

CHAPTER THREE

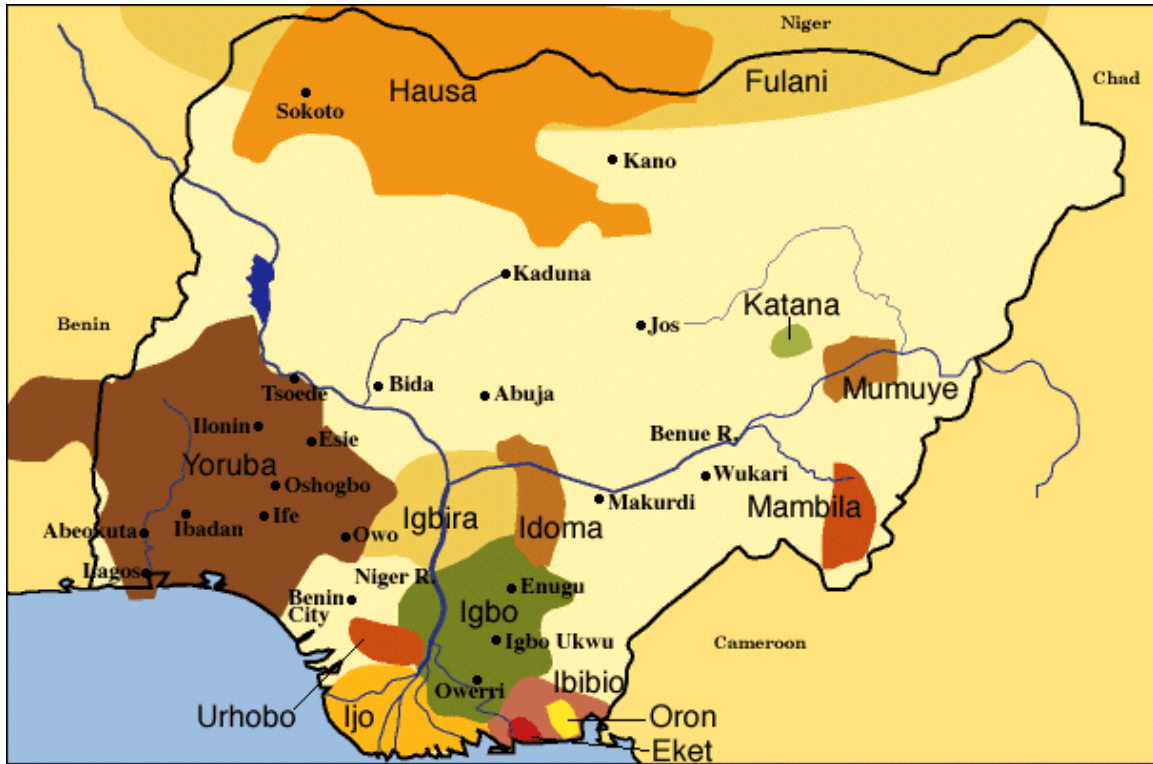
HISTORICAL-CULTURAL BACKCLOTH OF MUSIC EDUCATION IN NIGERIA

This chapter traces the developments of music education in the precolonial Nigeria. It is aimed at giving a social, cultural and historical background of the country – Nigeria in the context of music education. It describes the indigenous African music education system that has been in existence for centuries before the arrival of Islam and Christianity - two important religions, which have influenced Nigerian music education in no small measure. Although the title of this thesis indicates 1842-2001, it is deemed expedient, for the purposes of historical background, especially in the northern part of Nigeria, to dwell contextually on the earlier history of Islamic conquest of the Hausaland, which introduced the dominant musical traditions and education that are often mistaken to be indigenous Hausa/northern Nigeria. The Islamic music education system is dealt with in Chapter four.

3.0 Background - Nigeria

Nigeria, the primarily focus of this study, is a modern nation situated on the Western Coast of Africa, on the shores of the Gulf of Guinea which includes the Bights of Benin and Biafra (Bonny) along the Atlantic Coast. Entirely within the tropics, it lies between the latitude of 4° , and 14° North and longitude $2^{\circ} 50^1$ and $14^{\circ} 20^0$ East of the Equator. It is bordered on the west, north (northwest and northeast) and east by the francophone countries of Benin, Niger and Chad and Cameroun respectively, and is washed by the Atlantic Ocean, in the south for about 313 kilometres. Nigeria occupies a total land area of 924, 000 square kilometres. Its widest distance from east to west is about 900 kilometres and from north to south is about 1,050 kilometres. The population, according to the 1992 census, is officially put at 88.5 million.

Climatically, Nigeria is affected by two major influences: the Atlantic Ocean to the south and the Sahara Desert to the north. Blowing across the Atlantic is the South East Monsoon winds that bring heavy rainfall to the southern parts. This



Map 1: Map of Nigeria, the area of study



Map 2: Map of Africa showing Nigeria

rainfall decreases as it moves northward. In the north, the major influence is the North East Trade winds, which while blowing across the Sahara Desert brings dryness (harmattan) to the area. Nigeria, thus, has two main seasons: the wet (rainy) and the dry seasons. The pattern of rainfall dictates the vegetation.

Nigeria has three vegetational zones: the coastal, the savannah and the parkland (Gaily, 2000). The coastal or the equatorial forest extends from the saltwater mangrove forest of the Niger delta through the rain forest zone with valuable hardwood and soft tress, to the scattered inland forests, notably along the middle of Rivers Niger and Benue. The savannah zone is a mixture of savannah woodland and long grasses. The parkland zone is an area of less vegetation where grass is short and sparse. These zones are progressively drier from the south to the north.

Most parts of the country are largely low lying with a few highlands. The highland areas include the Udi Hills in the east, the Kukuruku Hills in the west and the Jos, Bauchi and Mambilla Plateaux in the north. There are two main rivers: the River Niger and the River Benue. Both enter the country from the northwest and northeast corners respectfully. They confluence at Lokoja and empty their waters into the Altantic Ocean through a fan-shaped delta.

These varied geographical features influence the types of activities carried out by Nigerians. The rainy and forested south has given rise to such human activities as fishing, hunting and farming (especially root crops) while the dry north supports animal husbandry (cattle grazing) and farming (especially of grain crops). Nigeria's major agricultural exports are cocoa, groundnut, oil palm products and timber from various woods. Nigeria is one of the largest producers of crude oil in the world with a current output of 1.84 million barrels per day. Her other mineral resources include enormous quantities of natural gas, tin, coal, iron-ore and limestone.

Nigeria is a multi-ethnic and a multi-lingual country. According to Hansford, Bendor-Samuel and Standford (1976) report, there are 394 different languages and as many ethnic groups in Nigeria. The major language groups include the Hausa, Yoruba, Igbo, Fulfulde, Efik/Ibibio, Kanuri, Tiv, Ijaw, Edo, Igala, Nupe and Idoma. These languages have their variant dialects. However, they only belong to two language families: the Afro-Asian and the Niger-Congo.

The Hausa/Fulani groups control the northern portion of the country and their basic unit of government is the city-state. Major cities in the north include Kano, Katsina, Zaria, Jos, Kaduna, Bauchi, Maiduguri and Sokoto. In the southwestern part are the Yoruba and Edo peoples whose preferences are cities as the focal points for their statecraft. Their major towns and cities include Ife, Oyo, Ibadan, Benin, Abeokuta and Badagry. The Igbo are a culturally homogenous group in the eastern part of Nigeria. The Igbo operate two types of political set up - namely: 'the presidential monarchy and the village republic' (Afigbo, 1973:21). The village republic is the original, political system found in the core of Igboland. In the western part of Igboland, the presidential monarchy deeply influenced by their contacts with Edo political and cultural influences is operative. Major towns in Igboland include Awka, Owerri, Asaba, Onitsha, Nsukka, Abakaliki, Umuahia and Enugu. The other ethnic groups, each has its own language, customs and political systems in the country. Hence, within the frontiers of pre-colonial Nigeria were:

- (i) The great kingdom of Kanem Bornu with a known history of more than a thousand years;
- (ii) The Sokoto Caliphate which for nearly a hundred years before its conquest by Britain had ruled most of the savannah of Northern Nigeria;
- (iii) The Kingdoms of Ife and Benin, whose art had become recognized as amongst the most powerful of the states of the Guinea coast;
- (iv) The city states of the Niger delta which had grown partly in response to European demands for slaves and later palm oil;

- (v) The largely politically decentralized Igbo speaking peoples of the south-east who had produced the famous Igbo- Ukwu bronzes and terracottas, and
- (vi) The small tribes of the plateau, some of whom were the descendants of the people who created the famous Nok terracotta (Crowder, 1962:11).

While the pre-colonial Nigeria may seem to be inhabited by diverse, disparate groups, there were much more cultural links, commercial contacts and other ties which were quite pervasive between them. The various links that existed between them were marked by their individual characteristics, which were to influence their responses to various foreign influences that were brought to bear on them. Their contacts made them exhibit a significant degree of similarities with each other as well as significant degree of dissimilarities with the cultures of others.

Nigeria, as a name of a modern nation, however, is a colonial heritage. It was 'coined some four thousand miles away by a certain Flora Shaw to encompass people of various British protectorates around the territories of the Niger-Delta, coast and hinterland' (Ojukwu, 1989:55). It became a territorial state in 1914. That was a follow on from the establishment of the Crown Colony of Lagos in 1861, through a series of extensions and incorporations, to the amalgamation of the protectorates of Northern and Southern Nigeria by Lord Lugard in 1914. The Southern province (protectorate) was divided into an Eastern and Western Nigeria in 1939. From being three regions in 1960, when it became independent, Nigeria is today a Federation of 36 states and a Federal Capital Territory.

Although the existence of Nigeria dates from 1914, Asiwaju proposes that 'the amalgamation was not merely an administrative convenience with no historical antecedents, but rather the affirmations of already existing ties' (Asiwaju, 1984:78). Consequently, Ifemesia sees 'the Niger-Benue confluence as a socio-economic crossroads and cultural meeting pot, which, in addition to trade, was important for transmission of ideas and community of interest' (Ifemesia, 1983).

Nwachukwu notes that almost all southern Nigerian languages belong to the 'kwa family', a sub-group of Niger-Congo group of languages (Nwachukwu, 1989:55). As such, Rita Okonkwo (1992) argues that there may have been one language, and possibly one nation group, a unity of Yoruba, Igbo, Edo, Urhobo, Igala, and other, which dissolved with migrations from the confluence. Hence, some historians have focused on the unifying aspects of the country's history. For instance, Usman and Alkali (1983) have studied pre-colonial links between Borno and Hausaland. Asiwaju (1984) has noted contacts between Yoruba and Hausa. Onwuejeogwu (1981) has demonstrated ties between the Edo and the Igbo. Based on the migration theory, Bode Omojola argues:

there are certain fundamental cross-cultural musical practices that unite the different ethnic groups...the possession of common musical properties among the different traditional communities in Nigeria is a reflection of the historical process of migration and settlements, and its attendant patterns of political and cultural delineation (Omojola, 2000:42).

Fundamentally, therefore, the Nigerian society from the pre-colonial period 'has a cultural and an underlying worldview rich, and original, according to its personality and genius' (Egonu 1988:xvi) that indeed, identifies and unites it with itself, and other peoples of Africa. In essence, the Nigerians, and indeed the Africans in the pre-colonial times, were as Donatus Nwoga argues:

a people living in their environment over the ages, responding to their experiences and formulating ways of handling them - understanding events, solving problems, accepting situations, formulating statements encapsulating their own collective experiences towards making these distillations available to future generations. They generate patterns of folk life in agriculture and politics, in economics and religion, in technology, in cultural structures and practices. They evolved a folklore transmitted from generation to generation to give expression to their thoughts and life. These various facts of a people's activities must have rationality and consistency (Nwoga, 1984: 19).

By degrees therefore, the ancient Nigerian groups have come to share most of their elements of culture such as related languages, similar ecological conditions, and economic systems, social and ideological systems. In particular, they have come to support musical practices that exhibit their geographical, historical and religious dissimilarities and similarities in differing degrees. As Omojola notes:

(Their) differences are manifested in the employment of different lingual verbalizations of music, different musical instruments, and different ritual and non-ritual contexts of performance, different gender and ensemble organizations and so on... (their) binding attributes include the holistic and multi-media conception of music, the prioritization of the element of rhythm as a compositional parameter and as a factor in the conception and fabrication of musical instruments, the periodic employment of music to celebrate common ancestry and to assert group solidarity, the use of music for social control as well as the use of music symbolism in rites of passage (Omojola, 1999:52).

Other common characteristics identifiable in literature on musical practices in Nigeria include: emphasis on spontaneous creation, performance-composition, and skilled improvisation; the use of drums; emphasis on call and response in vocal/instrumental technique, lyrical content and a reliance on the performer's interpretive skill for musical quality or effectiveness. Others include the communal determination of performance occasions, the communal ownership of musical quality and musical standards of propriety, the conception and understanding of music as a social fact, cultural experiencing based on oral traditions; music as integral to life-long education, music as a way of thinking, doing and being as well as music making for life's sake. There is also the widespread belief that all people can make and take music. Though these basic attributes of musical practices in Nigeria are found in other parts of Africa, and indeed of the world, the nature of their non static but stable usage in Nigeria gives them a unique identity as they reflect the full texture of Nigerian life. In particular, the colonial times Nigeria passed through in the recent past has redefined the Nigerian music traditions profoundly. While some aspects of its

distinctive principles, values and structures have survived the colonial epoch intact; others have been transformed into new traditions.

Pre-colonial Nigeria and indeed pre-colonial Africa therefore had a unique identity as defined by the peculiar nature of its history, religions, social organizations and environment. And Black Africa, at least, represents a culture area in the sense that it shares in common, a vast array of symbols as well as similarities in institutions and valuation of human nature and existence. Particularly, the Black African culture is much more tightly knit together with its musical practices reflecting the African ways of thinking, doing and being. Schaeffner in King (1980) validates this fact while distinguishing between the music of Black Africa and that of the Maghreb.

The Islamic influences came through the trans-Saharan trade and began gradually to spread in the eighth century AD when West Africa made its first contact with Islam (Clarke, 1982:8). It reached its apogee in the nineteenth century when the Sokoto Caliphate held its sway over the Sudan. Islam brought with it Arabic language and culture, Islamic learning and rich international connections. These were add-ons to the revelations of Allah and the teachings of Mohammed. By the end of the nineteenth century, Islam was pronounced in the Sudan. "Sudan" is an Arabic word meaning the land of the Blacks.

In medieval chronicles of travellers and adventurers like Al Bekri, Archibald Schwinfurth, and Mohammed Ibn Abdullah Batuta there are references to the presence of many foreign musical instruments in Northern Nigeria. The chronicles noted the presence of natural trumpet ensembles, the *algaita* shawn, some types of vertical flutes, the *goge* (a one-string horse hair viol) and horse/camel mounted drums which have been absorbed into the musical practices of the Hausa and Kanuri people of Nigeria. Djedje (1992) notes the social usage of *goge* at naming, wedding and *bori* ceremonies. The

establishment of Islamic brotherhoods has led to the introduction of the frame drum (*tar*) and the tamborine (*rigg*) into Northern Nigeria.

With the advent of Islam in the Sudan sometimes a mixture of the Islamic and the indigenous ways of life was attempted. This produced a kind of syncretism. Of the contact between Islamic and Nigerian culture, Nketia observes:

the impact of Islamic and Arabic cultures had a far reaching influence on the savannah belt of West Africa. (This has led to) the rise of an Islamic ruling caste and the formation of Islamic states ...Such states were formed (as in Northern Nigeria) by leaders... who had embraced Islam and who felt committed to wage holy wars in order to subjugate the indigenous population under the political rule of Islam. The potentates of such states adapted (among other things) some Arabic instruments, particular aerophones and drums, and features of vocal techniques, identified with Islamic cantillation, such as ornamentation (Nketia, 1974:9).

By degrees, Islamic musical practices were blended with the pre-Islamic Nigerian musical system to reflect the social and political features of an Islamic state. For instance, in Northern Nigeria, as soon as the people adopted the Muslim lunar calendar, they began to celebrate Islamic festivals of '*Id al fitr*' and '*Id al adha*' perennially. These provided the opportunity for public payment of homage to kings and chiefs. This motif is strongly marked in Nupe where Nadel has drawn attention to the manifestations of social solidarity and interdependence, which the celebrations include, thus serving as a 'display of kingship and a confirmation of political alliance' (Nadel, 1942:51). At another level of interaction, the traditional Nupe feast of torches (*nava*) is blended with Muslim New Year festival *muham*.

All Muslim converts and children were encouraged to be educated in Koranic cantillations just as they were encouraged to know the Islamic way of life. Daily cantillations of Koran in the Arabic language became rampant and integral to all public manifestations. As such, Islam and Arabic language profoundly enrich

Hausa language. This has been a great stimulus to a creation of Hausa corpus of composed (written and oral) poems, poetry and songs. As Muhtar observes:

the Islamic reform movement prior to 1804 and indeed after also synchronized Islamic literature with indigenous Hausa culture. This was achieved by encouraging the writing of the Islamic verse in the vernacular language, in the Hausa secular song tradition (Muhtar, 1997:135).

Composed as 'genuine expression of feelings and vital cultural barometers of their age and locale', Hausa poems, poetry and songs, Hunwich says:

are not simply to impart knowledge or to imbue their audience with feelings of piety and devotion, but also to elegize and eulogize, to celebrate victories, to sanitize enemies, to criticize their societies, to record joy and sorrow, pleasure and pain (Hunwich, 1997:218).

During the great days of the Sokoto Caliphate, more aspects of Arabic culture were brought into Hausa land from the Islamic world. The *tambura*, *kakaki*, *algaita* and other royal membranophones and aerophones and their players occupied an important place in the emirates' religious, state and military ceremonies. There were professional praise singers attached to the emir's court too. Since most of the instruments in an emir's palace are of external origin, the emirs serve as patrons to the professional musicians they engage and the urban art music they create.

Although the Sokoto *jihad* reformers sought to reform the 'corrupted' musical practices of the caliphate, they were unable to impose any lasting restrictions on it. Hence, the synthesized Afro-Arabic musical practices that developed in the pre-Jihad Northern Nigeria have continued to flourish in the post-*jihad* emirates. A notable praise-singer of the caliphate who became a mentor and model for others was Narambada (1890-1960). Narambada lived and worked in Sokoto under the patronage of Sarki Gobir Na Isa Amadu, district head and great grandson of Usman Dan Fodio. Other notable praise singers in Northern Nigeria include Jan Kidi, Dan Kwairo, Kurra Kwairo, Mamman Sarkin Tabshi and Aliyu Dan Dairo.

Defining the Sudan, *the Missionary Witness* states:

The Sudan has no well-defined boundary. Roughly speaking it may be said to be bounded on the north by the Great Sahara and Egypt; on the south by Uganda, the Congo Free State and French Congo, the district of German Camerouns, Southern Nigeria, and the smaller west colonies of Sierra Leone, French Guinea, and the Sene-Gambia. About the middle of the Christian era, the advent of the Mohammedans into the Sudan introduced an element that has kept the country in a constant state of turmoil ever since. Having a policy enjoined by the *Koran* to either convert or enslave the pagans, their presence has resulted in perpetual slave raiding wars ever increasing in their murderous cruelty, and keeping vast regions continually desolated through the havoc wrought in their operations. During centuries of this internecine warfare, the country has become generally divided into two main divisions, the pagan tribes having been forced into the natural defence of the hilly and mountaneous regions of the south, while the Mohammedans, with a strong infusion of Arabian blood, have held sway over the rich territory to the North (Missionary Witness in Turaki, 1999:15).

Putting aside the fact that this passage is borne out of the concern for the absence of Christian missionaries in the Sudan, it is an indictment of Islam in the Sudan. It is worth noting that due to Islam the historical and socio-political setting of the Central Sudan (Northern Nigeria) had been divided religiously and culturally into two broad ethnic groups. On the one hand, there was the northern part (Hausaland and Bornu) predominantly composed of Muslim groups. On the other hand, there was the southern part, known as the Middle Belt, made up of non-Muslim (indigenous) groups. The relationship between the former and the latter was characterized by incessant slave-raiding and slave-trading as well as long-distance trading (*fatake*) until the end of the nineteenth century.

'Islam enjoys a nearly total hegemony over the beliefs, norms, values and tradition' (Usman, 1981:55) of Northern Nigeria, but a good few enclaves resistant to Islamic influence exist. For instance, the Maguzawa was a Hausa group that did not adopt Islam. 'They', according to Greenberg, 'kept their Hausa

traditions and clung to the traditional religions' (Greenberg in Turaki, 1999:10). They are behind the survival of the *bori* possession music from the pre-Islamic times. Like the Maguzawa, the Bororo Fulani and the peoples in the Middle Belt refused to be assimilated into Islamised Hausa culture and remained separate and distinct. They continued to serve as agents in the continuity of traditional musical practices in Nigeria.

The polarization of Northern Nigeria was later compounded by the European expansion, colonialism and imperialism that put Nigerian culture into complete disarray. Beginning in the fifteenth century, the European expansion of mercantile activity brought about the launching of the Portuguese empire in the West African Coast. The Portuguese, with their fortified trading forts in Fernando Po, Elmina and Benin, were fortunate to secure the overseas trade and so they engaged in spreading European institutions and culture. As Bender observes:

The establishment of trade and military bases along the West African Coast reaches back to the fifteenth century when the Portuguese built the stronghold of Elmina on the Gold Coast, today's Ghana. No fortress was without necessary musical instruments, and no ship sailed without necessary musical instruments. Thus, European instruments were known on the Coast quite early, and were seen and heard. The bugle and all other military brass instruments, the guitar and, later, the harmonica and accordion were part of a new musical culture with which the inhabitants of the coastal region become acquainted (Bender, 1985:74).

