspora, in the first instance, and the wider market eventually.

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