In no time, the cultures of Western Europe and those of Africa began to mingle and affect each other. For example, there were mixed marriages, which led to the emergence of the *mullatoes*. The *mulattoes* are the children of European traders by African wives. However, while the Portuguese attempts to open up some-bridge-heads on the West African mainland were desultory, the later European incursion into the area 'led to the trans-Atlantic slave trade that adversely affected West Africa and the image of black people' (Inikori cited in Ozigboh, 1988:358).

Consequent upon the trans-Atlantic slave trade, many African kingdoms rose and fell as they were converted into machines for capturing slaves. New slave-raiding and slave-trading states were brought into being. Indigenous economies of Africa were destroyed. The social and moral fabric of Africa was greatly transformed by the loss of millions of Africans during their most productive years. Although a few African societies already had slavery, the establishment of the trans-Atlantic slave trade expanded its institutionalization in West African coast. However, the Trans-Atlantic slave trade that led to the dislocation of African populations spread African music to America where it developed into the synthesis called African American music. It also enabled the conversion of some Africans into Christianity. The black converts were later trained as missionaries who imbibed their Western mentors' (musical) way of life.

Moved by 'the growth of abolitionist sentiment in Europe, the growing costs of slavery and the major armed slave rebellions in Saint Domingue and Jamaica' (Blackburn, 1988:24), the abolition of slave trade was hastened in the British Empire. The abolition of slave trade brought about the fresh incursion of Christianity into Africa under the aegis of European Christian missions. As Ozigboh (1988:368) notes, 'Christianity in league with Europe, brought school education, European languages, and culture and western science and technology as supportive gifts to the redemption and salvation mediated by Christ'. As such, southern Nigeria became a diffusion centre for the English language, trade and indeed Western institutions, culture and civilization throughout Nigeria.

However, the European missionaries were known for their uncompromising views on African culture. As Flint summarizes such views:

All aspects of African culture were to be cast down, drumming was an abomination, nakedness a sin, African music praised the devil, the true convert would show his mettle by chasing away all wives but one, observing the

Sabbath and no other day, eschewing nakedness and wearing European dress, speaking, reading, and writing English, and paying little or no attention to the social obligations of his tribe, clan, or extended family. Such converts, cut off from the society in which they had grown to adult years, naturally developed a relationship of dependence towards their new missionary mentors, a relationship which, because these people were undergoing processes of re-education, took on a child-like quality. It was easy for missionaries (especially when gathering funds in Britain) to simplify this situation, and create a picture of the African as “child-like” (Flint, 1969:102).

With ceaseless evangelistic drive, Christianity spread and nearly attained a status of an official religion. Conversion to Christianity amounted to rejection of the African indigenous way of life - dancing, drumming, and marriages and so on. The converts became alienated from their society that they were taught to look at with contempt as heathen in its practices. Invariably, in Africa ‘becoming a Christian meant to a large extent, ceasing to be an African and using European culture as a point of reference’ (Opoku, 1985:508). The non-converts were not spared. In preaching the gospel to the “heathens”, the missionaries came down heavily on practices that were incompatible with Christian traditions. Serious attack, for instance, was launched on the traditional African religions. The weakening of which meant a corresponding weakening of many of the traditional social and political institutions which relied on it for their vitality and sanction, such as morality, family relationships, chieftaincy institutions and communal cohesiveness.

However, Christianity did not come alone. It came with the Western-type education. Schools were established for mobilizing support for Christianity. Through schools, Nigerians were enabled to read the Bible and helped in the work of evangelization. The Nigerians gradually came to recognize education as the key to becoming Europeanised Nigerians. They were made to go through the whole gamut of experiences described by Margaret Mead as typical of British colonies – from conservatism to gradual acceptance, rejection of traditional

values and customs, and full acceptance of opportunities given by British education (Mead, 1955: 111). The Western education served to withdraw children (converts) from home and prevented them from participating in those communal celebrations and social processes by which values of an African community are transmitted from generation to generation. However, there existed many Nigerians, who, clinging to the indigenous way of life, were impervious to all the missionaries' entreaties.

Colonialism, a product of the historical consciousness and development of the European is dateable to the end of the fifteenth century. That was after European voyagers had discovered sea routes around Africa's southern coast in 1488 and America in 1492. Through exploration and discovery, conquest and settlement, the emerging European nation-states (Portugal, Spain, the Dutch Republic, France and England) expanded and colonized nations around the world. Thereby, they helped to spread European institutions and culture globally.

Colonialism made in roads into the interior of Africa during the last quarter of the nineteenth century and the beginning of the twentieth century. It came with the Berlin African Conference of 1884/85, when Africa was divided between handfuls of industrialized powers, the genesis of which was the existing rivalry among Europe nation-states for political, economic and cultural power and dominance. It followed on, from the Europeans search for new markets, for raw materials, for their industrially produced goods as well as the desire to control them. By the final stages of partition in 1914, Nigeria became a territory Britain possessed.

As a colony, Nigeria was constructed as a new state that was entirely subordinated to the mother state (Britain) back in Europe. As such, Nigerians were exposed not only to an alien culture but also lost "their right of self-steering, their freedom of choice as to what to change in their culture or what to copy or reject from the other culture' (Ajayi, 1968: 90).

On its own, the mother state introduced in Nigeria the practice of Western-type statehood. However, it did that without ensuring in Nigeria the ideal Western state-individual nexus. As administration was designed to cost as little as possible, a system that came to be popularly known as indirect rule was adopted (Perham, 1965). This is a system in which a small British administrative staff governed by co-opting indigenous political authorities and dividing any possible indigenous opposition. To pay for the cost of administration, western capitalism was promoted as the major economic priority. The emphasis was on the exploitation of the resources of Nigeria in the interests of the British Empire. Railways and feeder roads were constructed to link up emergent Western-type towns such as Lagos, Enugu, Port Harcourt, and Kaduna and to secure the volume of raw materials needed by modern industry in Europe.

These towns became centres of British administration, commerce and religion. This introduced new settlement pattern to most parts of Nigeria and initiated the rural urban migration that has created in Nigerian towns' serious social problem. The growth of Western-type towns and cities encouraged the growth of the nuclear family and the collapse of the support system of the extended family with its attendant social problems for training and upbringing of the growing population of young Nigerians. British type houses, dresses and general life style became the order of the day particularly among the growing Western educated Nigerian elite. As such, enormous barriers existed between the Europeanized Nigerians and the indigenous folks in terms of habitat, industrial achievement and social-organization as well as religion. This bred a lasting contempt for farm work, manual labour, the rural area, and a love for white-collar jobs and town life.

Territorially based legal orders founded on the metropolitan law of Britain were imposed. Introduced colonial law began to act as an instrument of class hegemony. Traditional authorities, who developed friendly relations with the colonialists, were employed as native intermediaries under the policies of indirect rule. They carried out their judicial, legislative and executive functions under the

supervision of British officers. But the roles they were made to perform were quite different from their accustomed ones. 'Disloyal' traditional authorities and the Western educated elite were kept at arm's length. Surrogates were used to crush troublesome regimes. 'Tribe' became the favoured unit of administration. Social hierarchies, state bureaucracies and central leadership that foment class struggle were instituted. As the favoured traditional authorities were ruling with an 'invented tradition' (Ranger, 1983), many Nigerians failed to identify with the colonial rule. There arose the commercial and the propertied class in Nigeria society that began to use law as an instrument of class hegemony. Many of the transmitted laws, however, were not assimilated within the life-worlds of Nigerians. This helped the survival and continuity of the Nigerian old-age cultures.

The indigenous political systems in Nigerian were shoved aside with the indirect rule well established in some parts of the country. The colonialists and their allies monopolized all positions of power and wealth. Capitalism was promoted as the major economic priority to pay for the cost of administration. The emphasis was on the exploitation of the resources of Nigeria in the interests of the Britain Empire. Cash crop farming that undermined the production of food crop farming was introduced.

The *jihad* movement of the early nineteenth century, meanwhile, had led to the emergence of an Islamic emirate in Ilorin in northern Yorubaland. Ilorin's trading contacts with Lagos, Abeokuta and Ibadan brought a large number of its Muslim traders and scholars to these towns. The contacts became even stronger after the establishment of British colonial rule. In colonial Lagos also the Muslim immigrants from Sierra Leone who became known as *Saro* Muslims and those from Brazil and Cuba who became known as *Aguda* Muslims settled. The enormous growth of the Yoruba towns and their rising prosperity during the colonial period attracted many Islamic scholars from all over Nigeria.

Colonial Lagos, in particular, became an important place for emigrants, European businessmen, missionaries and their converted Christians, colonial masters, Arab migrants, traders and Muslim clerics. Of course, there was the largest group - the traditional community made up of non-converts who continued to live in situations that made the continuation of traditional practices possible. This marked the emergence of cultural diversity not between but within Yoruba, and indeed, Nigerian societies. Lagos musical life was diverse too. The traditional musical practices such as drumming, dancing, praise singing and the performance of spirit manifests were going on with vibrancy. The Yoruba Islamic community too, became an important site for the cultivation of Islamized Yoruba music such as *waka*, *sakara*, *apala* and *were*.

In the mission churches, Anglican chants and hymns were introduced. Staff notation was taught to Nigerians who learnt the imported European musical instruments. In the mission schools solfa notation was taught as a key to the learning of hymns, nursery rhymes, game-songs and other popular English ditties. The European and Europeanized Nigerian communities at Lagos were organizing western musical concerts and dances with little effect on musical taste of the traditional Yoruba. This is because they were living in some sort of 'Christian villages' situated away from the indigenous people. As Anthony King explains:

The initial separation of a mission educated elite from the rest of the community (the Yoruba natives) caused a widening division of Christian church music and school music and its teachers from Yoruba music as a whole. The division acted as a barrier behind which Yoruba music as a whole was able to flourish unaffected by the music introduced by the missionaries, the commercial entrepreneurs and finally the colonial administration. In fact, it was not the Yoruba musicians who had to come to terms with the music of the invading culture but the musical among the new elite who in time found that they had to adapt to traditional music (King, 1980: 238).

Political and economic domination was reinforced by the dissemination of values and institutions designed to promote the acceptance, by Nigerians, of their place in the colonial set up. The colonialists touted the spiritual superiority of European culture over all forms of Nigerian indigenous culture. By the end of the nineteenth century, the missionaries and the colonialists entered into a marriage of the Christian cross and British flag, though one of convenience. Missionaries of all denominations were welcomed in Nigeria to run schools as the main vehicles for the dissemination of European culture. South of the Niger and the Benue, Christianity was hoisted as the quintessence of European culture. There was a frail collaboration between the British administrators and the missionaries. Systemic parochialism was the main feature of both colonialism and Christianity. In the extreme north of the country, the colonial government's preference to fraternize with the Muslim leadership and to pose as watchdog of Islam, occasionally, became the bane of the missions' penetration (See Ayandele, 1982: 133-158; Barnes, 1995: 412-441; Ubah, 1976: 351-371).

Joining the missions became the only available means of social mobility open to the more enterprising and ambitious non-Muslim Nigerians. In Yorubaland, after overcoming a certain apprehension that the Muslim child would be converted to Christianity after acquiring the western education, the Yoruba Muslim realized the importance of western education. They formed a number of Muslim school societies that provided western orientated education within a Muslim context. One of such societies was the *Ansar-ud-deen* society, which was founded in 1923 (Doi, 1972:13). In the north, only a tiny minority, normally sons of the aristocracy were enabled to go on to higher levels of European education designed to fit them for positions of responsibility in the colonial set up. Due to the non-religious interference pact the colonialists signed with the northern ruling elite (Barnes, 1995:413), music education, explicitly associated with Christianity as it was, was excluded from the school curriculum in the north. In other parts of colonial Nigeria, western education was embraced. However, while the vast

majority of rural Nigeria did not have access to European education, the colonial rule threw the entire country open to Islamic clerics.

At first, the resistance to Christianity and colonial rule was minimal. This is because only a few of the Western educated Nigerians had access to literature that was critical of European society or informed them about the values and institutions of their own pre-colonial heritage. However, before the missions could crush the age-old way of life, Nigerians began to inform Christianity with the indigenous beliefs and ideas. There emerged new churches, independent of white missionaries, which developed syncretism of Christianity and indigenous beliefs. As early as 1888, the African churches had begun to break away from the European mission churches. Nigeria-made churches eventually emerged in the 1920s. Prominent among these include the Cherubim and Seraphim, the Church of the Lord (*Aladura*) and the Celestial Church of Christ (Omoyajowo, 1982; Peel, 1968). These churches being 'extraordinarily fissiparous, since would be leaders constantly broke away from the parent body to found their own sect' (Sundkler, 1948) have come to out number the mission churches and sects. Faith healing prophetic churches and a number of philosophic and theosophical religions (Eckankar, Grail Message, and Hare Krishna Movement) have also infiltrated the country.

The emergence of secessionist churches among the Yoruba led to the urge 'to serve God as Africans in spirit and in truth and without hypocrisy' (Omoyajowo, 1982:27). Advocates for the use of hymns that are based on or derived from traditional Nigerian music emerged. Prominent among these were Mojola Agbebi, leader of the Native Baptist Church, Ekiti and A.K., Ajisafe of the United African Methodist Church (*Eleja*), Lagos. Ajisafe also founded The African Church Choir Lagos, which was instrumental in the incorporation of the erstwhile banned traditional Nigerian music into the Christian liturgy from 1918. By the 1950s, indigenous hymnody had evolved from the efforts of personalities like T.K.E

Phillips, W.W.C. Echezona, A.K. Ajibola, Reverend Ransome-Kuti, G.B. Oriere, Ikoli Harcourt-Whyte, Olaolu Omideyi and Dayo Dedeke.

As serious efforts were made to introduce Nigerian forms of worship, there emerged the development of what came to be known as native airs, operas and cantatas based on African musical essence. In the Nigerian-made churches, drumming and dance movements were introduced into the rendition of the created indigenous hymnody. The dance and drumming in the church helped to generate an African religious environment.

With the colonization of Nigeria by the British, Islam became ridden with factions and schisms. Two Islamic groups, educationally differentiated, emerged in the north: the 'conservative' and the 'progressive' (Winters, 1987:178). Muslims who received only Koranic education represent the conservative groups. They speak mainly indigenous languages(s) and abide by 'the traditional West African view of Islam as a dynamic force which can be used to better mankind' (Winter, 1987:182). The progressive groups consist of those who attended western-oriented schools, learned in English language and thus became 'the Western-Oriented Muslim Middle Class' (WOMMC) (Winters, 1987:177). They are products of the schools for Arabic Studies. Moreover, some of them, on having attended western universities, are deeply influenced by the inequality inherent in the Saudi Arabian system of Islam-*wahhabism*. To the progressive groups, the right belief is *sharia* based:

Muslims must submit their lives to the *Sharia* without any reservation for their material comfort. They must wake up to the fact that it is either they study their religion well and know what God demands of them or else will drift away from the truth into oblivion. Self-discovery for them will only come when they embrace the *Sharia* fully (Gumi with Tsiga, 1992:90).

Espousing the austere *sunnism* of the *wahhabis*, they are deeply resentful of the conservative groups. The conservative groups, too, see the progressive groups' involvement in colonial government and modern economy as being un-Islamic.

The progressive groups frowned at the incorporation of the indigenous musical arts into Islamic way of life more than the conservative groups.

There is infighting between the groups too. Violent clashes were recorded between the *quadiyya* and the *tijaniyya*, the two main sects in the conservative groups, in the 1950s (Gumi with Tsiga, 1992: 35). Two versions of the *qadiyya* are well known in Kano and Sokoto/Kaduna. There are also two brands of the *tijaniyya* (the traditional and the reformed) in Nigeria today. Among the progressive groups, the *sunnis* to which the vast majority of Nigeria Muslims belong, reject the *Ahmadiyya* and treat the *Ahmadis* as non-Moslems. The *Ahmadiyya* itself has split into three factions in Nigeria: the *Ahmadiyya* movement in Islam (1916), the *Ansarud-Deen Society* of Nigeria (1923) and the *Jama'at al-Islamiyya of Nigeria* (1924) (Doi, 1984: 116).

Thus in colonial Nigeria, Christianity and Islam were promoted as belligerent state religions, each claiming to be the 'true' one. Muslims came to treat Christians as "infidels" (unbelievers). Christians also regarded Muslims as infidels and heretics. Both Muslims and Christians regarded and waged unabated wars against the traditional African religionists as "pagans" and "heathens". While the traditional African religionists tolerate others because of the indigenous form of education they passed through, the foreign religionists' arrogance of uniqueness and exclusiveness, promoted during the colonial period, have made the two the most conceited and intolerant religions of Nigeria. However, the multi-religious colonial Nigeria promoted multi-musical idioms (cf. Euba, 1977; Ekwueme, 1981; Vidal, 1977).

In the urban centres, as merchant capitalism became dominant, there was more leeway for Nigerians to develop brokerage positions. Nigerians from different occupations and different areas of the country began to mingle in the urban localities. English and its various 'pidgin' modifications became the new forms of linguistic expressions. New institutions, for example, chieftaincy, spread to areas

where chieftaincy never existed. Colonial police and army that recruited people from different areas of the country were set up as the armed agents of British administration. Hotels and night clubs were established everywhere. These provided new contexts for music making and taking.

In these urban localities, western popular dance music thrived. Europeans brought their dances such as the waltz, foxtrot, quickstep and tango. Before long, Nigerians in the urban centres caught on to this brand of music. Later, Nigerians formed their own orchestras that enabled them play the European dance steps. Subsequently, there was traditionally derived music played on Europeans instruments. In addition, out of a deliberate protest against western popular dance music, there emerged the Nigerian popular music forms. Some of the Nigeria popular music forms that emerged include *highlife*, *juju*, *apala* and *sakara*. Popular Nigerian *highlife* bands include Bobby Benson and his Combo, Chris Ajilo and his Cubanos, Victor Olaiya and his Cats (later All Stars) and Roy Chicago and his Abalabi Rhythm Dandies. Among the greatest exponents of *juju* music are Julius Araba, Ayinde Bakare, I.K. Dairo, Ebenezer Obey, Dele Ojo and Sunny Ade. The *apala* artistes include Haruna Ishola, Ayinla Omowura while a major exponent of *sakara* music was Yusuf Olatunji.

Furthermore, the activity of British colonial administrators, missionaries and teachers in Nigeria that introduced the European liturgical church music also brought in the cultivation of European classical music. The European classical music is based on the concept of music as a contemplative art. This idea is predated by traditional Nigerian musical practices in which a specialist body of performers presents music to a non-participative audience. The introduction of the European classical music in Nigeria did not, however, come to enhance the traditional practice. Initially, it distanced itself from it, creating a gap that is yet to be filled, a link to be closed by modern African art music composers.

Modern art music in Nigeria historically composed in written score, for presentation in formal concert contexts began in the colonial period. The Nigerian composers of art music before 1960, having had conservatory instruction in European styles and techniques, or having had advanced degrees in composition or having studied privately with recognized composers in Europe, drew heavily on the European traditions of art music. The pioneer Nigerian composers in the stylistics and theoretical tradition of European classical music include T.K.E. Phillips, Fela Sowande, W.W.C. Echezona, Akin Euba, Ayo Bankole, Samuel Akpabot, Lazarus Ekwueme, Adam Fiberesima, Dayo Dedeke and Okechukwu Ndubuisi.

The wired radio otherwise known as 'rediffusion' was introduced in Nigeria. This was born out of the British colonial authority's desire to link Nigeria (their colony) to the mother country. In 1935, the Overseas Rediffusion limited introduced the Rediffusion Distribution Service (RDS) in Lagos (Colonial Office Report cited in Nigerian Handbook, 1936:5). The system provided the subscribers the means of sharing in national and international radio services for a small outlay. Initially, the music it made available was decidedly western. Listening Nigerians were bombarded with western music and western musical values. Later the growth of electronic media linking the hinterland to cities such as Lagos, Ibadan, Enugu and Kaduna made the broadcasting of traditional Nigerian music possible. During the 1950s, for example, the Nigerian Broadcasting service studios at Tugwell House, Lagos began music sessions that featured taped and live performances by Nigerian musicians and composers. *Juju* and *highlife* popular music broadcasts on the colonial 'wired-wireless' redifussion service also became common. Today, the radio provides a great source of musical contact in Nigeria, albeit predominantly still western music which is drawing away Nigerians from their age-old musical tradition.

Incidence of electronic broadcasting also introduced Nigerians to commercial advertisement. At first, Nigerian jingle writers copied foreign models. In 1956, a

clean break was made when Samuel Akpabot, a Nigerian composer, wrote a commercial jingle for Barclay's Bank in London. In the jingle, Akpabot introduced the use of Nigerian idiomatic language and musical instruments and *pidgin* English. Commercial jingles dominate electronic broadcasting in Nigerian today.

From the 1930s onward, Lagos, Ibadan, Calabar and Onitsha had become centres of the popular music economy in Nigeria. *Juju* and *highlife* music emerged as major forms of commercial dance music. *Juju* and *highlife* musicians were engaged, at high cost, to provide entertainment at elite social ceremonies. They were also performing regularly in hotels, and nightclubs. Some Nigerians musicians' contacts with the elite provided them access and contacts with the European oligopolies that produced and sold gramophone records (e.g., United African Company/His master's Voice, *Campagne Francaise d'Afrique Occidentally Parlophone*, *Busch and Witt/Odeon*). With the introduction of electronic recording and the inexpensive hand-wound spring gramophone in the early 1930s, record sales increased rapidly. *Juju* and *highlife* music on discs became available for those who could afford to purchase gramophone. In 1947, the overseas recording companies licensed a local label owner, E.O. Badejo, a Nigerian record dealer in Lagos, who began recording local musicians in a small studio. Later, studios grew in large numbers preserving Nigerian music on wax.

During the colonial period, the phenomenon of "been to" was very common. "Been to", is a term for the olden practice of behaving in western ways because one had "been to" England. "Been to overseas" has been highly prestigious for the Nigerian musicians for show business. There exists in Nigeria now a crop of "been to musicians". Though sad tales of disastrous overseas tours by Nigeria musicians are common, Nigerian musicians still intrepidly search for a culture broker or an elite contact that could help them to join the bandwagon of Nigeria's "been to". Overseas trips by Nigerian musicians have helped in the spread of Nigerian music abroad. It is bringing them into contact with up-to-date technological equipment for making music. It is overseas trip that helped Fela

Anikulapo Kuti in forming his Afrobeat, in which he made use of conventional European dance band instruments with echoes of the Cuban music beat. Going on overseas tours have become the Nigeria musicians ultimate goal. This is in addition to the fame and enormous financial rewards, which are assumed to follow automatically upon having international connection and/or recognition.

Furthermore, there has been a phenomenal development in modern musical theatre alongside the age-old traditional Nigerian musico-theatrical practices. In traditional Nigerian societies, musical theatre is used to propel and transact life in all its ramifications. Valued for its psychological effect and its socio-cultural implication, traditional musical theatre's venues include farms, homes, rivers, recreational grounds, temples and sacred locations where normal activities of life take place. The modern musical theatre started in Nigeria during the colonial period. It began when Nigerians begin to imitate the Western model of dialogue, stagecraft, and costume with little or no audience involvement.

From the 1940s, the first attempt to derive from tradition and integrate the elements of music, dance and plastic arts into indigenous modern musical theatre was by Hubert Ogunde. Other veterans like Duro Ladipo and Kola Ogunmola under the banner of the Yoruba *Alarinjo* travelling theatre later joined Ogunde. During the era of cultural nationalism, elite Nigerian dramatists also made extensive insertion of traditional songs and dances in scenarios of their largely dramatic works to ensure cultural balance. Prominent literary Nigerian dramatists who made extensive use of traditional Nigerian music in their plays include Wole Soyinka, Ola Rotimi, U.B. Ahmed, and J.P. Clarke among others.

There exist elite Nigerian operatic writers too. While some of them made their impact through writing operas based in European model, others are making conscious attempt to base their works entirely on African traditional model. Prominent Nigerian composers of modern musical theatre include Akin Euba,

Adam Fiberesima, Ayo Bankole, Meki Nzewi, Adolf Ahanotu, Okechukwu Ndubuisi and Bode Omojola.

In the colonial period, patrons of modern art music in Nigeria were mostly European missionaries, professionals, administrators and merchants. Since 1960 when Nigeria gained her independence, the number of Europeans in Nigeria has decreased greatly. Many of European expatriates still living in Nigeria remain patrons of western art music in Nigeria.

Other non-Africa groups in Nigeria were the Syrians, Lebanese and Indians who settled in the large Nigeria towns as shopkeepers, wholesale traders and industrialists. With the 1972 Indigenization Decree of Nigeria, which came to effect in 1974, many of them were forced to close their businesses and leave Nigeria. These expatriates were instrumental in the promotion of cinema in Nigeria since 1914. Many Nigerians have grown to love Indian and Chinese films and music as well as their cinema shows.

In the post-independent Nigeria, there are two emergent cultural domains: Nigerians primordial cultures and Nigeria civil culture (Ekeh, 1989). The former 'is the domain of indigenous Nigerian cultures which are kin group specific, built around the substantive and notional conception of ethnic groups' (Ekeh, 1989:8). The latter 'is an emergent nation-wide Nigerian culture which comprises cultural traits that are co-extensive with Nigerian society' (Ekeh, 1989:8). While the former is rooted in indigenous materials of existence, the latter derives its elements mostly from Western and modern, globalized cultures. Ekeh's primordial and civil cultures correspond with the two fields of social and cultural action that Nketia (1991:83) calls 'the traditional and the contemporary'.

The traditional field is one in which 'cultural forms and values are linked together and constructed, developed, interpreted and 'invented' as part of the very process of social interaction' (Barber, and Hall cited in Erlmann, 1991). Music

performance is integral to the political and economic environment which sustains it and in which it develops.

The Nigerian civil (contemporary) domain is the one in which the social groups are 'differentiated not only by the institutions to which they relate but also by their response to acculturative processes' (Nketia, 1991: 83). In this domain, culture is separated from the social and economic conditions of the everyday. Considerable emphasis is laid on the acquisition of "cultural capital" (Bourdieu, 1984). Three musical domains – the local, the national and the global – exist in Nigeria civil/contemporary culture, not in opposition but in tandem. The music trend, both on the national and regional levels, is shifting towards popular music, which dominates the electronic media in Nigeria. As popular music tends to have an edge over the traditional, music performance takes place as entertainment, a diversion cut from the political and economic milieu which sustains it and in which it grows, develops and transforms. The organization of musical activities in this domain is situated in the hands of individuals, organizations, institutions, promoters of the arts and culture and organizers of political events or animateurs.

It is expected that the Nigeria society should mediate the relationship between its two cultural domains to serve the course of progress. This has not been the case. In Nigeria, culture and society are worlds apart due to government intransigence about things cultural and avowed pursuit of technological progress. As such individuals, depending on their status, group affiliation, the event, or the occasion, have freedom to participate in either the traditional or the contemporary culture or both. The need to mediate the relationships between society, culture and the individual in Nigeria makes the formulation of the cultural policy for Nigeria imperative.

In the post-independent Nigeria, music culture is as diverse as much as a fragmented one. There are wide-ranging differences in respect of the aesthetic, ethnic, tonal, technical, functional and commercial motivations for which various

music genres in Nigeria are made. Music genres in Nigeria include traditional Nigerian music, intercultural traditional Nigerian music and modernized traditional Nigerian music (sourced from traditional minstrelsy types but featuring modern instrumentation, harmonic devices and promotional gimmicks). A wide variety of religious music exists: indigenous, Afro-Islamic and Euro-American. Popular music are available in a wide variety of urban music directly imitating Western pop, indigenized Western pop, indigenous popular music, Islamized traditional Nigerian music, jazz, theatre music, film music and almost omnipresent background music and advertisement/commercial jingles. There is Euro-American art music together with the Nigerian art music. Nigeria is a multi-musical society. The need to harness the musical plurality and diversity in Nigeria to serve the course of progress is the need to have a cultural policy.

From 1970 onwards, it became evident, after the end of the Civil war fought to keep Nigeria one that Nigeria is a conglomerate of numerous cultural groups that have agreed to live together in one territory. The country contains diversified cultural groups that differ remarkably from one another due to contact by trade, travel, reading, religion, war and conquest. As each of the groups, that makeup the country cherishes its culture highly; Nigeria government had to put in place a cultural policy so that Nigerians can see themselves as a people with common traits or culture. The cultural policy is to enable the emergence of Nigeria as a multicultural nation in which the constituent cultural groups are expected to safeguard their cultural heritage so as serve the course of progress. Both the formulation and implementation of the cultural policy thus require that the multicultural traits are preserved and transformed in a robust way so that the nation can attain mutual respect and collaboration based on her multicultural identities and diversities.

It is necessary for Nigeria to preserve and promote its cultural diversities and identities through fostering its musical traditions. For wherever people are deprived of their musical traditions, they are bound to loose their identity. Nigeria

is a multi-musical nation with pluri-musical groups operating a national framework within which every ethnic group strives to uphold its musical life. Since each of the groups that make up Nigeria loves to uphold its musical way of life, the need to safeguard and enhance the Nigeria musical heritage becomes an important cultural policy issue. Musical heritage in this context embraces the inherited and the newly created musical forms.

The 1988 *Cultural Policy for Nigeria* (CPN) responds to the need to safeguard and enhance the Nigeria cultural heritage. With the CPN's formulation, the Nigerian government seeks:

not so much to prescribe a normative definition of culture, as to grapple with the understanding of the nation's cultural conditions, needs, aspirations and goals and the basis of such understanding, to enunciate a set of rules, decide on requirements and priorities and sketch the ways and means for attaining the laid down goals (FRN, 1988:5).

The CPN, somewhat comprehensive, covers education, the arts, tourism and mobility, mass media, religion, languages, food, dress, traditional medicine, economic development and environmental planning. Its dominant cultural concerns are on education, the arts, tourism and the mass media. Expectedly, the creative and performing arts are considered crucial to the ideals concerning other key issues. The policy will be critically examined later in this thesis.

3.1 The pre-colonial systems of music education in Nigeria

During the past century, changes in social and cultural patterns have transformed Nigerian societies. In particular, the Nigerian educational systems have been the most touched by cross-cultural contact. Since the eleventh century, one of the most important forces causing socio-cultural changes in Nigeria has been Islam together with Islam came Islamic education. During the past century, European colonialism became the most potent force causing socio-cultural change.

This thesis limits itself to the field of music education, perhaps in many ways the most important arena of socio-cultural changes in Nigeria. Nigerian societies like all societies have responded to cultural contact by selectively incorporating, reinterpreting or adapting and adopting alien music-educational elements into their existing musical ways of life. However, the degree and content of musical acculturation have varied greatly from community to community in Nigeria depending mostly on differences in cultural contact and historical circumstances.

Two traditions of music education in Nigeria antedate the European contact. These are the indigenous and the Afro-Islamic. The indigenous tradition refers to the music education delivery systems of the different Nigerian ethnic groups. The Afro-Islamic tradition is commonly found in the northern and south-western Nigeria. The local musical cultures in these areas, over the centuries, have been, in a sense, Islamized but, on the other hand, Islamic musical practices in these areas, have become substantially indigenized. Islamization is the transformation of a worldview, an idea, a practice from one that is non-Islamic to one that is Islamic. Daud (1998:309) says 'an idea is Islamized when 'it is put in its proper place within the Islamic vision of truth and reality'. The influence of the Arabs and the West African tradition of Islam are important elements in this tradition while indigenous Muslim leaders and musicians are part of the socio-cultural and educational scene. Between 1861 and 1960, Europeans established a crucial presence in Nigeria. With the European intrusive colonization came the third model of music education, which emphasizes Western music culture in Euro-modern conceptualized Nigerian schools.

3.2 Music education in the pre-colonial Nigeria

The rest of this chapter is concerned with the indigenous African system of music education in Nigeria.

3.3 Indigenous music education in Nigeria

3.3.1 Indigenous African education in Nigeria

The history of Nigeria as a modern nation is recent but the history of the people who live in the country is rooted in the indeterminate past. Since time immemorial, the traditional Nigerian societies have developed their own systems of education. Each of the constituent communities of the traditional Nigeria has an on-going culture and makes adequate arrangements for the induction of its members into this culture to make certain of continuity and pattern maintenance as well as guarantee the perpetuation of the society. Culture, here, is regarded as the totality of a society's way of life, acquired by traditional transmission and applied in contexts of interaction. As Hobbs and Blank noted:

In order to function within society, the individual must acquire knowledge of culture by internalizing the acceptable and appropriate behavioural patterns... Culture can be conceived as a continuous, cumulative, reservoir containing both material and non-material elements that are socially transmitted from generation to generation (Hobbs and Blank, 1975: 83-84).

Nigerian culture as the social heritage of Nigerians is the soul of Nigeria. Notably, the endurance of Nigerian culture (s) from generation to generation is made possible by its systems of education. However, the colonialists who came to Nigeria, from the nineteenth century, pre-occupied with the demonstration of superiority of British civilization in their institutions claimed that:

the African (Nigerian) culture and religion had no system of ethics and no principle of contact (Lugard cited in Okonkwo, 1986: 21).

The early Europeans such Richard Lander, Mungo Park, Richard Burton and so on who came to Nigeria undoubtedly found nothing that resembled what they were used to in their parts of the world. They therefore hastily concluded that Nigerians had neither culture to perpetuate nor education to operate. Many of the Nigerian products of colonial schooling unfortunately accepted such observation uncritically and jumped on the bandwagon renouncing and denouncing their indigenous knowledge systems.

For some colonialists and their Nigerian disciples, education is schooling. Education connotes the process of learning in a classroom or in any forms of institutionalized Euro-contrived formal schools. The colonial school trained the educated African elite not to take cognisance of the formal indigenous initiation schools, for instance. And since there was no such so-called classroom in traditional Nigeria, the educated African elite were coerced to regard indigenous Nigerian education systems as no education or valueless. The problem was that the early colonialists had no 'understanding of the fact that education is itself part of the social organization of any society, whether or not that society has anything which might be recognized as schools' (Wilson, 1966:15). Without doubt, modern education has come to be associated with classroom and formal schooling. However, 'schooling is only one among a number of social agencies concerned with the process of education which did not appear until the systematization and steady increase in the use of written language' (Richmond, 1975: 15).

For some other colonialists, the assumption was that since the traditional Nigerians knew neither alphabet-based reading nor writing, they had no system of education and hence no contents and methods to pass on to the young. To those in that school of thought, to educate Africans is to import European civilization wholly to Africa. This is to wrongly claim that in traditional Nigeria where there is no western civilization in terms classroom or reading and writing of alphabets, there is no education. This is definitely mythical. Schooling, writing and reading are not as encompassing as what education connotes. The fact is that schooling is only a part (and probably a minor part) of the process of education. Education is a process of inducting human persons into a society's ways and values of existence, awareness and identity.

Tuzin sees what might be called education as 'the socially interactive transmission of cultural knowledge which is not only trans-generational but also intra-generational' (Tuzin cited in Poole, 1994:839). Thus, education is the process of perpetually constructing cultural knowledge within the contexts of

people's practical engagement with one another. As if reacting to this definition of education, Moumouni writes:

Pre-colonial African education responded to the economic, social and political conditions of pre-colonial African society... It was fully capable of supplying the necessary elements to maintain in its entire essential the level attained by the African society in the economic, social, technical and cultural spheres. In other words, it fulfilled its objectives. Even today, the technical achievements, political and economic organization, works of art, the striking personality of older Africans, and the intact vitality of Black Africa, bear witness to this fact (Moumouni, 1968:24).

Thus, in the traditional Nigerian societies there were systems of education before the colonial period. Nigerian societies had been involved in inculcating the culture of their group from generation to generation before their contact with non-Africans. The unique way of up bringing in the traditional African society is called indigenous education. By indigenous is meant what belongs naturally to a place. It means something that is original, not the imitated, in a place. It is something that originates within a group.

Taiwo defines indigenous education as 'the education, which, each Nigerian community handed down to succeeding generation quite apart from the western style of education of the modern system or the formal education of the Koranic schools' (Taiwo, 1980:178). To Fafunwa, 'it is the type of education that existed before the arrival of Islam or Christianity' (Fafunwa, 1974: 15). Okon and Anderson see it 'as tribal or community based education' (Okon and Anderson, 1982:16).

According to these definitions, Nigerian indigenous education is that type of education given by the traditional Nigerian communities to its people for specific purposes and which was devoid of external influences. It is an education acquired by oneself through real life, communal experience. Nevertheless, Taiwo and Fafunwa's definitions tend to regard Nigerian indigenous education as static.

Every culture, society and education is bound to change and grow; the rate of change and growth however may vary from one society to another. It is worth noting that despite fundamental and multi-consequential changes Islam and Christianity brought about in Nigeria, Nigerians have used and are still using, their indigenous systems of education to trade influences with the external forces. This accounts for the emergence of Nigeria's traditional cultures, which Ekeh says:

Ultimately flow from pre-colonial indigenous cultures but their characteristics have been affected and even re-shaped by modern experiences in which these cultures are forced to co-exist with one another. In this process of co-existence, they have acquired their own unique characteristics... These primordial (traditional) cultures must therefore be understood to be a special attribute of a multi-ethnic society, such as Nigeria is, in which indigenous institutions have been transformed from their isolated tribal forms of existence to widened cultural multi-ethnic entities in a national mould (Ekeh, 1989:8).

External influences (Islam, Christianity and colonialism) have shaped the development of Nigeria's traditional cultures. Nigerians have used their indigenous systems of education to shape their reception of the external influences. For example, the spread and the continuum of much indigenous Nigerian music have been deeply affected by the agencies of Islam, Christianity and colonialism (Omojola, 1995). Though the methods of Nigeria indigenous education differ from place to place as dictated by social, economic and geographical circumstances of the societies, they all have common educational aims and objectives.

Ben Ukeje observes that traditional education 'was largely vocational and generally aimed at the acquisition of skills, abilities, and behaviour patterns necessary and desirable for effective life in the society' (Ukeje, 1992:13). According to Fafunwa, 'the aim of traditional education is multilateral and the end objectives are to produce an individual who is honest, responsible, skilled, co-

operative and conformable to the social order of the day'. Fafunwa outlines the goals of traditional African education as follows:

1. To develop the child's latent physical skills;
2. To develop character;
3. To inculcate respect for elders and those in position of authority;
4. To develop intellectual skills;
5. To develop a sense of belonging and to participate actively in the family and community affair; and
6. To understand, appreciate and promote the cultural heritage of the community at large (Fafunwa, 1974:20).

This indigenous system of education is functionally versatile and its focus is on serving the society. Music education is an integral part of the indigenous African education system. Musical socialization involves the transmission of a common fund of musical knowledge, which enables individuals to operate as effective members of society in which they live, and which fosters cohesion and awareness thereby permitting active musical involvement in public life. The production of specialist musicians involves the identification and selection of the individuals/families with promising musical abilities and the encouragement of these to become the culture's musical referents that safeguard and enhance the musical heritage.

3.3.2 Indigenous music education in Nigeria

Fundamentally, an understanding of traditional African music education will depend, to some extent, on what is thought of the African worldview. However, worldview is rarely understood without a definition of culture. Geertz defines culture as denoting:

an historically transmitted pattern of meaning embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about, and attitude toward, life (Geertz, 1973: 89).

Since Mbiti's observation that 'Africans are notoriously religious' (Mbiti, 1970) is difficult to deny, a definition of religion too, is necessary. Geertz defines religion as:

(1) A system of symbols which acts to (2) establish powerful, pervasive, and long-lasting moods and motivations in men (3) by formulating conceptions of general order of existence and (4) clothing these conceptions with such an aura of factuality that (5) the moods and motivation seem uniquely realistic (Geertz, 1973: 89).

From his definitions of culture and religion, Geertz derives definitions of 'ethos' and 'worldview'. 'Ethos are the tone, character, and quality of their life, its moral and aesthetic style and mode...the underlying attitude toward themselves and their world that life reflects' (Geertz, 1973: 89). Worldview 'is the picture of the way things in sheer actuality are, their conception of nature, of self, of society and it contains the most comprehensive ideas of order' (Geertz, 1973: 89).

Putting Geertz's ideas in another way, Busia says:

the viewpoint and attitudes which people adopt towards their political, economic, or social questions are influenced by their historical experiences and judgments based ultimately on their world outlook which consciously or unconsciously derives from their cultural heritage (Busia, 1976:1).

Thus, it becomes evident that, in order to understand the value of music in Africans' general order of existence, one needs a good knowledge of their culture and worldview.

Many scholars have noted that music is representative of Africa (cf. Agawu, 1992; 1995). Music is the Africa's contribution to the 'ever spiralling vortex' (Nwoga, 1988:5) of human civilization. The fact that music is an integral part as well as an essential aspect of African cultural heritage is well documented in literature on African music. For example, Emeka says:

The African is probably exposed to music more than is a member of any other race. (...) The African in the traditional society is bound to sing or dance or make music

in any way at certain points in his life rites and the culture prepares him for that. (...) At any time of night or day... in an African society... somewhere, some music is sounding (Emeka, 1974:1).

Africa is distinguishable musically. Anytime African music is heard, seen, felt, and danced, it reflects a community's needs, fears, sources of stress and ideal norms of behaviour as well as the creative development of the community. Being dynamic, it is kept alive through the efforts of creative human personalities who are formed and informed by it. Nzewi asserts:

Music in Africa is a philosophy of life, a transaction of the meaning and processes of communal living. (...) In African life and worldview, music is a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces... music is rationalized and applied as a life-force as well as a life-agent for Africans. (Nzewi, n.d: 1).

Moreover, Chernoff writes:

Music is essential to life in Africa... The development of music awareness constitutes a process of education, music's explicit purpose; in the various ways it might be defined by Africans is essentially socialization... Within the complex balances of community activities, Africans manage to retain a focus on the individual. Just as they encourage a musician's confidence in order to enhance creativity, so too do they encourage participation in order to enhance possibilities for personal happiness and community realization (Chernoff, 1979: 154 and 162).

These basic features of African musical practice, found in today's ethnographies, were also regularly featured in the written records of various travellers, explorers and missionaries beginning with the Al Bakri, Ibn Batuta of the eleventh and fourteenth centuries. They are also found in the writings of Richard Burton, Richard Lander of the eighteenth century, and the ethnomusicological works of Hornbostle, Jones, Merriam and Blacking of the twentieth century.

Thus, music is a culturally pervasive or historically persistent practice in Africa. Being an oral art it is built up by a continuous process of musical selecting and generating, of creative interpretation-in-context, on socio-personal level. This implies an underlying continuity, a tradition, a developing 'culture' guided by a kind of socio-musical norms. For, its creative interpretation takes account of what is appropriate to the different genres of a body of musical folklore whose content has been determined by a community process. Thus, traditional African music, communally owned is performed for a community in a tradition.

'Tradition', Opland says:

...is an aggregate of elements held together by a centripetal force operating on the individual bearer of tradition, a force that conduces to conformity with other bearers of tradition. In the course of time, the bearers of the tradition might relinquish some elements in favour of new elements, with different elements altering at different points in time; thus, aspects of the tradition might change, and the tradition would yet retain an identifiable character. (...) So, that it could have nothing in common with its existence at the first point of observation and yet by virtue of continuities and changes still be the same tradition (Opland cited in Drewal 1992:46).

William says 'tradition involves not necessary, but desired continuities' (William in Drewal 1991:38) of the 'established structures of creativity' (Joyner, cited in Copland, 1991:40). Tradition, Copland says:

Functions as the historically emergent framework of culturally grounded perception, in which both the identity and meaning of a special action or event as well as its possible interpretations, are dependent upon a symbolically constituted past whose horizons extend into the present. (...) It provides images, expressive principles, and aesthetic values by means of which performances are both fashioned and made sensible. In performance, tradition provides authority to representations of the present by seamless connection with the remote past (Copland, 1991:40).

That is to say that the tradition of African musical practice has remained not static but stable. It has moved, it is moving, and progressively too, with a consistent advancement from a state of relative imperfection to a condition of relative perfection. It is not stuck in a time warp but is involved in transformative practices and processes in flux over time. The term traditional African music designates the sum total of African music traditions (deeply) embedded in the life of African communities, identified with by Africans who make and use it, or having integral significance that is basic to the matrix of Africa's social life. Some of these traditions now thrive in the rural and urban Africa. They are performed on indigenous and foreign musical instruments. The repertoires are transmitted orally/aurally or through tonic solfa and staff notations, form part of a recognized local, national, regional or continental African heritage, are recently created, or adopted from foreign sources and adapted for local use.

Eric Springsted has defined education 'as the means by which the values of a tradition are transmitted to a new generation and the new generation is claimed by this tradition' (Springsted, 1988:128). If we agree with this definition of education, then, African music education is the means by which the values of African music tradition are transmitted to a new generation and the new generation is claimed by African music tradition. This is possible because music and education in the African philosophy are close. African music education as such is the means by which Africans are aided in inheriting their music tradition.

3.3.3 Philosophical foundations of indigenous music education in Nigeria

Of recent, a wide-range of intellectually inspiring works on African philosophy has been published. Some of these include Temples (1959); Mbiti (1970); Wirendu (1980, 1996); Huntondji (1983), Gyekye (1987, 1997); Mudimbe (1988, 1994); Appiah (1992); Masolo (1994); Rauche (1996). These prove that 'there is such a thing as African philosophy' (Kaphagawani and Malherbe 2002:219). Philosophy is the context of this thesis is understood as 'a cultural enterprise'...in which 'systems of reasoning are bound by the traditions within which they develop'

(Coetzee and Roux, 2002: x, xi). The acknowledgement that Africa has a philosophy implies that Africans have something that guides the way they live, their perceptions of otherness, and the decisions and choices they make about their every aspect of their lives. Africans as such have a distinctive set of beliefs and values with which they identify and Africans philosophise about their musical arts practice.

The inevitability of music in the African holistic appropriation of reality makes music education imperative in traditional Africa. This type of music education functions as the transmission of musico-cultural manifestations from one generation to the other. It equips the African to function in the total musical life of his environment. It involves an endless, ageless transmission of musical life as musico-cultural continuity from generation to generation. It is aimed at preparing the human person as music maker who can use music performances in promoting, conducting or transacting the crucial issues of community living as well as in probing the meaning of life.

Like any system of education, the African traditional music education is based on some kind of philosophical foundations. A number of principles underlying it, identifiable in literature include: meaningful existence, consciousness of the spiritual factor, cycle time framework, communalism, creativity, the use and discard syndrome, humanism, holism, functionalism, perennialism and African musical practice.

3.3.3.1 Meaningful existence

In traditional African societies, enormous value is placed on meaningful existence. The principal essence of existence is being alive and sustaining it. Moreover, life, for Africans, is better sustained by continuously celebrating it. For this reason, the idea of art in the African worldview is functional rather than archival. As Nwoga (1988:15) observes, 'things are what they are because of what they do'. Some music in traditional Africa is found to have value as

entertainment, some in ideological significance, some in a ritual context, while some have communication values. Music is seen in traditional Africa in terms of its functional versatility. Music making is not peripheral but crucial, integral and intrinsic to the historical constitution and perpetuation of African societies.

The primary intention of preponderant music making in Africa is the celebrations of everyday life to motivate achievement. Celebrations in Africa involve being there, and being there with others, and being completely involved with others in preparations for and actualization of music performance. African music performance is, in several respects, participatory. Music is made for the sake of self and other selves. For, music has its validity at the point of usage, and its total value and effectiveness and force is manifested only in the contexts of performance. Even two performances do not generate same value and impact. Celebrations of everyday life to motivate achievement do not rely on past performances. What is past is past. Musical creation is not fixed and unchanging; it is re-created and re-interpreted imaginatively in cognisance of the community needs at every occasion.

Myriads of festival music in Africa are rationalized to enhance the social, spiritual and moral concerns of the community. They are used to provide efficacy and entertainment. Festival music is used to reinforce old values and symbols and acknowledge new realities. In the of context music making, the community of music creators and users participate in communion to celebrate the continuity of the community over time, affirm its vitality, and the integration and wholeness of life. The context of festival music making is a natural way of combining enjoyment with education in Africa. It enables participants to learn more quickly and with less effort when they are enjoying themselves. The way the participants enjoy themselves in the contexts of festival music making, stimulates their desires to participate more actively in future festivals. This kindles more interest in genuine music learning, more music making and more celebration of life in Africa.

3.3.3.2 Consciousness of the spiritual factor

In traditional Africa, performance moment, when music is made manifest, being taught and learnt, is the time for overcoming human contradictions and complexities. Human contradictions and complexities result from the meddlesome nature of the visible and invisible domains of life. Music is considered a spirit whose varied energies or forces can be harnessed by human agents to serve critical human needs. Hence, opportunity for music making and taking is made abundant. Music education is massified. This is not to make every African a music specialist or expert. But to make him music conscious, educated or enlightened enough about music and what it stands for (its philosophy, practices and skills) so that he can consciously or subconsciously apply music making in his private and public life and in contributing to finding, solving and meeting socio-musical challenges socio-personally.

This provides a reason why the development of mass musical cognition through active participation in music performances is life-long. This is conceptualised as a progressive process in which human persons are encouraged to respond to their potential to reach for higher levels of musical understanding. It is also understood as a means of empowering all members of a human community to participate in the maintenance and advancement of their community musical practice. This makes community members serve as bridge between the musical ancestors and the future perpetuators of the community musical practice. Current musical practice is a creative interpretation of what musical ancestors have bequeathed to the community living.

Music as such is often made in Africa with 'the consciousness of the spiritual factor' (Nwoga, 1988: 17). As Nwoga explains:

The African perception of the spiritual factor is not an exclusive distancing or even identifying, of a spiritual world separate and existing in another sphere from human beings. It is rather an interweaving of the spiritual factor

with the non-spiritual factor such that individuals are both the people we see and their deities. (...) Indeed, events can be said to be accompanied by the spiritual essence distinct from but intertwined with the physical events (Nwoga, 1988:17).

With the consciousness of the spiritual factor, many traditional African societies, like Hausa, Yoruba and Igbo do not confine music making to the human realm, but ascribe musical art to the deities and denizens of the waters, land and forests. Belief in divine intervention makes an Igbo musician to assert that “*egwu nka bu egwu alusi nyelu anyi*” (the music is given to us by a nature spirit). Among the Yoruba, certain musical instruments are effortlessly associated with certain deities. The *bata* drums (a group of double headed, cylindrical membrane drums) are associated with *Sango*, the deity of thunder; the *igbin* set is associated with the cult *Obatala*, the arch-divinity of Yorubaland

Music is often performed to establish links between living human persons and the community of ancestors. In Hausaland, *bori* music in performance is believed to have enormous spiritual power that can help worshippers to reach a state of ecstasy through which they communicate with their ancestral spirits. “Masquerade” with “masquerade” music is regarded as a form of spirit manifestation of ancestral forces. The performance of mythical spirit manifestation implicates supernatural sentiments or potency. “Masquerade” performance is used to generate psychic reactions and to carry out a communal assignment, which could be economic, political, medical, religious or the educational. Among the Ngwa (Igbo), *ese* as well as *ukom* music is a password to ancestorhood for those who have lived well, died well and accorded full burial and funeral rites. Again, ancestral forces are believed to facilitate the selection of infants who are likely to demonstrate musical potential. For example, among the Yoruba, children born to the *ayan* families are upheld as future specialist musicians. This is based on the historical fact that *Ayan* was the first person to teach some Yoruba families the art of drumming the hourglass drum of the

dundun set. Since then, drumming has become a family craft that one is allowed to 'talk' with if one belongs to the drumming family.

In the consciousness of the spiritual factor, traditional Africans take cognisance of the spiritual vitality of the natural world and the belief in resident spirits' influence in all aspects of music performance. Hence, acknowledgment of the presence of spiritual forces in songs preludes music performance. The infestation of the performance arena with favourable spirits enables the creative personalities to transact unlimited believability of societal actions.

An integral part of the consciousness of the spiritual factor is the idea of what Nwoga calls 'cosmic optimism'. 'Cosmic optimism', Nwoga explains, 'implies that one still believes that what people say, what people do can influence the movement of the world towards its perfection' (Nwoga, 1988:17). In traditional Africa, music performance is a major mode of attitudinalisation and transaction of public morality. Music performance is a medium for bridging societal systems and mediating human issues. As Meki Nzewi asserts:

African traditional music in its manifold ramifications was conceived, philosophized, configured and deployed as an enspiriting theatre of social, political, educational, medicare, religions and collective mores and actions. Music theatre was effective in transacting societal actions as well as commanding attitudinal conformity. The musical art is for the African mind the affective as much as the effective medium of spirit or super-human intervention as well as beneficial participation in human affairs (Nzewi, 1997:7).

This makes it imperative that specialist musicians are prepared for the role of spokespersons as well as objective observers who can select the themes uppermost in the public domain. Music is thus a committed art. Knowledgeable agents who make it commit it and the community to the exigencies of socio-political actions, and the realization of society's consciousness through culturally constituted and socially negotiated live music experiencing endowed with psychological force. The creative personalities in this context are not merely

entertainers; they are promoters of socio-political actions. They champion communal ideals in upholding the conscience of the society, in being the agents of supra human authority - the music spirit, in the promotion of human welfare and human dignity; in the maintenance and furtherance of cultural life.

'Music making', John Blacking says, 'is not simply an exercise in the organization of sound; it is a symbolic expression of societal and cultural beings who create it' (Blacking, 1971:86). Moreover, he says 'music contains symbols and tropes of the very life-blood of a society in all its intellectual, emotional, physical, and mercantile manifestations' (Blacking, 1973:101). Symbolically and topologically or figuratively speaking then, music in traditional Africa embodies a web of human-made significance. In recognition of music's cultural power in Venda society Blacking says, 'the chief function of music is to promote soundly organized humanity by enhancing human consciousness' (Blacking, 1973:10). The sounds of African music convey important social and cultural messages. African music's capacity to evoke concretely cognitive and corporeal meanings makes it a certain way of life. Like other symbolic media, music's capacity to mediate powerfully between the individual and society, makes it a medium of learning what is culturally valuable and heritable in Africa and why it has value.

African music exists in performance. It is expressed oral-aurally. It is realized by means of social manipulation. Therefore, socially participative meaning characterizes it. Its meaning is grasped inductively by active participation in many instances of its social uses. African music is known by practicing it and by contributing to its making. It is creatively interpreted in context in relation to the community's musical standards, histories and artistic ethics. It is mastered, appreciated, felt and understood through sustained exposure to the social-creative interactions of practical experiencing.

The essence of this well-rationalized approach to Africa music is to imbue intuitive understanding, to free the human mind and demystify for the masses

those socio-cultural processes and relationships which tend to dehumanise them in what they do to keep alive. Africa music in this instance is a form of education. For education involves 'the guidance of the individual towards a comprehension of the art of life...(towards) the most complete achievement of varied activity expressing the potentialities of that living creature in the face of its actual environment' (Whitehead, 1957: 39). What mass musical involvement in Africa seeks is to enable individuals to live-into African music culture. It is aimed at raising the consciousness of the community, inducting members of the community to the community's musical ways of life and developing the emotional intelligence of music specialists who have the responsibility to update style and increase repertory.

3.3.3.3 The cyclic concept of time

In world societies, time orientation is determined by linearity or circularity. About time orientation in Africa, Nwoga has argued that:

There are no people without a consciousness of linear time. For example, the African knows that there is month one, month two, month three... that we go from the dry season to the rainy season and back to the dry season and back again to the dry season; that a child is born, grows becomes an adult, marries, bears children, trains them, takes titles, begins to falter and finally dies. These are all recognitions of a linear progression of time. But overall, there is a consciousness that this linear progression is within a larger framework of cyclic reality in the sense that each thing starts from a point and progresses to the end but it is the same pattern that is repeated over and over again (Nwoga, 1988:15).

According to this postulation, time is seen as period, duration, moment or specificity of event occurrence. The determination of time is by the occurrence of events in it. The conception of time varies from when things happen, have happened to when things will happen. Thus, time is never an abstract concept. It is seen as a continuum along which events are placed as they happen. For instance, in many African societies events, festive seasons and other activities

are calendrically timed and lined up for a period of yet to come time. Again, Africans implant a linear orientation to life within an overall cyclic perception of reality. In line with the principle of holism, time orientation in African is the interlocking presence of linear time within a cyclical model of time. Circularities indeed, are very important in the perception of the African reality of time.

Music is very central in African life and thought. Music reflects the African cyclical orientation to time. Musical time too, cyclical, has no end. A part of the cyclic dynamics of African worldview and existence is reincarnation. Many scholars have researched reincarnation as element of the corpus of the belief systems of traditional Africans (Idowu, 1973; Opata, 1998). Generally, reincarnation involves some type of re-embodied existence after having lived and died in the world. In the musical life of some African societies, children born into certain families are believed to be under the constant mystical influence of a community's widely known musical progenitor. Among the Yoruba, for example, *Ayan*, as stated supra, is upheld as the first *dundun* (hourglass) drummer who taught some Yoruba families the art of drumming. He, subsequently, became not only the *orisa* deity of music but also a musical ancestor who gives part of his spirit energy to children born into *ayan* families. *Ayan* families, with a long history of specialist musicians, are still producing for Yorubaland, musicians who grow up to become specialists. In this way, the principle of circularity (via reincarnation) still conditions the mind of the Yoruba to the fact that musical virtues endure in perpetuity in *ayan* families.

Again, in African performance practice, music, individually or collectively shared, is rigidly controlled by an externalised or felt cyclically reiterated phrasing matrix. This enigmatically fixed background phrasing reference has been variously defined as 'time line', 'bell pattern' or 'phrasing referent'. Phrasing referent, as a term adopted here is to underscore the fact that the role theme is not structural but a phrasal in nature. Creatively static, phrasing referent is a mono-toned ensemble layer without variation. It is perceived essentially as a circular rather

than as a linear concept. It is configured in such a way that other performers can go in and out of it during performance without inhibition.

During a musical event, the pulse unifies the phrasing referent. Pulse is an ensemble layer of sound, which is regular, periodic, deep-toned, and in continuity. On top of the phrasing referent and the pulse role themes is configured a unilinear arrangement in which fractions of the ensemble theme, Ensemble Thematic Cycle (Nzewi, 1997) are assigned to the instruments of an ensemble. The performers who share the unilinear ensemble theme play interdependently. However, they are free to vary sections of themes they play independently. Interlocking with the concentric circular layers of sound of the phrasing referent, the pulse and the unilinear lines is the master musician's creative interpretations of the ensemble theme, on-going social acts and events as phono fact. Thus, African music stresses the notion of a superimposed layer of melorhythmic activity over an underling framework, with melorhythmic interacting streams of creative interpretation providing a three-dimensional quality of temporal organization (cf. Nzewi, 1997).

Significantly, in the performance process, the individual masters a technique, which enables him/her to participate in collective action, tolerate others and respect other people's feelings and acts. Thus, it is the processes of music-making and music-knowing that enable 'human persons to focus on human-caring and feeling, that is, the OTHER-recognizing in terms of self-knowing' (Nzewi, 1998b: 6). Barbara Schmidst-Wenger's observation reinforces Nzewi's discernment when he says:

As in music making, the goal in societal life is the achievement of balance between independent and normal behaviour. For the Tsokwe (African), the music performance is the model for social life: the way parts relate to the whole, the way the musical elements and processes balance; the way supporting roles and soloing interact to create effective dialogue. Musical processes become metaphors for life activities and life is learned by making music (Schmidt-Wenger 1985:78-79).

Music making processes reflect the Africans cyclic orientation to life; music time too is cyclical. Within the cyclical model of music time, the pulse and phrasing referent themes and the unilinear themes interlock. Practitioners perform in dialogue with each other by tolerating others' actions and feelings within performance. Music-making and music-knowing employ multiple voices and perspectives continuously under negotiation that enable individuals learn to recognise a belongingness to a community of human OTHERS. Thus, as people with their community are involved in the processes of music making, they imbibe the value of maintaining a sense of balance in life, which is cyclical and endless.

3.3.3.4 Cosmological orientation

The African personality is cosmocentric. Cosmos is the sum total of all that exists: tangible and intangible. Being cosmocentric entails being in harmony with the totality of all that exist. As Ebigbo has written:

The dynamics of the African personality... are motivated by a positive cosmos. This striving we called cosmos expansive drive. Yet, there is another negative unconscious aspiration not to be in harmony with the cosmos. This ... we called cosmos reduction drive, as the goal is to please self at the expense of other beings and things or elements of the cosmos. The former aspiration led to adaptive behaviours while the latter to mal-adaptive behaviours. The structure of the African personality has three dimensions. The core, which is made of his bio-psychological organism, we called the endocosmos. This is followed by the second dimension, which is made of all animate and inanimate beings that he does and could entertain relationships with. This region we called the mesocosmos. The third dimension is the region of the ancestral spirits; spirits gods and (or) (God) which we called the exocosmos (Ebigbo, 2001:23).

To be in harmony with the cosmos, Ebigbo says, the individual has to out-grow his endocosmos, that is the traditional concept of self, and identify with his mesocosmos as part of himself and even transverse this to the exocosmos,

which also has to be identified as part of self (Ebigbo, 2001:2). In essence, the individual must be communally integrated.

In traditional Africa, the belief is that the individual is composed of many parts (See Didier Kaphagwani's (1998) discussion for African conceptions of personhood, Kwame Gyekye (1987) and Segun Gbadegesin (1998) for discussions about the Akan and Yoruba concept of a person respectively). The Yoruba, for instance, believe that the individual is made up of *ara* (body), *ojiji* (shadow), *okan* (heart), *emi* (spirit) and *ori* (personality-soul). *Ara* is the physical body, the concrete tangible thing of flesh and bones that is known through the senses. *Ara* houses the other components of the individual. *Ojiji* is the human shadow, the visible representation of the personality - the soul, while *okan* is 'the seat of the emotion and psychic energy'. *Emi* is 'the vital principle, the seat of life' that is closely associated with breath. *Ori* is the personality-soul, 'the inner person' (Idowu, 1977:170). *Ori*, which is equivalent to *chi* in Igbo, 'is a person guardian, a protective and directive spirit responsible for the tides in the affairs of every person's life in an individual way, an individuating supernatural force that guides and determines the life graph of every individual, and an invisible pilot that propels man according to divine ordinance' (Opata, 1998: 157). Of all the component part of man, personality-soul is that which makes a person a living being.

Active participation in African processes of music making rationalized 'as the practical application of embodied skills and knowledge to the task of taking action in everyday social life' (Drewal, 1992:3) imbues the African person with a strong sense of personal identity. This, says Nwoga (1984:58), 'involves mental and moral ability, dedicated use of physical strength, bravery and restraint, developed contact with the innate extra-physical powers of the human being as well as one's access to one's deity'. Involvement in the processes of music making as well as music teaching/learning process in Africa enables a person to combine these elements favourably so that he/she can achieve the idea of existence in

Africa, which is a respectable and satisfied life. In Africa, the belief is that music in performance exists as a body of ideas and practices that can lead to the realization of the individual as a human person. Music making in Africa is directly concerned in the education of the whole person. The education of the whole person involves the integration of a wholesome and harmonious personality and the appropriation of refined intellectual sensibility.

However, the emergence, growth and fulfilment of the individual should not be construed as reducing the sense of group solidarity in Africa. As Nwoga points out:

To a large extent, the individual in Igbo is subsumed within the requirements of the community yet the strength of the (African) community is dependent on the extent to which it promotes the individuality of the person and encourages the individuals in the community to achieve self-fulfilment (Nwoga, 1984: 44).

The personality or personal identity of the African is highly regarded as meaningful in community life, which indeed is the person's root and foundation. The community does not suppress the spirit of individuality in the African but the activities of the individual are not allowed to prevail over the community. About African corporate life (Mbiti, 1969:108) states: 'I am because we are and since we are, therefore, I am'. In traditional Africa, the belief is that the whole person belongs to the community and in turn, the community belongs to him. The whole person is the African who participates actively in the community and learns to draw life from it. African music making is a communal endeavour in which cooperation between people is both a means and end. Active participation in the preparation and actualisation of a music performance is a means by which the individuals come to draw life from it as a communal property - heritage from the past and a humanizing gift for tomorrow.

For the individual to participate in the communal music making, the belief in Africa is that creative behaviour is innate in each person and all people can make

music. Invariably, the development of creative potential and the cultivation of mastery of music making are woven into music making in Africa. These enable everyone to acquire the ability to make music in course of work, play and worship. This enables the continuity of the community's musical heritage.

Music considered as a live-art experience, a social fact, and a psychic force with innate transforming power, is deployed in the formation of the African modal personality. Socialization into musical forms of the community enables individuals to attain higher cosmos expansive drive. Constant, life-long, mass musical involvement enables individuals learn to recognize, attend to, construct and manipulate myriad aspects of the interactive contexts of music making. This enables the individual to develop a sense of identity - a sense of having a place in the community as a human person capable of making music with others and comprehending the community musical forms as others. This is music education at the level of general cultivation of human beings, towards the best and highest musical life of which they are capable as individuals in a community of others, actualising their creative musical abilities, enriching and perfecting themselves through active engagement with the preservation and promotion of African musical heritage.

The Africans life world is guided by holism. A corroboration of this is provided by Nwoga's delineation of the concept of space among the Igbo thus:

Space is another concept, which even more clearly relates to the content of the concept as against absolute dimensions. Again, one may speak of the large issue of the meaning of *uwa* as the world in Igbo. The various contexts in which *uwa* is used indicate that the Igbo speak more in terms of fields of action than a place of action, not just a location made up of discrete physical distance and separate physical distance. *Ala mmuo* and *ala mmadu* are then planes of spirit action and of human action and these need not be physically separated (Nwoga, 1984: 36).

In the organization of space, Africans believe that human beings and spirits cohabit the same space either alternatively or even simultaneously. As Nwoga later points out:

It is this non-separation that makes interaction between the various worlds possible so that spirits and their activities impinge on the realities in the human and physical sphere. Spirits can be invited and become present in a location but are not seen because their nature and sphere are different though they are in the same location (Nwoga, 1984: 36).

Taken together, material and spiritual aspects of life interact. 'Life', to Africans, is essentially 'communion in interaction' (Onyewuenyi, 2002:414). One of the various levels of human existence at which the human person is expected to actively interact with the life forces in Africa is the socio-musical. In Africa, based on knowledge of the psychophysical qualities as well as the social engineering potentials of music, live musical art is instituted as a most effective medium for super-ordinary communications and interactions. The need for music in traditional Africa includes 'establishing super-ordinary situations for achieving rapport with effective and affective intangibles such as deities and environmental phenomena' (Nzewi, 1991:117). Music, in Africa is a quest for unity and integration.

Africans, at the social level, are educated to meticulously understand the why and how of musical creativity and presentation associated with social and musical interactions. They are guided to gradually absorb the ideas of making musical sense and making musical meaning in their cultural milieu from very early in life. The sense is basic to musical considerations while the meaning is basic to contextual (human) issues (cf. Nzewi 1997: 25-29). The whole person is an African who understands the complementary dualities of making musical sense and making musical meaning. Such individual becomes culturally, socially, musically and personally significant in an African community. Moreover, Nzewi says:

African music is a psychoactive force that empowers community energy by invading and dispelling personal space, a force which draws-into-the-circle-to-be-communally integrated, to be psychically purged. It is an evocative, reaction-compelling force (Nzewi, 1997: 61).

In Africa, actualising music has both its communalistic and individualistic aspects. Communalistic in the sense that the musical creation of an individual rarely belongs to him but to the group he belongs. He takes cognisance of the less musically endowed in his group or community in the creation and presentation of his musical creativity. In this sense, *orin re, ilu re, ijo re* (his song, his drumming, his dance) becomes *orin wa, ilu wa, ijo wa* (our song, our drumming, our dance). This communitarian or communal spirit of making traditional African music has been noted by scholars like Agawu (2003), Blacking (1973), Chenoff (1979), Nzewi (1991), Omojola (2000), Blacking (1973), and Merriam (1964) and so on. The individualistic aspect of music in performance stresses music makers externalising their inner world of musical ideas, in a world where they are autonomous - in line with Africa's cultural ideal. In serving the community, the music makers fulfil themselves; the community, in turn, enables them to realize their own individual hopes and aspirations. The whole person, in Africa's view, is the person who draws musical sustenance from African musical ancestors, uses it for community ends, the good of others and informs it with communal purposes.

This is because music making in traditional Africa is driven by psychological group motive to be in harmony with the cosmos - to attain higher cosmic expansive drive. As music is made, 'community of emotions and movements' (Nzewi, 1999: 192) are shared. Music experiencing is merged with music ennobling to develop emotionally cultivated human personalities. In particular, through the well-rationed age-sex roles in music making, individual's sense of selfhood and self-esteem as well as a communal sense of caring, feeling and being is cultivated.

A central motive of mass musical involvement in traditional Africa is the quest for the affirmation of personal worth. This is evident in being a member in one of the common interest associations in the community that uses music for social recognition and conducting its (private and public) affairs. When the group's performance is judged appropriate to a context to which they were invited, the esteem accorded the group is accorded its members. However, the group's worth is not constant. The assessment of collective merit proceeds only by comparison. Hence, the common interest associations are always struggling for relative group worth and legitimacy to have some special socio-musical mission to perform in the community. Thus, music making enables group identification with the community to satisfy the general urge to be in harmony with the cosmos. Music education at this level entails the empowerment of individuals as members of society, becoming socially responsible, enriching and perfecting themselves through active participation in the collective musical life.

Furthermore, Africans look for a kind of whole person, a creative personality, who can use African musical environment and phonofacts to express their collective ideas and ideals, their norms and values, collective experience and desired goals. Traditional Africa accord recognition to the specialist musician who uses the medium in which he is proficient to express the societal values in a language they can understand and appreciate. In traditional Africa a musician who is an embodiment of proficiency, visionary leadership, great skill, and a reflection of the societal ethos is highly respected and sought after. Traditional Africans value greatly a musician who demands from his public audience an active participation - an involvement of the mind, spirit, and senses. They seek out and prize highly a musician who can reflect in his/her artistic performance the rhythm of life and passage of time. The African people prefer a musician who makes music for the sake of life.

Such an African creative personality, as a self, a culture-bearer, is nurtured over a long period. He motivates self and he is motivated by his community to live a

musical life that is transcendent of time and place. As he achieves status in his community and among his people, he could become a standing testimony, a monument for all time, and an ancestral spirit as in the case of *ayan* in Yorubaland or 'Asanni the forefathers of minstrels and chief of dancers' (Burdon, 1972:22) in pre-Islamic Hausaland.

This is to argue that only a person who lives out a musical life that is self-transcendent that becomes truly human. His/her music making makes other human persons experience music as profound human emotions and feelings. His/her quest for meaning in life in the contexts of making music enables him/her to make music that imbues human-being-ness in solving problems. However, his quest for meaning in life is rarely actualised in isolation; it is achieved in the process of making music with other selves in the community.

Africans believe that life is rooted in transcendence, and that human life has its origin and ultimate meaning in God or Supreme Being. Human life is carefully guided, maintained and provided for by Him. In Africa, the belief is that man's relation to God is that of absolute dependence. As an Igbo proverb says: *Chukwu ji mma, jide ji, onye owanyelu olie* (God holds both the knife and the yam, he for whom He slices a piece, eats) (Anyika, 1988:332). Invisible good forces like deities, divinities, spirits and ancestors assist God. Scholars like Echeruo (1979) and Nwoga (1984) have argued that man's relation to deities and divinities in several African communities can be described, at best, as ambivalent. Donatus Nwoga, for example, says, 'the Igbo recognize and care for deities only as long as those deities are effective. Any deity that becomes ineffective has no right to expect to be served, since the essence of godhead is power' (Nwoga, 1988:14).

The ability of human person to simultaneously recognize, judge, demote or discard an ineffective deity places human person in Africa at the centre of existence. Africans also recognize some spirits as malevolent. These complement the benevolent ones. The agents of the invisible forces at the visible

realm include priests, kings, medicine men, diviners, elders and heads of families, clans and towns, magicians, witches and wizards, masquerades and musicians. The good visible agents ensure that human life is rightly ordered and channelled to its ultimate source - God. This religious orientation makes some aspects of life in Africa sacred. To Africans, life is both sacred and secular. Music exists as a spiritual, charismatic phenomenon that mediates the relationship of the spiritual and sacred aspects of life. With their spiritual bond, Africans rationalize and apply music as a life force for realizing life to the full.

Music is used to manifest a complex relationship between people and society and their understanding and experiences of the world. To achieve this, the African creative personality is educated to be emotionally intelligent. To be emotionally intelligent is to be sensitively human. This enables him to mediate musical processes with sublimating human essence. The moment of his performance with other music making personalities is the time to understand African perceptions of the cosmos, creation, human dilemmas and cultural priorities. It is the time to understand how music is in some way integrated into life in the community to achieve higher cosmos expansive drive.

Thus, African music education scores high in the production of creative personality who uses music to interpret the deep nature, the inside of African humans, their communities and states of being. The music the human person makes with others is concerned with human issues. African music education is principally aimed at the cultivation of an African modal personality who is capable of making humanism-oriented music.

3.3.3.5 Humanism

At a certain level of understanding in Yoruba thought, there is no such thing as a non-living thing. Every object and creature of this earth can be made to come alive and participate in an important endeavour. This is why *Ifa* personifies all so-called non-living things and speaks of

them in human terms as if they are human beings (Abimbola, 1994: 114).

African religion scholars, notably Mbiti (1969), Busia (1976) and Idowu (1973) have emphatically asserted that the world of man and woman in Africa is pregnant and replete with immanent spiritual beings, spirits, the living-dead or the spirits of the ancestors in conjunction with mystical power, magic, benevolent and diabolical spirits. At the head of the spiritual world is the Supreme Being or God. He is the autobiography of the universe, the forces of nature and human beings. The human being, a creation of God, is imbued with His spirit; hence, the spirit of man.

Every human person is believed in Africa to have non-dichotomous physical and spiritual aspects. The physical aspect is the body that is seen. The spiritual aspect is invisible but observable. Man's spirit serves as a link between the human person and the spirit world. Hence, human beings are in a sense considered spiritual entities. The spirit of man is seen as the essentiality of the human person(s). The spirits of the human persons are considered observable in their actions and words in the world. As Gibran puts it:

The spirit in every being is made manifest in our eyes, the countenance, and in all bodily movements and gestures. Our appearance, our words, our actions are never greater than ourselves, for the soul is our house; our eyes its windows; and our words its messengers (Gibran in Opata, 2000: 88).

In Africa, music seen as a spiritual phenomenon operates through sound energy. And it is viewed fundamentally a human behaviour. Many musical forms are spiritually motivated whether performed for an individual, a group of persons or the larger community. This is because music in African thought is understood in terms of cosmic optimism. Hence, there is a tendency to use music to originate, to communicate, to instruct and to learn powerful cultural meanings. This is to boost the spirit essence of the human person. Spirituality in this sense is akin to humanization. As Nzewi observes, 'music, for the African is regarded as a sacred

(spirit), charismatic, phenomenon created by spiritually altered humans to serve critical human needs'. (Nzewi, 1998b: 3).

Thus, for the African human persons to exist safely and to find their ways in life, they need spiritual compass provided by music. The music is to be made by the human persons themselves and/or with the music specialists interactively. To make music, every person is prepared inductively as an agent for harnessing music power in creativity through active participation in open socio-musical activities. Every child is brought up to be a generally musically capable person who can activate music essence in performance. Performance itself is regarded as a quest for realizing human-musical ideals. To enjoy a sustaining music - enhanced human living and humanness, every person is offered continuous opportunities to interact musically with other persons as fellow performers and music specialists.

Specialist musicians are at times selected by birth. As such music specializations in certain musical genres and instruments tend to run through certain families or households. Ancestral forces, too, are believed to facilitate the selection of infants who are most likely to demonstrate musical potential. In some African communities also, specialist musicians may emerge among persons who demonstrate expertise essential to peculiar disposition. Promising music specialists are encouraged to learn more, and specifically trained as the carriers of the music spirit and the conscience of their various communities.

Specialist musicians are most often socially set aside because of their spirituality and their inescapable role in the community. About the *griots* in Africa, Nzewi suggests:

The philosophy guiding the type of social avoidance, which the griots are subjected to, is the need to protect their spirit-nature from human recrimination in any form. The possibility of being persecuted or injured would undermine the objectivity and forthrightness required of the griots in the execution of their crucial role as the historians and

moral conscience of the society. Their role as entertainers is secondary. To challenge a spirit or harm a spirit agent in any manner is to destroy the spiritual foundation of societal order in African socio-political systems (Nzewi, 1998b: 5).

To play their role successfully as carriers of music spirit, specialist musicians are trained to be sensitively human.

.... being human is being always directed, and pointing, to something or someone other than oneself: to a meaning to fulfil or another human being to encounter, a cause to serve or a person to love. Only to the extent that someone is living out his self-transcendence of human existence, is he truly human or does he become his true self. He becomes so; not by concerning himself with his self-actualization, but by getting outward (Frankl cited in Opat, 2000: 83).

Africans believe in a human person who restlessly sees self in terms of others in his quest to satisfy and give meaning to his needs. These make the African values man-made and homocentric.

To produce the human person, the Africans have the belief and faith in the existence of music in performance as a body of ideas and practices for making a human person human. About African music and humanism, Nzewi says:

African cultures used music to humanize people and societal systems; to mediate between the societal systems and the key operators; and to imbue as well negotiate spiritually and its supernatural connotations. The essence of music was rationalized to inspire spiritual living, moderate personal idiosyncrasy, to sanitize the personal and corporate psyche, to harmonize and mediate interpersonal and inter-group relationships, and to focus as well as activate, thereby inculcate, communal virtues, ethos and aspirations. A primary intention in music thinking and presentation was the management of human as well as communal health (Nzewi, 1997:5).

About music making in Africa, Chernoff lends credence to Nzewi's assertion when he states that 'we should be conscious of the fact that music making is above all an occasion for the demonstration of character' (Chernoff, 1979: 64).

The philosophy of humanism thus is the way the African community seeks to use music to imbue human-being-ness in solving life problems. This is the way Africans seek to bring up the inexperienced to experience music (i.e. to make sense of and give form and meaning to music) as profound human idea, emotions and feelings. To achieve these, the development of creative potential and imaginative capacity is woven into music making as a way of life. This is predicated on the belief that creative behaviours and imaginativeness are innate in each person, and every person is capable of making sense and meaning of music. Every person is then encouraged to take active part in music making throughout life so that he/she can become truly human. Indigenous African music education is made a process of engaging the individuals socially in music performance as a primary site for the production of knowledge. This involves studying and learning from the past to inform the present. While creative musical ability is developed to enable individuals engage in musical interpretation in context, imaginative capacity is developed to enable individuals experience empathy and an ethic of care. Every person is brought up largely by the process of socialization to see music as a way of ennobling human life, and music performance as a process of transacting crucial issues of community living, imbuing humanness and an unbounded way of searching for meaning in life.

3.3.3.6 Communalism

In traditional Africa, music and community are close. Community, to Africans, consists of the living, the dead, and the unborn. The living are those who are in existence in this world. The dead are understood as the ancestors. Ancestors are community members who have lived well, died well, become ancestral spirits because they have been accorded full burial and funeral rites. Ancestors are the dead who are held to be still alive and form an integral part of the community in

the world of spirits. They are referred to, therefore, as “the living dead” as these are called in contemporary African scholarship. The ancestral land is seen, in Africa, as one of the sources of new community members. Ancestors, thus, are the unborn human-children. Human-children are good progenitors that return. A binding factor among community members is the ability to trace their origins easily to the same ancestral fatherhood or motherhood. What is more, every African community has a central place where members congregate for meetings, ceremonies, rituals, festivals and music performances. The place, generally known as the village square or village common ground, provides the space for validating, regenerating or commemorating the ‘communally binding and viable mythological concepts and covenants’ (Nzewi, 1978).

Mbiti (1969) sees the African spirit of communalism as ‘closeness of living because each person belongs to others and in turn, is belonged to by other’. To be an African entails belonging to the community, actively participating in and contributing to all the activities of the community for the concrete benefits of both the individual and the entire community. To Africans, ‘the idea as well as the goal of art is community-oriented’ (Nzewi, 1997: 26). Art in any form, whether oral or not, in visual arts, music, dance, drama, mime or in the crafts, is an alternative in the imagination to the reality around human beings. Art is therefore a rationalized mediation of life. So is music, which in Africa, is viewed in terms of its relationship to the total art complex and not as an isolated phenomenon. In African community, all art is integrated with life and with each other. Hence, music and life are close.

Music is not a consciously defined and marked domain of reserved activity. It is taught and learnt as a search for meaning. Music making is intended to provide understanding of self and other selves better, allowing more intelligent and meaningful action in all aspects of life. African music changes as situations of life change. It is socially and historically constructed and subject to life's tensions and contradictions. It involves making sound qualities and patterns, which reflect the

values and the past and present ways of life of a community. Though sound is evanescent, music does not deal with the ephemeral; it is concerned with things of enduring permanence. It exists as a community-wide musical convention, which does not come ready-made but continually being reshaped, creatively interpreted in the contexts of performance. Current musical conventions are the sedimented outcomes of the struggles of past generations to make music available for use. Thus, sound qualities and patterns condense a community's recollections of its ways of thinking; doing things and being. Relevance to social reality, therefore, is at the heart of the community music maker's endeavour. Every person is musically educated to make music and place it at the service of the community.

The community as such determines performance occasions and takes responsibility for quality and propriety. For, just as African traditional music is a communal property - a heritage from the past and a patrimony to tomorrow, so too it is part of the group's identity. It is doubtful, in an African community, whether there is actually anything like music for music's sake, that is, music for no community realization.

In traditional Africa, members of the community become by being the agentive centres of musical awareness and experience. A goal of education to which music contributes is the common good as well as communal sense. Ellacuria defines the common good as 'a coherent set of structural connections that promotes the interests of all members of society' (Ellacuria cited in Preston, 1997: 16). Participation in music performance that enables community members inherit their music tradition also allows them develop a communal sense and a sense of the common good. Community music education is aimed at enriching the personal and social life of members of the community, cutting across age-sex categories, and social status roles and contributing to socio-cultural regeneration.

Children are launched at birth to understand that the music they inherit is not a pre-formed totality but rather a phenomenon that is under construction within the dialogic contexts of everyday interaction of community members. Children imbibe the idea that the end of music making is not pre-established because the way of getting there is always unpredictable. Children learn that processes of music making lie at the heart of the community and that there is provision for individual music making but music is generally organized as a social event, towards which all must contribute. Children also learn that music performance acts always include gestures, singing, and dance, playing of musical instruments, words, costuming, incantations and a network of behaviours which performers employ to communicate with the audience.

Beginning with their first experience of music performance, children, usually in the company of their parents, learn that music as a human behaviour is acquired directly. Direct acquisition means music is learnt in the same natural way a child learns a language. As children attend music performance, they observe the costuming, how musical events are organized, and gain the awareness that both the music makers and the audience/society judge their musical product instantaneously during the course of the performance as well as after. Children listen to both their parents' opinion concerning the performance and the audience reactions and appraisal of the performance's success measured in words. For example, among the Yoruba, there are critical comments like:

| | |
|------------------------------|------------------------------|
| <i>Ogbo' lu, oleti ilu</i> | He/she understands drumming. |
| <i>O lohun orin</i> | He/she is song gifted. |
| <i>Nse lo ba orin ninuje</i> | He/she made song unhappy. |
| <i>Nse lo n pa'jo lekun</i> | He/she is making dance cry. |

From attending many music performances, they also imbibe how their parents, the music makers, and the audience use 'some para/extra verbal communicative criteria' (Opefeyitimi, 1995: 151) or what Seiber (1975:425) describes as 'gestural responses echoing value judgment' in appraising music in performance.

In this way, children acquire performance competence through observation, musical involvement/participation in situations of interactive music making which are the very sites from which the community's musical ways of life unfolds. Growing community members acquire musico-artistic skill, aesthetic ideas and beliefs by participating appropriately in shaping contexts in which processes of music making occur and musical knowledge is generated. In the context of music making, children also acquire social competence. This entails the ability to recognize/interpret what musical activity/event is taking place and to participate in ways sensitive to the context.

Socio-musical interactions, such as these, begin early in life, growing in complexity as the child's musical competence and skills and the ability to recognize and express feelings in context increases. A fundamental aspect of musical competence here is communicative competence, which is the ability to make musical utterances that are appropriate to the occasion. Musical skills entail more than mastery of a musical structure that allows a person to make patterned sounds, it also involves knowing how to make use of the patterned sounds appropriately in social settings. In this way, children learn that the community-wide musical conventions are not ready made but are continually being worked at and absorbed as abstract structures and formal frameworks by each new generation. Children learn music in African community not in order to gain entry to the adult musical world, but to make their way in it.

As soon the children attain the ages of five and six, they form their own music groups, drawing their members from those of the lineage or children living in the same homestead. Children transfer the experience they have gained from musical involvement in adult groups to their own practice. Often, the moonlight nights are chosen for the rehearsal within their compounds. Nevertheless, they are also free to practice the music, dance and masking during the day. Children's musical instruments and props are improvised. Children may indulge in taking

their performances from house to house and compound-to-compound especially during festive periods. Adult members of the community are free to give advice to practicing children. In the context of their rehearsals, children become aware of their musical capabilities, select the role-players - lead singers, lead dancers and lead instrumentalists - of their groups. This is usually based on the proven musical abilities of the selected children. For example, a selected lead cantor is always a person having a good voice quality who can render songs powerfully. Once chosen for a role the child continues to play his/her role until the group disbands or metamorphoses into a common interest group in the community. In the children's group, a child participates in music making with his peers and receives corrections from his peers or elders.

Learning to make music in African community does not end with children and at childhood. In the attainment of years of maturity, individuals may become members in common interest groups that specialize in minstrelsy, chronological songs, royal drumming, praise songs, dirges, instrumental/dance ensemble, songs of choric dance, esoteric music, occupational and ceremonial music. Training approaches vary according to the musical specializations of the common interest group of choice. Nevertheless, the entire system of training is subsumed under the general umbrella of the indigenous apprenticeship system. In traditional Africa, some musicians are widely recognized as the culture-bearers, the voice of the community and the ancestors. These have been trained by the society as a repository of communal music knowledge. Moreover, they have achieved reputation because of their experience, visionary leadership, music interpretive skills, expertise, and a reflection of societal ethos.

They have become known for their abilities to creatively interpret music in context, constructing sound qualities and patterns to suit the audience and the occasion. They are musicians who achieve status through their powers to choose and select musical materials, gestures, words etc to demonstrate their originality in creating an aura based on their own imaginations and cognitive

world - a world redolent with meanings associated with the society's physical settings and community history. They are musicians, gifted or trained who cooperate with the young members of the community with little musical knowledge and the proficient alike, in making music relevant to the life and continuity of the community. In context of music performances, they lead the way in the teaching and learning of music for life's sake and serve as the means of its actualisation and transmission. It is towards such master musician-educators that the would-be community music makers turn to, to acquire the community-wide musical requirements.

Music experts often grant training to community members who wish to become masters on certain instruments that play principal musical roles in ensembles. Chernoff (1979), Nzewi (1977) and Uzoigwe (2003) provide accounts of how they studied and master techniques that enable them to participate in musical discourse with indigenous African music experts. Community members who join a master's group for training become apprentices. After formal agreements have been made, training begins with portaging and learning to set up the master's instruments. The apprentice learns by observing the master and others more proficient than him as they perform during individual and group rehearsals as well as on public performance. After some time, the apprentice begins to sing choruses and refrains, to play minor instruments in the master's ensemble. Apprentices can, according to their own progress, move gradually until they have mastered the master's musical instruments. The rise from a novice to a level of proficiency often takes considerable time, up to ten years. John Miller Chernoff, an ethnomusicologist, for example, says he studied drumming technique under his Ghanain master musician in Ghana for ten years (Chernoff, 1979:125). Uzoigwe (2003) also narrates his apprenticeship experience with the masters of *ukom* ensemble. Nevertheless, Emeka reports that:

There is the example of a virtuoso *uvie* drummer, Uzegbu Agbata of Umuleri in Anambra State. He drummed for virtually every title taker in the Eri clans of his day. He drummed himself and his assistant into the highest title of

their clan. This assistant was his apprentice for forty-three years. He was fond of saying that anytime he thought he had learnt the art from Ogueri Uzegbu Agbata he brought out something new (Emeka, 1999:3).

Where the master is an epitome of creativity like Agbata, closing the creative gap between the master and the apprentice may take lifetime apprenticeship training.

3.3.3.7 Creativity

While African music varies in its types, styles, and functions as well as uses it has a basic underlying creative philosophy. This is derived from African belief that the Supreme Being is a creative Person. As Idowu notes:

The Yoruba myth of creation points conclusively to *Olodumare* (God) as the Creator of all things... In His capacity as Creator, God is called *Eledaa* (*oni-e-da*) the one who creates or who owns creation. Any living creature or being is called (*eda*) the created (Idowu, 1977:12).

In African belief, creativity is an attribute of God. He created everything including the human person. Human persons, being creatures (*eda*) of God, are all creators as God imbued them with the capacity to create (*da*). With the human person's ability to create, creativity in general is considered an integral part of everybody's life. Thus, Africans believe that creative potential is innate in every person. Moreover, human beings are the conduits of musical creativity.

Furthermore, in some African societies, certain divinities are regarded as divinities of creativity. For example, among the Igbo, *Ala* the earth deity is the powerful divinity of creativity and art. Divinities of artistic creativity, like *Ala*, it is believed, have a capacity to possess human beings to bring some creative things to be. Alternatively, while they possess the human person, they may instruct the community to prepare a creative event in their honour. For example, the creation of *mbari* houses among the Igbo is usually a celebration of communal creativity. A human person may also attribute his creative output to a deity. There are deities too that may seem not to be too involved in musical creativity but seem to

be very philharmonic. Often, the contexts of rituals and ceremonies in their invocation, honour or for petitioning them are stimuli for musical creativity.

The ancestors too are thought of as the forebears who once carried on memorable creative musical activities while on earth as human beings, and handed down artistic-musical traditions to the succeeding generations. Those who achieved greatness in musical creativity, among the ancestors, are immortalized and even deified. Their spirits are believed to enjoy another spate of life through re-embodiment in other selves of their family lineages. For example, among the Yoruba, *Ayan* (a legendary drummer), mentioned supra, is upheld as a god of drumming by drummers.

In Africa, musical creativity is not confined to human order. It is also ascribed to God, deities, and denizens of waters, hills and forests as well as ancestral spirits. Musical creativity is seen as part of 'the ancestral legitimation through which flow the life-force...that drives the world and makes it live' (Davidson, 1969:25).

Life is conceptualised as a cosmic cycle or what Eliade calls 'the myth of eternal return' (Eliade in Modum, 1979:88). What this means is that for traditional Africans, they feel that in making or recreating music, that is essential to their life, they are repeating acts done by supernatural beings at different mystical times. According to this way of thinking, they feel that anytime they are making music, they are repeating and participating in creation. Put in another way, Africans see participation in music making as a way of integrating selves into the cosmogonic pattern.

This accounts for the reason why musical creativity in Africa happens in relation to communal traditions and standards of musical practice. As Nzewi notes:

Creativity and performance composition are (then) processes of judiciously selecting and transforming culturally normative structural-formal frameworks to achieve tension and catharsis, while mediating the situational,

contextual, artistic and aesthetic intentions of music (Nzewi; 1997: 42).

Therefore, music making involves learning the why and how of musical creativity. Musical creativity revolves around 'making musical sense and making musical meanings' (Nzewi, 1997:25). It involves learning to generate, select and make original musical utterances in relation to the inherited tradition and the on-going musical contexts. Musical creativity involves knowing why, when and how to shape the on-going music performance in ways that are contextually, situationally, artistically, socially and personally significant. This is so because the real life drama provides the resource for creative musical activities in Africa.

Nzewi has argued a creative theory for African performed arts. As he argues:

(African) artistic vision unfolds along a sequence of four stations of creative logic. The journey into artistic creativity is an infinite process which starts at the fertile plane of CREATIVE PHILOSOPHY along which germinates CREATIVE INTENTION which informs the negotiation of CREATIVE RATIONALIZATION manifested at the terminus station of CREATIVE FULFILMENT at which a fresh journey in creative re-performance of the same material is initiated (emphasis in the original) (Nzewi, 1997: 26).

The logic of this artistic vision is that music in Africa is a communal human creation for human purposes. As such, creative possibilities are endless as human needs are insatiable. However, musical output is deemed creative only when it passes socio-personal validation.

A number of strategies for developing musical creativity in Africa are identifiable in literature. These include parody (Hutcheon, 1988), signifying (Gates, 1988), improvisation (Gates, 1988) and performance-composition (Nzewi, 1997). 'Parody', according to Hutcheon 'allows ironic signaling of difference at the very heart of similarity paradoxically indicating both cultural continuity and change, authority and transgression, involving both creator and partaker in participatory hermeneutics' (Hutcheon, 1988: 35). Signifying involves revising 'that which is

received, altering the way the past is read, thereby redefining one's relation to it' (Gates, 1988: 64).

Gates (1988) defines improvisation as 'repetition with revision'. Drewal (1992) sees it more specifically 'as moment-to-moment manoeuvring based on acquired in-body techniques to achieve a particular effect and/or style of performance'. However, Nzewi says, improvisation is 'an absolute/cerebral exploration of the sheer musical possibilities of a known musical theme and/or format' (Nzewi, 1997:68). Performance-composition is 'a mediation of continuity and conformity in a creative situation i.e a superstructural fleshing of the fish-bone to propel creative continuum in historical time and terms' (Nzewi, 1997:68). These strategies apply regardless of the musical medium: instrumental or vocal. They have been the major ways of immersing, inducting and initiating Africans into their musical ancestry.

The development of individuals' creative musical abilities to the highest level possible is woven into music making, and creative musical growth of every personality is helped by encouragement and affirmation of one another in situations where there are opportunities for everyone to participate and contribute to the perpetuation of the musical tradition. On performance occasions, every level of creative musical ability is put into best possible use through the development of singing skills, instrumental skills, and interpretive and critical skills. These enable individuals to understand socially the various idioms of creativity and conventions of musical presentation and how phonofacts are appreciated. Expert musicians, on their own, drawing upon their creative intelligence, use parody, signifying, improvisation and performance-composition to make music a way of understanding African life, having a direct knowledge of music, and cultivating a mastery of musical making.

3.3.3.8 The use and discard syndrome

In Africa, because the idea of art is not archival, art objects are discarded once they have served their purposes and remade when they are needed again. The transcendental inspiration to erect a religio-cultural temple called *mbari* among the Igbo, and its consequent communal construction, celebration and abandonment by an Igbo community epitomizes this. As Nzewi writes:

... *Ala* reveals to a community that she needs a cultural temple. The community mobilizes religious, economic and creative commitments to fulfil this supernatural directive. Over a period of time, a team of appointed specialists and artisans cooperate to raise the religio-cultural temple called *Mbari*. (...). Each *Mbari* temple encapsulates and updates the community's social-cultural environment at the time of its erection. The complete *Mbari* temple ... is dedicated and celebrated with elaborate music, dance and feasting. It is, thereafter, abandoned. Its objective is its fulfilment not its utility. Its essence is the celebration of its momentousness; a socio-spiritual regeneration and sustainment. Its philosophy is that death and demise is the essence of growth (Nzewi, 1991: 12).

The *mbari* temple among the Igbo is erected, celebrated, abandoned and remade because of its use-value. Music in Africa, like the *mbari* art, is made, created, recreated and reinterpreted when needed because of its use-value. 'Use values', says Gregory (1994:195), 'refer to the objective properties of things and are a function of the technological and scientific knowledge available to a society at a given point in its history' (Gregory, 1994: 915). That is to say, values in use consist in the capacities of objects to fulfil human needs. Thus, the presentational content of traditional African music in performance is a condensation of a community's recollection of its musical past, deployed to serve critical human needs.

Music making in Africa keeps members of a community abreast of their musical knowledge, thinking, feeling and behaviour necessary both for preserving and defending the basic institutions and values of society, as well as for adapting these to meet changing circumstances and new challenges. Again, Nwoga has maintained the idea of the principle of mutability among Africans. He says 'what

goes in at night as one object could come out the following day as another object' (Nwoga, 1988: 13). This is a principle in which transformations are possible and transformations of reality form an essential element of life. This principle applied to music means that the presentation content of African music, based on oral traditions as it is, is a database. Its data is a socio-historical reality as remembered as well as used in contexts by members of the community. The musical information it contains is a transformable reality, which can be used and re-used according to the needs of person(s) and the community.

Since the structure of music and the norms of its use are basic to the matrix of social life in Africa, appreciative learning is emphasized. Unoh describes appreciative learning as the learning situation, which involves 'the process of acquiring attitudes, ideas, satisfactions, judgment, and knowledge concerning values, as well as the recognition of the importance which the learner derives from participating in learning activities' (Unoh, 1982:15). In this way, a balance is maintained between the role of music and the effective and affective use of music, which enables the learner to develop a taste, a liking for artistic qualities in traditional African music. Participating actively and creatively in music making, when needed, enables the participants understand music artistically and contextually.

3.3.3.9 Holism

Scholars have been recently preoccupied with understanding the African worldview and the consensus tends to be that African metaphysics is holistic (Teffo and Roux 2002: 164-165). Generally, it is stated that Africans see the universe as comprising two distinguishable but inseparable worlds - the visible and the invisible. As Anyika puts it:

Africans have a conception of the universe as consisting of two worlds - the visible and invisible... The visible world is the material world, which represents the whole of man's physical environment... The invisible world is the world of spirits, which to Africans is extremely real... However, the wall separating the sacred and the profane, that is, the

visible and the invisible is not gaping but paper-thin... Stated in another way, the spirit world is in some ways a mirror image of the physical world. There is in fact no real distinction between beings in the material world and those in the world of spirits. The family is conceived as consisting of both the living and the dead (Anyika, 1988: 330).

In this conceptualisation of African cosmology, the visible and the invisible, the sacred and the secular, the past and the present, are no dichotomies. The issue of dualities has been well discussed by many African scholars such as Okolo (2002: 211) and Nasseem (2002: 264), and the consensus appears to be that the Africans see things in complimentary dualities. As the Igbo people say: *Ife di ibua ibua, nke a kwulu, nke a kwudebe ya* (things exist in twos, when one stands by, the other stands closely by it). In Animalu's interpretation, this statement is on a par with an eclipse and its involutes (Animalu in Egonu, 1988: xvii). Opata (1998:39) discusses the dualities in terms of "binary synthesis". However, Nwoga suggests:

the standard posture of contemporary African metaphysics which divides reality into the physical and the spiritual world should be considered inadequate to explain satisfactorily the experience of the Igbo (Africans) (Nwoga, 1984: 17).

As Nwoga considers the prevailing concept of duality inadequate, he posits that the Igbo recognize three types of reality, namely the physical, the spiritual and the abstract. Nwoga states that:

The physical is that which can be touched, weighed, eaten that can touch one through the usual senses; the spiritual is that which may not be seen or touched except by specially "washed eyes", but which, all the same, can affect the shape and nature of physical being; while the abstract is that which exists and may affect reality by becoming realized in either of the other forms, physical or spiritual (Nwoga, 1984: 17).

To illustrate this Nwoga uses *ala* (the earth) the most important, immediate reality to the Igbo. As he explains, *ala*, the earth deity is the spiritual; *ala*, the land we stand on, is the physical form while *ala*, iconographically represented as man,

woman, child or cult object, is the abstract. Thus *ala*, the deity manifests itself in both spiritual and physical forms as well as in abstract form. Analogous to *ala*, the sound energy through which music operates is the spiritual; the actions of performers as the agents for harnessing music energies in creativity are the physical form of music. The pictorial illustrations of music making and the verbal accounts of music making in anthropological and historical documents as well as the graphic notation of musical works are the abstract forms of music. Music, like *ala*, manifests itself physically, abstractly and spiritually. It has three types of reality in Africa.

The African reality, viewed as binary synthesis or a ternary synthesis, is governed by a holistic principle. The African world is a primary site where multiple forces interact holistically. It is a dynamic world of propulsion and of flux. African musical art reflects this worldview. As Senghor observes:

Negro-African civilization stems from a unitary vision of the world. None of the domains into which the 'human sciences' of the West artificially divide it enjoys an autonomous existence. The same spirit prompts and links Negro-African philosophy, religion, society and art. And their philosophy, which is ontology, expresses their psycho-physiology. Art itself is simply one of many artisanal techniques, the one that is most effective for identifying with one's ancestor, or for integrating one with the vital force to God. For, the latter is the source of life itself, which in Black Africa is the supreme good. Which is why the word art does not exist in the Negro-African languages - I do not mean the notion of art nor the word beauty. Because it is an integral technique, art is not divided against itself. More precisely, the arts in Black Africa are linked to each other, poetry to music, music to dance, dance to sculpture, and sculpture to painting (Senghor 1964: 238).

Holism, the principle of appropriating things from many perspectives, underlies the entire African metaphysics. The holistic orientation to the understanding of reality, among the traditional Africans makes it difficult to have boxed up units of discourse. Music features strongly in the holistic conception of the African universe. Traditional African music education, for example, is conceptualised as

a unity of performance and transmission. Every time music is performed, it is being taught. And every time it is heard, it is being learnt. As it is being taught and learnt the essential values of a culture it reflects are transacted and transmitted. The actual transfer of indigenous music from elders to young ones usually takes place through performance. As Finnegan observes:

...there the connection between transmission and very existence is a much more intimate one, and questions about the means of actual communication are of first importance (Finnegan, 1970: 2).

Therefore, the creativity, performance, transmission and existence are one. This enables Africans use music to maintain forces of nature in balance or harmony. It enables them to deploy music to maintain human life in harmony with the rest of Nature.

Furthermore, discussing the principle of binary synthesis/complimentary dualities further, to which the Nwoga's ternary synthesis might be added, Opata (1998: 56) explains the use which the African makes of the intermediate space between complimen-tary dualities. He suggests that the middle space, which is both a metaphysical principle as well as a physical existent, is the democratic space, the point for conflict resolution, and the paradigm of general social problem solving among the Africans.

This postulation is very helpful in discussing the place of the human beings and music in the African universe. Ontologically, it places Africans and the music they make, at the centre of the African worlds, between the visible and the invisible, but at the same time making Africans the arbiter, through music making, between human beings and spirit essences. This again, is important for the musical mediation of the relations between the individual and society, which emphasizes the inevitability of individual autonomy and creativity to the social process. Inescapably, music is as important as the music makers in Africa are. Embodied in music abstractly, are the values and ideals, the customs and beliefs most cherished by the community, the inculcation of which is considered as an

essential prerequisite for proper socialization and integration within the group. The music makers by the subtle use of the influence of music, a product of imagination, enable the interaction between the visible and the invisible, musical process and product, the formal and informal processes of music learning/teaching, the teacher and the learner, as well as between the individual and the social. Not only are both sides of the each dualism integrated, but also the integration of the five together. As Nzewi says:

The need for music in Igbo society...included establishing supra-ordinary situations for achieving rapport with effective and affective intangible such as deities and environmental phenomena (Nzewi, 1991: 117).

Thus, music conceptualises the African quintessence of holism. In the holistic African worldview, the notion of man is focused on the human being (human person), human life and human values. The expression of which is found in the human person's attempt to find meaning and sustenance in the world through interaction (communication), work and play. As Opata explains:

By interaction is meant not only conventional, verbal and dialogic communication but also both ritual communication and participation in group work or play. By work is meant any type of activity whose immediate benefit is not leisure or recreation... Work is the foundation on which man builds his daily life and the source from which he draws the specific dignity which is proper to him...Play is any human activity whose immediate goal or result is the provision of recreation or leisure (Opata, 1992: 98).

African music is nested between the three seamless categories of interaction (communication), work, and play. African music is interactional because it is conceived in terms of live performance. This gives it auratic uniqueness that characterizes an event. Again, African music, like traditional music elsewhere, is a multi-sensual art. Though oral-aural in essence, it is embedded in and linked with other means of expressions to be perceived by senses other than hearing, visual stimuli of all kinds and body movements that prompt the people to participate in the socio-musical events. Hence, African music in performance involves participation, fostering of a communal sense, concentration on the

present moment and the use of musico-cultural formulae and cues for interactional purposes. The music makers are the senders as well as the receivers of socio-musical information. Their participation and communal involvement, tied to a particular music event, which is unique in time and place, bring both society and human beings into a coeval interaction.

African music involves work and play. For example, among the Igbo, the word *egwu*, which refers to musical performances, translates as 'play'. It refers to the activities of singing, drumming and dancing. Permeating this performative behaviour is play in which energy is spent to experience fun. Furthermore, the phrase '*ndi egwu*' or '*onye egwu*' refers to the 'doers' or makers of music. Music making connects people with their community. When 'people participate in the appropriate way' (Chernoff, 1979: 153), 'that is, when they sing, dance or enjoy themselves' (Oehrle, 1993: 259), in the process of music making they experience 'an interplay of efficacy and entertainment' (Schechner, 1994: 614). The efficacy value of music is concerned with specific issues of life while the entertainment value of music is about ennobling human life.

In Africa, the human person who makes music in the appropriate way finds human worth and significance in music as a meaningful way of playing, interacting and jobbing. As the human-person-musician makes music he gives expression to his value systems and uses music, as a spiritual phenomenon, to evoke some spirits to participate in human affairs. He also uses music, as a spirit that operates through sound energy, to evoke, coerce, control and titillate thinking, feelings, emotions, movements and actions in human others. Hence, music in an African context is not simply a medium of communication. It is also a metaphysical principle for manipulating cosmic forces. Above all, music also embodies some code of conduct in forms of delineating musical system of a people, how to use certain forms of musical elements, when to use them, and who to use them. All these formed part of the African musical tradition and training of the human person holistically.

Holism is a dominant principle in the practice of traditional African music education. Traditional music education encourages members of society to engage in mass musical knowing through performance-participation as well as within the context of other forms of artistic experience (dance, drama, poetry, plastic arts and so on). In this way, they find themselves engaging their whole personalities in the whole web of beliefs, concepts, traditions and standards that give personal expression to their inquiring and imaginative minds. This enables members of society to relate to one another more completely and competently, sharing their inner imaginative lives in ways that enhance their musical lives and power of communication or interaction.

In the indigenous African music education system, there is no point in the life cycle at which the creation of musical awareness could be said to be 'complete'. Music educational and social processes are indissolubly linked and take place within contexts in which members of society relate to each other, their environment, the land and spirit. It is made to relate to wider human concerns and interest. It is involved in their wholeness of being. Apart from the music training that is aimed at producing the specialized musicians, traditional African music education, lifelong, is broad-based. This is rationalized to enable individuals function musically in the society in a holistic form.

The broad-based music education system prepares members of society for full participation in African musical way of life. Even music education at the production of specialist musicians' level is not compartmentalized. There is no separate package for music history and music theory for a group or level. Music performance is not divorced from music composition. The aims, content and method of African music education are intractably interwoven. Learning in African music involves performance-composition, listening in situ, performance-participation, parody and signifying. The theoretical and practical aspects of music education are synchronized. Holistic music education, in which members

of society creatively interpret sound qualities and patterns from African musical tradition within the rich context of life itself, ensures the psychosocial unity of the individual and the social.

3.3.3.10 Functionalism

Functionalism is another principle that guides the operation of the traditional African music education system. Music education in traditional African is utilitarian. It promotes a central role for music in the life well-lived. It makes personal participation the core of all musical activities. Its central concern is the induction of members of society into musical ways of life. For a lifetime, members of the society are engaged in active music making – teaching and learning what is musically worthwhile (i.e. useful in real life). They do this using musical content they have appropriated in some personally meaningful musical way; applying their musical actions to the needs of society; giving both spirit and meaning to their actions. The traditional African music education equips community members with the understanding necessary to maintain an unbreakable and essential connection between active functional and contemplative musical life.

3.3.3.11 Perennialism

Traditional African music education has strong elements of perennialism. It is focused mainly on African musical continuity or musical transmission. Through regularly staged performance, African musical heritage is transferred from the old to the young, from the experts to the novices. Its main concern is an unbroken transmission of African musical way of life from generation to generation.

3.3.3.12 Preparationism

A crucial concern in African cultures is the preparation of the individual to develop his or her musical aspirations in terms of individual and group survival. This is based on the understanding of the individual as relational, socio-centric, holistic or socially embedded person. As such, personal musical aspirations are bound up, developmentally and otherwise, with the musical aspirations of the

other people. Moreover, it is meaningful only in the context of group development. An individual survives musically to the extent he has personally acquired and internalised the culturally constituted and socially negotiated musical skills and knowledge. Group development requires that musically capable individuals are motivated to be dedicated to the realization of the socio-musical aspirations of the community. Yet, self-projection requires the individual to use his ambition, tact, drive and creative musical ability to deviate and do what may become culturally, socially and personally significant. In other words, realizing self-projection enables a person to become socio-musically distinctive. In these philosophies, socio-musical progress depends on the musical personality's abilities to conform, compete and dare.

Therefore, an important principle in traditional music education is preparationism. Africans have a strong respect for their musical tradition. They look upon the musical ways of life of their pre-existing community of practitioners and audience as right and proper and try to safeguard that musical way of life in their own way. African music education prepares the individual to actively appropriate, perpetuate and transform the distinctive principles, values and structures of African musical mentors. It prepares the individual to draw upon the historically rooted aesthetic principles and values of African performance traditions in order to enhance an individual's understandings of, and participation in, the activities of social life.

This philosophy of preparationism dominates the practice of traditional African music education. Children are prepared to become musical useful members of the family, village, clan and community rather informally. Most often, children are prepared to dance before they perform dance music. Children are prepared as chorus singers before they assume the role of a soloist. Children are prepared to play accompaniment instruments before they play on master musical instruments. Children (gain) acquire pulse sense and rhythmic orientation before they acquire ensemble sense and develop general musicianship. General

musicianship prepares the individuals for membership in special music ensembles based on age, sex and occupational categories.

Every traditional educated African is made a musically capable person before he becomes a music specialist. From being a specialist, traditional African music education prepares one to be a master musician (though this is not always so), a person who uses music in a wide-ranging socio-musical experience to heal, to restore, to envision for his community and mobilize communal conscience.

In view of what has been discussed above, it is clear that traditional Nigerian society has an effective policy on music education, though diffused in nature. Every section of the society is involved in its formation, implementation and evaluation, which are essentially geared towards producing the musically useful person in the society. Again, the policy is highly coherent. The work of the various agencies of music education in traditional Nigerian societies forms a harmonious whole. Music education is life-long. It is given anywhere and at anytime with the involvement of whole community. The music educational policy in Nigerian traditional societies covers all aspects of the individual's life - social, cultural, economic, political, religious, educational etc.

3.3.3.13 African musical practice

A review of literature shows that many scholars have been preoccupied with rigorous technical studies of African music in order to establish what makes African music what it is or what African creative genius produces. Some of the representative scholars who have tried to provide an understanding of African musical thought and practice include Hornbostel (1928), Blacking (1957), Jones (1959), Wachsmann (1965), Anderson (1968), Pantaleoni (1972), Nketia (1974), Ekwueme, (1975-6), Chernoff (1979), Keil (1979), Locke and Agbeli (1980), Agawu (1988, 2003), Nzewi (1991) and so on. Though ethnomusicological understanding of African musical practice is inchoate, it is still possible to discuss emerging facts about African music discourse from these sources.

In traditional Africa, music is a functional-contemplative rationalization that follows the dictates of the society in configuring sound patterns to articulate societal systems. It is conceptualised as a spiritual phenomenon that operates through sound energy. The energy is created in patterns or themes by the human mind. Though sound energy is ideologically neutral, it is the belief of Africans that music is a metaphysical communication medium for the psychological manipulation of people's mind as well as societal systems. Africans as such create and prescribe differentiated musical sounds to accomplish socio-musical intentions - social, religious, political, economic, recreational, educational, artistic-musical and so on.

To realize each of these intentions, music energy is configured in line with what the culturally cognitive and socially associated minds would perceive as 'transcendental communication' (Nzewi, 1991: 93). That is, music that is 'there' beyond the sounds of music, the performance of the musicians and the reception of the audience, for human needs. Yet, the transcendental communication is inseparable from the medium of the communication - the musical content. The idealized musical patterns are socially situated. The process of configuring music patterns generates dynamic energy that prompts participants to exhibit a range of socially appropriate behaviours. Among other things, the participants may think about life, generate and acquire knowledge, wail, cry, sing, dance, drum, keep silent, listen, dramatise or make comments in words and actions to and about each other. Thus, the construction of music structure, or the organization and the conceptualisation of music knowledge involve an active process of negotiation in which participants with varied sensibilities, understandings, and expectations, reflexively examine the cognitive emotional force and structural coherence of music as it unfolds in a socio-cultural milieu (See Agawu, 1988, 1989).

Because music is an oral art – orally taught, orally learnt and orally performed, African musical artwork has a two-in-one dual existence. It exists both in memory

and in performance. All forms of traditional Nigerian music making are preserved in the memories of the actively alive music makers and takers. Both the music makers and the music receivers in inter-stimulatory rapport with themselves and the inherited music practice gained knowledge of music tradition through creative interaction. They modify the inherited musical tradition as they remember it in performance contexts. African musical practice is a transformable reality reliant on both whims of the imagination and the needs of the community. It is generated when needed. It has its validity at the point of usage and its full value and impact and force is manifested only in the context of performance.

The quality or the effectiveness of indigenous African musical work, as an oral art, is dependent on the musical-interpretive skills of the music makers. The creative music makers use their skills to vary the syntactical and non-syntactical musical patterns to suit the occasion. They interpret some ideas artistically and contextually to arouse creative impulses in the music receivers. The oral nature of the African work encourages music makers to cultivate and depend on a wide range of performance-interpretation, performance-composition, and possibilities in realizing it. It functions not only to make music makers do better and to arouse more musical vocations, but also to encourage music makers to give self-transcending performances on each performance occasion. It encourages all participants on each performance occasion to know it by contributing to its making. The musical work, in other words, is generative, expansive, meta-mimetic, ameliorative and participatory in nature.

In traditional Africa, a variety of sense of music are manifested and experienced in the varied contexts of community life. This sediments as a kind of culturally approve-able phonofact. This musical content is perpetually under construction within the contexts of people's engagements with one another. A musical content is not confined to its original meaning but takes on new meanings as it is interpreted in new contexts. It is subjected to collective revision. In the contexts of music performance, Africans actively and interactively participate in their

musical practices' constituent material and cognitive processes to encounter ideas, issues, and traditions of music making and histories of meaning. Through direct involvement and experience Africans question, try things out, investigate, and make meaning while trying to understand their musical heritage. They participate in the perpetuation of their musical practice so that they can be drawn into the music, so that music can illuminate their experience. The constituent meanings of generated music energy are drawn from the relational contexts of people's mutual musical involvement. However, the performers or the audiences do not just make what they like of music. African societies have their community-wide musical conventions, which are continually being worked at, revised and transformed, as they struggle to make themselves understood.

Since the contexts in which Africans live their lives are the contexts in which they make music, people's relationships with one another are endowed with musical meanings. Thus musical meanings, in Africa, are associated with physical settings and community history. Music is made 'manifest' within the community attuned by practice to recognize the conventions and respond to them.

Music making is a social art in which importance is placed on activity and interactivity. The idea of music making and taking implicates a social gathering within its own social framework in which music makers and music receivers belong. The basic ingredient for work and the uniting factor in this social arrangement is the construction, absorption and remembrance of musical conventions in effecting musical intentions. Musical intention entails the affective or effective musical communication. The re-creation or the reinterpretations of musical conventions takes accounts of what is appropriate to social contexts of music making whose contents are determined by a community process. As music content is socially configured, a fluid discourse creating multiple musical meanings, depending on how music makers and music receivers are situated and how they negotiate their identities in specific contexts is set up. What is set up normally encompasses different levels of perceptual skills, cognitive

understanding and appreciation of socio-musical thought and practice, which individuals bring to bear on music making in context.

Music is situationally 'per-formed ('through-formed') and present-ed ('made present')' (Paynter, 1997: 9). Its content is made to convey ideas about African perceptions of the cosmos, creation, human dilemmas, and cultural priorities. Music makers and music receivers participate actively and creatively in the teaching/learning process. They do so by playing their own part in shaping contexts in which community-wide musical conventions are condensed and knowledge of music and society is generated. Such interaction is life-long and self and collective knowledge of music and society increases as they cultivate the mastery of music making.

Individuals in the context of music making learn how the structure of music and norms for music use are basic to the matrix of social life. They also acquire the ability to express status, and role through music making and taking, and to recognize and express feelings and thoughts in context. Ineluctably, music making, in traditional Africa, functions as a way of coming to know. It is a way of coming to know African music contexts and societies that generate it. The acquisition of skills and knowledge in African music is not only in internalising the musical structure, it also entails learning of status and role, of appropriate social affect and effect, and of African worldview.

While music making is largely a social fact, what is experienced through music is entirely a matter of individual interpretation. When an individual participates actively and creatively in music making, music stimulates his musical perceptions, which are personal to every individual. The personal-social-musical action the individual takes enables him to appropriate, and imbibe the new meanings being given to music in progress. For, it challenges him to take socio-musical action. Music itself, in its moment of 'now-ness' is a 'translation' of meanings associated with physical settings and community history. As music

manifests, it demands that the individual uses his musical perceptions to personalize the unfolding musical content, to savour this momentousness, to evaluate music-artistic presentation and to achieve the intention of musical life.

Since the African musical knowledge is contingent, individual's learning is always informed and guided by earlier music learning, his needs, intentions and expectations as well as his beliefs and values. Each person's perspective is valued as having its own merit because it sheds light from a different angle, and in relation to other perspectives, provides a more rounded view of musical life. As such, no particular perspective is normally considered as representing the final word of musical event.

Multiple perspectives on musical events are welcomed and encouraged so that qualitative opinions can keep pace with changing contexts of music making. Music teachers and learners are encouraged to try out different ways of doing and making music, to explore different meanings and interpretations and articulate a range of ideas and material constructs within a framework of collective experimentation and mutual responsiveness. As Africans participate in the practice of African music, they learn to make tentative and conditional judgments about musical events because they know it is always subjected to continuing revision.

Music performances have value because community owns music and values it. The performance of each musical genre, style and type has flavour of contexts and content in which it is made manifest. Every person carries out a valuation of music in performance in terms of enjoyment, contemplation as well as criticism of participation in the appropriate way. Music makers and music receivers indulge in such valuational attitude to music making. As such, different levels of perceptual judgments are attained by all participants in the achievement of intention of musical creation, which 'could be music specific (implicit in the structural-phonetic

affect of a phonofact) or context-specified (extrinsic to the musical sound but approved by usage)' (Nzewi, 1997: 27).

The perceptual judgement of individuals is helped to grow to the highest level possible through active participation in making comments about impending performance. During music performance, people's behavioural identification with music in progress enables them to comment in words and actions about the ongoing performance. Through interactive appraisal of ongoing performance, music makers between themselves, and music makers and music receivers, sharpen their music appreciation skills. Notably, the inter music makers-music takers criticism on stage places the music receivers in the position of being custodians of quality and propriety. The post-performance criticism enables the participants to assess the product of their endeavour and what they have learnt from their musical heritage. This process of music appreciation, which enables active participation of individuals in music making according to their level of musical perception, imbues individuals with the perceptual skill to make sense of musical ways of life, beyond time bound experience and expression.

The indigenous African system of appraising music performance yields some terms from which elements of musical conception in Nigerian communities are discernible. Concerning what music is, scholars observe that there is no single word for music in a number of African languages. This is of course derived from the holistic nature of African worldview. Based on the holistic view in the appropriation of reality, music is understood from many perspectives.

Among the Yoruba, for example, an array of terminology is expressive of the people's conception of music. *Orin* is song. *Ilu* is drum/drumming. *Ilu* represents the totality of musical instruments. *Ere* is play while *are* is entertainment. *Korin* is to sing and *lu'lu* is to beat drum while *orin kiko* is singing. *Ilu lilu* is drumming. Melody is *ohun orin*, which translates as 'the voice of song'. *Didun ilu* or *iro ilu* is 'the sounding of musical instruments'. *Ijo* is dance. *Jo ijo* is the act of dancing.

Pagbo ijo is to organize music performance. *Alujo* is rhythm of dance and so on. Music performance combines the ideas of *ilu*, *ijo ati orin*. It is situated in a network of *isele* i.e., social-cultural circumstances. It is given form according to the traditions of Yoruba community of music makers and music takers, to achieve the conscious intent of particular *isele* whether music specific or context specified. Though *orin* (vocal music), *ilu* (instrumental music) and *ijo* (dance/dancing) are in Yoruba discourse distinguishable, they are inseparable. The Yoruba conceptions of music and music making from a holistic perspective of reality therefore involve connections into rather than separation from different dimensional processes. The phenomenal absence of a definitive and exclusive lexical term for music in Nigerian societies has been noted by scholars like Akpabot (1975), Omojola (1999), Keil (1979) and Nzewi (1991).

3.3.4 Music educational policy in Nigerian traditional society

The term 'policy' has been defined as 'the conduct of public affairs or the administration of government' (Dunn, 1981: 7); as 'whatever government chooses to do or not to do' (Dye, 1981: 5). Policy has to do with action, decision, or intention of government in matters of public interest and importance. Government's benign neglect or outright indecision too has the status of a policy option. Policy is not made finally. Policies are made to address emergent problems in human society. Broadly conceived, policy-related activities are on-going concerns made or not made to address different problems in different epochs of societal history. Policy, thus, arises from and relates to the dynamics of human society.

Problems that policy is made to address are some unrealised value, need, potential, opportunity in a society, which require government action. Government in this context refers to who holds political power. Kim gives a broad conception of power as 'the ability to define, control and transform the agenda' (Kim, 1983: 44). Kim calls this 'normative power' (Kim, 1983: 44). Earle (1994: 951) identifies four sources of political power: social, military, ideological and economic. Social

power is based on the ability to draw support from close kin. Military power is based on threat and intimidation, or on the direct use of physical force. Ideological power is established through the promulgation of belief in the natural right to rule of the elite, backed by religious sanction. Economic power lies in controlling access to the means of production of necessary goods, whether staple foodstuffs or prestige-conferring valuables (Earle, 1994: 951).

Of these four sources of power, the social is the most common in traditional Nigeria communities. It is the society, connoting 'a domain of external regulation – identified either with the state itself or in polities lacking centralized administration, with comparative institutions serving to curb the spontaneous expression of individual interests on behalf of higher ideals of collective justice and harmony' (Ingold, 1994: 738), that holds the normative power. It is the society, in traditional Nigeria that defines controls and transforms the public policy.

One of the problems traditional Nigerian society face is how to preserve and pass on their inherited music culture. The ancestors, from time immemorial, have bequeathed a particular system of values and function, music to go with it, and an operative system of music education to retain a sense of the continuity of their musical ways of life. From birth onwards, music education is massified. Members of community are inducted into their society's expectations about what is proper and good that are encoded in their symbolic forms; into social structures and processes that shape everyday musical life; into their musical ways of life. This continues until old age, when they become repositories of their society's musical folklore and continues until they, deceased, having lived well and died well, are mourned and buried with appropriate music that gives them a password to ancestorhood.

The music education policy in Nigerian traditional society is established as old as the society itself. Being an oral society, music education policy follows an

unwritten code. The code, which has been formulated and handed down from time immemorial, from one generation to the other, is made and re-made, formulated and re-formulated, implemented and re-implemented, as members of the society interact in day-to-day life. The music education policy-related activities are integral and intrinsic to the society and its social processes. In particular, the society and its processes constitute the source of music education policies. The society's major structures (social institutions) provide the basic context within which all music policy-related activities take place.

The whole society is involved in music policy-related activities. Music policymaking, formulation, implementation, and evaluation activities are not divorced from each other. They are carried out by institutions of the society acting as agents of public policy. Each of the institutions knows exactly what music education is aimed at, understands clearly its responsibilities and is aware that the realization or non-realization of specific objectives of music education, or the emergence of intended and unintended consequences, results from its failure or success. A study of traditional music education policy is therefore a study of social institutions and their united efforts to socialize every member of the society to cultivate the mastery of music making. Socialization according to Poole is:

the process by which people (a) learn to become members of groups and society (and) (b) learn the social rules defining relationships into which they will enter. Socialization involves learning to behave, feel, and see the world in a manner similar to other persons occupying the same roles as oneself (Poole, 1994: 832).

The goal of musical socialization is to instil in individuals the norms, values, attitudes, and behaviours deemed essential for the continuum of the Nigerian musical tradition. Traditional music education in Nigeria has a sophisticated organization which operates these six systems in parallel: child rearing practices, age grades, life rites, the community, festivals and ceremonies, the apprenticeship system, and royal courts. The narration below was derived largely

from interviews with eight research participants who were asked to describe their experiences of indigenous Nigerian systems of music education.

3.3.4.1 Child rearing practices

In traditional Nigeria, children are highly valued (Isreal Fatola, 2004: personal communication (pc)). Notably, they are expected to continue a family's name and tradition - the cherished ancestral lineage - to retain whatever property the family is heir to. The Yoruba say: *omo t'a o ko, ni o gbele tako ta* (The child we do not educate is the one that sells the house we build) The great importance of children to a community's musical continuity over time makes child-rearing practices, in traditional Nigeria, imperative.

Child-rearing practices, ordinarily, cover all that happens in a person's life from birth to the age of responsibility. Child rearing, in this context, is defined as a process through which a new member of a community develops musical awareness, through socialization geared towards enabling him, to participate actively and creatively in communal musical activities and achieve social adjustment within the community. Socialization involves 'the acquisition of interwoven social, cultural, and personal dimensions of identity, and, of their meanings in the context of socio-cultural understanding and action' (Poole, 1994: 831).

The first and probably the most foundational agency of traditional Nigeria music education policy is the family - the extended family. The extended family system provides the child with multi-musical learning situations of expected roles, obligations and sanctions. Normally the child is born of a family to the community. During the months of pregnancy, the mother, while attending socio-musical occasions, begins the musical sensitisation of the child. While in the mother's womb, the child begins to absorb the community's musical feeling. On safe delivery of the baby, a woman from the family (the mother-in-law, a grandmother, an aunt or niece) raises a birth chant to announce the arrival of the

new community entrant, its sex and say the traditional prayer for the baby's place in the scheme of the community's life. On hearing the soothing birth chants, women from the neighbourhood would rush in and join in raising and singing songs of joy and congratulations for the mother, the child, and the community. These may go on intermittently for several hours and days on end. This performance is a form of music education for the young mother and other young women around who are potential chanters/singers of songs on such themes later in life (Yetunde Ajayi, 2004: pc).

From birth onwards, in the family day, as the child is happy or distressed, the adults perform, teach and learn appropriate cradle songs. As cradle songs are performed, the child is jogged and rocked gently to the regular pulse of the songs. Around the house, the mother or any helper straps the baby to the back while performing daily chores. Some of the daily chores such as sweeping and pounding follow regular rhythmic pulsation. These gradually develop the child's pulse sense. Whenever children's musical activities are going on in the homestead, a young baby carrier may participate while carrying the baby. As the baby carrier carries the baby and participates in the musical activities, the child being carried gradually absorbs the dance sensibility of the community (Tinu Oladipo, 2003: pc).

'The young child all daylong Janet Adebisi (2004: pc) says, 'is surrounded by different sound effects that characterize the community of his birth. The sound effects may include voice qualities of different persons around him, the sound qualities of animals, the eerie sounds of night spirits, the imagined voice of the ghosts and spirits in folk tales, the wailing of other children, the joyous sounds of music, the solemn hush of mourners, the constituents of the dawn chorus, the dialogue of women, the sounds of different musical instruments and so on. Gradually, the child learns to recognize the volume and qualities of these sound effects, differentiate between them and understand what they mean to the people.'

Early in life, the infant-child, apart from crying, uses gestures as communicative behaviour. The child's attendants, too, use gestures to interact with him/her. In this way, gesturing becomes a communicative device that prepares the child for dance and movement to stage emotions. As soon as the child is able to sit, he/she is gestured to crawl and stand. In moving through these stages, the child is helped to make some active response to musical stimuli by the people around him/her. The child could be gestured to imitate other peoples' musical efforts such as clapped games of older peers, and coerced into standing, walking and balancing with some exhortative rhythmic chants. The child's efforts to walk to the pulsation of songs being sung are praised. If provided with a rattling musical instrument, the child, with the help of the baby sitters, begins to make some patterned rhythms, in imitation of its attendants, with its instrument. Throughout its early life, the child is exposed to, and begins to absorb and appropriate the values in the community's array of music styles and types when he/she feels the pulse, motions, and sounds of its music culture as its carriers participate actively and creatively in available socio-musical events (Janet Adebisi, 2004: pc).

The child before long begins to combine his gestures with his acquired senses of rhythm and pulsation effectively into dance movements. His increased complexity in locomotive capacities allows him to explore both his own body for dance expression and nearby objects and persons for musical expression. For example, as soon as the child can move about, he can be allowed to move to any safe object nearby and be allowed to tap or bang some patterned rhythms on it (Janet Adebisi, 2004: pc).

From about two years, the child's linguistic competence and conversational abilities are established. His articulatory organs have become fully developed for him to engage in the speaking act. As soon as the child forms the linguistic skills that enable him understand and communicate effectively in its mother tongue, he begins to participate in vocal music making. In the vocal music style -

characterized by solo stanzas and refrains - some stanzas have fixed refrains that are easy to learn. The child learns, at first, how to follow up a stanza sung by a soloist, with the appropriate refrain. Later, when he wants to sing songs in this song style on his own, he learns to sing both the stanza (s) and the refrain parts. In the short song style without stanza and refrain, the child starts by humming the tune of the song and picks up one or two words here and there. As time goes on, he repeats whole phrases and later, whole sentences until he becomes competent to sing the song from memory (Beatrice Onunkwo, 2004: pc).

Some characteristic features of Nigerian vocal music aid the learner-child. The first thing that gets fixed in the mind of the learner is the tune of the songs. So that, if in performance the child forgets the words of songs, he can hum the tune to the words being sung by others. The tune of a song becomes an aide memoir. Then, in the call-and-response type of vocal music, the chorus part consists of set-phrases that keep recurring in the song. Within a short period, these set-phrases get fixed in the mind of the learner. As soon as the soloist sings its phrases, the learner quickly complements the soloist with appropriate set-phrase (s) (Isreal Fatola, 2004: pc).

The child learns subsequently to differentiate between various vocal forms. It learns to understand what distinguishes speech mode from heightened speech mode and song mode. Among the Yoruba, for instance, the child must be able to distinguish among the following vocal behaviours.

| | | |
|------------------|---|-------------------------------|
| <i>so oro</i> | - | say words (speak) |
| <i>pa aalo</i> | - | narrate stories or tell tales |
| <i>gba adura</i> | - | say prayers |
| <i>ke ibosi</i> | - | shout with excitement |
| <i>pa ose</i> | - | hiss |
| <i>su ife</i> | - | whistle |
| <i>sun ekun</i> | - | cry |
| <i>rin erin</i> | - | laugh |

| | | |
|---------------------|---|--|
| <i>ro ejo</i> | - | report 'matters' |
| <i>pariwo</i> | - | make noise |
| <i>p' ofo</i> | - | recite incantations |
| <i>ran 'mu</i> | - | nasalize |
| <i>p' orisa</i> | - | invoke or praise-call divinities |
| <i>k' ifa</i> | - | chant ifa oracle/divination poetry |
| <i>sun 'jala</i> | - | 'cry' or chant <i>ijala</i> of hunters |
| <i>k' orik i</i> | - | chant praise names of living and non-living beings |
| <i>d' aro</i> | - | lament |
| <i>da 'rin</i> | - | raise a song |
| <i>gba orin ko</i> | - | receive a song from another singer |
| <i>gbe orin</i> | - | sing response to a song |
| <i>sunkun korin</i> | - | cry sing |

Importantly, the child learns that vocal music is a heightened form of speech, and singing involves the transformation of speech to song. He learns that vocal music making is different from speech making; that various methods of vocal manipulations can be employed in vocal music making. He learns that vocal music making is nothing but a musico-poetic expression.

As soon as the child can walk, run and talk around the house, he is allowed to partake in the (musical) activities of the adults in the ordinary course of social life. Ineluctably, the child learns that the social life of the community of his birth flows with rhythms of festivals, rituals, ceremonies, work and play. The child is immersed in social processes within which many music types are originated and organized. Some of the music types, the child must learn to recognize, make and appreciate with peers under the direction of older music makers include: birth songs, teething songs, cradle songs, game songs, moral songs, songs of lament, funeral songs, satirical songs, songs of insult, praise songs, puberty songs, marriage songs, royal songs, religious songs, folktale songs, occupational songs, historical songs, didactic songs etc. As the child participates actively in

contextual musical interpretation of these music types, he learns that the context generates the music structures. He develops his vocal technique and learns to compare self with other vocalists, thereby knowing his own limitations; recognizing good and bad vocal technique of self and other selves; internalising musical structure; and norms for vocal music making and use (Janet Adebisi, 2004: pc).

In traditional Nigerian societies, life is dependent on the sun and moon for primary lighting needs. The day is for subsistence occupations. The night is for resting from the day's toils. However, the night is either dark or moonlight. Children often have an early night on the dark nights because it restricts the playful activities of children. Nigerians, like many other people elsewhere, see darkness as when life forces are active. Some see it as being gloomy - the habitat of all forms of dangers (wild beasts, hazards) and horrors (monsters, evil men and women, spiritual pariahs) - that terrify or destroy and a time for elders to carry out some communal assignments. Moonlight nights are welcomed glorious relief from the gloom of dark nights. Among the Igbo, for instance, the conception of moon as a symbol of enlightenment makes an achieved person to take the title name of '*onwanetirioha*' (the moon that shines for all), that is, a person that radiates enlightenment in his community. It is this desire to be enlightened that brings the community out for moonlight play in traditional Nigerian communities (Chike Emeka, 2004: pc).

The moonlight nights are rationalized in traditional Africa as 'the time when people are disposed to teach and learn music and when they are in the right frame of mind to sing and dance' (Fajana, 1972: 46). Moonlight performances give the young the opportunity to learn and rehearse songs, folk dances, dramatic sketches, didactic tales and songs, competitive races, music associated with local history, and so on. The performance may involve people who gather in their respective compounds. Alternatively, it may take some brave ones going to

the village common ground for a performance. Moonlight performances provide occasions for the youth to learn the musical heritage of their community.

At dark night, children in traditional Nigerian communities often run errands with glowing embers serving as a torch. As the torch illumines the bush path every form leaps to life taking on bizarre movements and shapes, which children often imagine as the mystic figures of ghosts, witches and wizards as well as malevolent or pariah spirits they have heard of in folktales. Such perceptions initiate children into the realities of the community's mystic and mysterious life-world which music is deployed to reflect later in life. Furthermore, in the contexts of some festivals, children come across the ferocious looking masks with teeth of animals and masks with arrays of hilarious costumes, the masked voices of spirit manifests, the evocative music that propels the masks and the general mystic aura that surrounds the masks. As the children try to connect these mysterious objects with what they are told of in folktales, thereby learning more about the cosmos, they are inducted into the ways in which music is used to mediate the physical and metaphysical domains of life. The aesthetically pleasing nature of the masks and the emotional response the masks generate stimulate in the children the urge to join the common interest associations of the community that use masks (Isreal Fatola, 2004: pc).

Traditional Nigerian communities are child-centred. From a very early age, children are encouraged and expected to be independent in caring for their personal-social needs. Children are, for instance, allowed to use any safe objects in their environment as musical instruments. They improvise their costumes and props from materials immediately available in their environment in imitation of the adult models. Children are allowed to explore their environment for playing materials without sex restriction. The young children are allowed to play together as much as possible (Isreal Fatola, 2004: pc).

When they have made a selection of their musical instruments, parts to be played are assigned to individuals according to their perceived abilities by the emergent music leader. What part is assigned to each person is approached in terms of what the individual can do and wants to do. On their musical instruments, children play their part as variant versions of the adult music style or type they are modelling. As children perform, they offer help to each other and encourage the slow learners to work harder at it. The more capable child might simulate speech patterns on his instrument and encourage peers to decode what is played (Chike Emeka, 2004: pc).

Adults are free to give creative and imaginative corrections to children music makers. The corrections are usually taken with gratitude. An essential principle in children music making is making musical sense and not making musical meaning. This is because children's music making is not context dependent. Therefore, children often compete musically among and within themselves to impress adults and to inspire creative excellence. They make their music for aesthetic development and enjoyment. As children play and move to the music they make, they imbibe the ability to adapt or communicate a noble feeling, to appreciate and feel music as a qualitative phenomenon.

At playtime children without improvised musical instruments may indulge in playing musical games. The musical game performance, often ad hoc, is normally well organized with systematic clear rules of play and determination of winners and losers. Children musical games, like *tente*, among the Yoruba are performed using body parts such as the voice, which sings the tune of the game and counts the scores; the hands, which provide the instrumental clapping accompaniments; the legs, which perform the quiz and the catch of the game, and the other parts of the body which move in time to the game in play (Tinu Oladipo, 2004: pc). Musical games naturally, do not deal with any contextual issues as they are recreational activities involving active music experiencing that engender cognitive development, musical expressions and capabilities in

children. It serves as avenues for identifying children with special musical abilities.

During socio-musical events, children are encouraged to engage the arena with the adults as fellow musicians imitating the adults in contextual music making (Janet Adebisi, 2004: pc). This enables children to acquire more musical skills and creative tact. Performing along with adults enables children to acquire not only a specific set of practical musical skills but also an understanding of the appropriate contexts for their deployment. As children make music with the adults, they define themselves

As children grow up and become more discerning, they are introduced to the elements that make up the community life. These include sun, rain, moon, storms, harmattan, fire, water, harvest, ancestral spirits, witches and wizards, shrines, oracles, animal's hills and valleys, spirit manifests and so on. The introduction is via the paradigmatic folktale. Nigerian folktales, like folktales elsewhere normally have their setting in the wild, in the forests and seas in the hill and valleys as well as human milieu. The characters are invariably animals, birds, trees, stones and rivers, benevolent and diabolical spirits and human beings. Adults narrate, dramatize and sing folktales to children. An integral part of a folktale is its sung sections. The sung sections punctuate the episodes of the tale. Adults and children sing folktale interludes in a special way to arouse the children's consciousness. The ways the tales or fables are sung, narrated and dramatized capture the children's imagination (Chike Emeka, 2004: pc).

The folktale world is a world in which non-talking/singing/moving being talks/sings/moves, and incredible come alive in narrative. Folktale is often told creatively in the nights (especially in the moonlight nights) when adults bring out children into the open with their songs and games. Children learn the art of story telling from adults by participating actively in the telling of the story and singing of its sung sections. Children learn folktale as a genre of story telling in which

narration, dance and songs are juxtaposed. Children on their own often have folktale sessions whether or not the elders are around (Chike Emeka, 2004: pc).

From folktale, children learn how entertainment goes hand in hand with education. They develop a concern and a commitment to conserve, enrich, and even empathize with nature. This enables children to develop a moral identification with the wider environment. As children grow, they learn to make music that emphasizes the ecological ethics. They learn to make music a medium for interfusing God, human beings and the supernatural forces. It is through folktale sessions that children are exposed to how values for human life are vigorously promulgated through music making. Children learn the structure of their community's melodic, harmonic and rhythmic thoughts through singing of folktales. Perhaps the most obvious features of Nigerian communities' melodies are the order and complementarity pattern. Notably, a melody is in two parts. The first part, sung by the narrator of a folktale, provokes a response. The second part sung by the folktale narrator's audience responds and serves as an answer or a compliment to the first. The first part is normally subjected to internal variation while the second part remains as a recurrent pattern. It is through the folktale sessions that children imbibe the musical and extra-musical dimensions of their community life (Chike Emeka, 2004: pc).

Folktales help in the development of children's memories. The memory as a faculty is the seat of information storage, information about the past event; it is also the ability to recall such stored information. Folktales enable children to store the laws, the rules, the norms and the musical conventions of the community in memory. Eventually, when children become old, those who have better memory among them become the respected adult storytellers and community historians.

The childhood musical experiences have formative qualities, underwriting all that occur in later musical life. The children when they become old are expected to

tutor young ones into the community musical ways of life. Adult musical experiences too, especially the experience of tutoring children musically, can be transformative, since the adults are expected to be creative interpreters of musical traditions they embody. From about twelve years, children are initiated into age-grade sets of their community often, along sex lines. Almost all children in traditional Nigerian communities are encouraged to pass through musical experiences narrated above as a matter of policy. It is aimed at initiating children as emergent community of music makers and listeners into the pre-existing Nigerian community of practitioners and the practice world they embody and represent.

3.3.4.2 Age-grades

In traditional Nigeria, time is reckoned with in terms of events that characterize it. Hence, chronology in Nigerian's reckoning is almost invariably relative rather than absolute (Chike Emeka, 2004: pc). So, things are remembered by events. Greater events supersede minor ones in community time reckoning. Children born to a community within the same range of time marked by certain memorable events are pooled into the same age-grade (age-band) set. Time-marking events may include the period of war, great flood, drought, famine, solar eclipse, bumper harvest, coronation/death/dethronement of a ruler, institutionalization of an ancestral spirit, and a valued period in a community's life. Age-grades are sometimes named after the events or phenomena that occurred at the time of their origination (Chike Emeka, 2004: pc). Using any or some of these as events period, members of an age-grade are usually known and initiated into the community's musical life at the same time.

Children of a particular age associate, from the onset, as they grow up and play together at the moonlight games, which have already been discussed as a major socialization institution. At the initiation time, the initiation community uses the age-grade system as an agency for collective exposure of peers to what people of their age should know musically. They are exposed to what is musically

relevant to their age for the time being. All age-grade mates are encouraged to regard themselves as socio-musically equals by the community (Chike Emeka, 2004, pc). So, they strive to prove their worth through achieving excellence in the music-artistic practices - dancing, drumming, singing, costume making, musical instrument fashioning and so on.

After a period, age-grade sets emerge as common interest associations. Early European writers culturally tabooed from observing such sensitive rites of passage wrongly refer to these as secret cults. The common interest associations in traditional Nigeria are formed, established and mandated as agencies for executing societal policies and for maintenance and transmission of traditions and development. To satisfy these mandates, most common interest associations use music as part of their expression of lifetime group solidarity and identity. They offer their members specific musical training that enables them to make music to arouse as well as consolidate their group ethos, thereby providing extra opportunities for their members to sharpen up their musical skills and knowledge. They usually organize rehearsals and music performances in designated locations or honour the invitation to perform at community festivals and ceremonies to meet the various developmental demands of their members (Isreal Fatola, 2004: pc).

The common interest group music ensemble may be vocal or instrumental in orientation. The instrumental ensemble is commonly marked by a wide variety of dance forms. Musical knowledge, skills and values are transmitted from invited or member specialists to the new comers through aural instruction in which specialists interact with new comers. The period of training is flexibly fixed - new comers learn by observing the ways the individuals in the group dance, the ways instrumentalists play differentiated ensemble role themes, or the ways ensemble vocalists sing and learn how the ensemble music repertory is composed in performance.

New comers, as part of the vocal ensemble, begin their induction by singing ensemble's refrains and choruses appropriately within the interchange of musical ideas of the ensemble. Later, they learn how to raise, lead, receive and harmonize songs as active exchange of ideas between the lead cantor and the chorus. As part of the instrumental ensemble, new comers may start by playing 'the Ensemble Phrasing Referent layer' (Nzewi, 1997: 18). The pattern in this role theme is strict, and it provides a point of reference for other members of the ensemble. This most demanding ensemble role theme is played on the simplest looking but most difficult instrument for beginners to play. The new comer's confidence in playing this role theme enables him to move to another level of music learning other ensemble role themes. New comers then assume responsibilities for the articulation of the basic metric patterns of the ensembles on supporting instruments. They also learn how to 'talk' with moderation on the supporting instruments. New-comer-learners according to industry can move to instruments that play major musical roles in their ensemble. Nevertheless, essential for the development of musical expertise is experience. Training for master musicianship requires experience to draw directly from the sound resources of the community to create and recreate community celebrations or other ritually efficacious events.

Generally, the music making of an age-grade is a group activity in which every member freely takes part. The group makes sure that on performance occasions there is no marked distance between the experts and the less musically endowed members (Dike Udeozor, 2004: pc). There is no passivity. Belonging to the group means being there to make music with others for all to come into being a truly integrated community.

Common interest associations do not operate as separate organizations. They keep in mind that they are legitimate part of the community's life, integrate new comers into their group, and encourage new comers to develop the skills of handling regular responsibilities. The newcomers learn to be leaders from a team

of older helpers who create environment in which natural leaders can grow (Isreal Fatola, 2004, pc). Music education, in the context of common interest organisation, is a process of encouraging new comers to have a go at music making so that over a period they can discover what their gifts and abilities are. This enables some individuals to unfold as very talented and prolific musicians above the level of the average person. The sustained exposure of members of common interest associations to the social-creative interactions of practical music making prepares them for psychologically balanced participation in community life. Technical competence enables several individuals to emerge as visionary leaders in the field of music making. In traditional African communities, a policy is that common interests associations produce musicians and leaders who understand their people and the need to represent their whole web of beliefs, concepts, traditions and standards musically.

Some of the common interest associations constitute an important arm of the executive organ of the traditional Nigerian political administration as well as the pinnacle of the judicial system (Chike Udeozor, 2004: pc). Often, such associations engage music in performing a community assignment, which could be social, economic, medical, political, educational or religious. Such associations may use mytho-mystical spirit manifests and make esoteric music to carry out their assignment (s). Belonging to such associations entails learning to make music that evokes spiritual essence and presence. It involves learning to participate actively and creatively in making special music that can infuse music-spirit in a medium. It involves learning how abstract concepts and philosophies, symbolized in masked forms, are ascribed mythical and mystical potencies. It involves knowing how human actors are transformed through music-spirit into mytho-mystical spirit according to indigenous Nigerian belief system.

Common interest associations use music to conduct affairs and to imbibe the attitude of serving the community. They make music not as a way of wielding power or a means of self-elevation but as a means of preparing individuals who

make music to please not themselves but the community. The associations as a matter of policy prepare music specialists who make music to enable the transaction of issues crucial to community life. The traditional Nigerian society recognises the inevitability of change and the need to cope with it. The common interest organizations as such prepare their members as agents of musical change within the community but assure that such change solely come about within the framework of inherited musical tradition. They promote social-musical actions and give both spirit and meaning to it. The associations as a matter of policy train their members to maintain an essential connection between active functional and contemplative musical pursuits that ensures the continuity of the age-old musical arts traditions.

3.3.4.3 Life-rites

In traditional Nigeria, birth (naming), puberty, marriage and death (burial) are institutionalised social events of crucial significance. They, in simple terms, refer to the arrangements, including ceremonies and rituals, which a society approves for a human being to become a real human person. The human beings are believed to be made of the material and spiritual essences. These ritual ceremonies, directed at the spiritual aspect of a person's life, are processes that turn a human being into the spirit that he is and should be. In a spirit charged world such as that of traditional Nigeria, naming, puberty, marriage and burial are ceremonies believed to take place in the full view of the divinities and ancestors. They thereby involve transmuting human persons into spiritual by ritual contact with greater spiritual powers - divinities, deities and ancestors.

At birth, a newborn child is regarded as an ancestor that returns. The return is welcomed and celebrated with divination and a ritual that fuses the human and spirit worlds into one celebrative cycle. Naming ceremony which is the official naming of the child, in Yorubaland, for instance, involves giving the child some often divinity-charged names such as: Ogunranti (*Ogun* remembers me), Ogunfunmi (*Ogun's* gift), Sangoseyi, (*Sango's* providence), Oyadeji (*Oya* has

come twice), Olubunmi (God's gift), Oluseyi (God's providence) and so on. "These are not just labels that distinguish individuals but acts of devotion to the forces that control life. These names invariably connect individuals to the forces that control and guide life" (Janet Adebisi, 2004: pc). Thus, through the naming ceremony and its spirit implications, a spiritual background is created for the on-going formation of the child.

The birth of child and its naming ceremony motivate a distinctive form of musical expression in traditional Nigeria. 'Attendance at naming is obligatory. A non-attendance by a community member may warrant suspicion. Attendance at naming ceremony provides individuals with opportunity to give thanks to the ancestral forces for their providence' (Janet Adebisi, 2004: pc). Individuals who participate actively in naming ceremony have the opportunity to recreate and re-interpret the songs of joy they know as well as learn new ones.

At the age of puberty, children, from twelve years onwards, are taken from their families and given formal training, which prepares them for life (Isreal Fatola, 2004: pc). This marks the formal admission of a person to a degree of community's life and being. Puberty rites prepare the boys to become men and girls to become women. It also initiates and admits individuals into various clubs, societies and levels of community life according to sex.

Among the Igbo, for instance, *iba mmonwu* is the initiation of boys from boyhood to manhood through enacting spirit manifest shows. According to Anyasodo, there are three types of *mmawu* (spirit manifests) to which a person can be initiated: '*Akataka* for boys between 10-15 years; *Agabaude* for men between 15-22 years and *Anyaoche*, *Akwa*, *Ajokuobi*, *Mgbagu*, *Nwanza* and *Ojionu* belong to men between 25-50 years' (Anyasodo, 1975:68). Each type of *mmanwu* represents a certain level of enspiritment and toughness. The *mmanwu* ritual of initiation turns the initiate into 'a more disciplined person who joins others in upholding and promulgating the laws of the community' (Anyasodo, 1975:70).

While the boys attend an initiation camp in the bush, 'they are trained in the transmission of musical arts, in the fabrication of costumes and masks from environmental materials, and in the transmission of social responsibilities' (Lawrence Emeka, 2003: pc). Thus, the making of spirit manifest and spirit manifest's music is an integral part of musical knowledge passed from the initiated to the novice during the puberty rites and ceremonies.

Among the Efik and Ibibio, *mbupo* (the preparation of maiden for marriage ceremony) prepares girls for marital homes. After a period of seclusion, in which the girl is cared for and does little physical work, she comes out of her confinement with a star dance and the appropriate songs she has been taught and practicing. At the end of her initiation period, she comes out with robust body, and performs her star dance in the company of older initiates (Akpabot, 1986). Among the Igbo, initiation into womanhood involves, among other things, learning to make women-oriented music. At the end of the initiation period, the new initiates (girls) normally perform *egwu umuagogho* (the maiden dance) to celebrate their coming of age (Lawrence Emeka, 2004: pc).

In all, initiation into manhood or womanhood and its associated musical practices does not involve merely the acquisition of new musical skills and knowledge. It involves acquiring the ability to use the musical skills and knowledge in a new way. That is to transact crucial issues of the personal life. Initiation into manhood/womanhood prepares individuals for marriage.

Marriage, a human institution for social reproduction and stability, is not conceived as a coming together of two individuals but of two separate families. Hence, a marriage ceremony in traditional Nigeria is a community affair. Among the Yoruba, for instance, marriage contracts are not accomplished until the supernatural powers are invoked to bless the tie with children. There is as such only one complete marriage ceremony in a lifetime. Even if one party to the

marriage remarries after a separation or the death of the other, the ceremony is necessarily abridged (Isreal Fatola, 2004: pc).

Marriage ceremony generates a musical expression of joy and sorrow. Among the Yoruba, joyful songs are learnt by married women from the groom's family to take the bride from her family to theirs. The bride's age group sings joyful songs that one of them has succeeded in completing her marital rites. The bride sings *ekun iyawo* (bride's sorrowful songs) bidding here parents and friends' farewell. Brides specially perform *ekun iyawo*, as a vocal genre, on their wedding day. "The ability to render *ekun iyawo* in an emotion-laden way is the hallmark of a musically well-educated bride" (Isreal Fatola, 2004: pc).

The phenomenon of death, as the logical end of birth, which is the beginning of life, is common to all peoples of the world. To traditional Nigerians, death is 'simply a return to where life emanated, but a return that is never final and definitive' (Opata, 1998: 174). As, the Igbo say: *uwa bu abia ala* (life is a process of coming and going/returning). Thus, the world is a place where people keep coming (being born) and going (dying). As part of Nigerian's cyclic conception of life, death is not an end, a complete annihilation of living-ness. It marks the completion of a person's graph of existence in the physical world and the beginning of his journey to the world beyond - the ancestral land. To facilitate the dead's smooth arrival at the world beyond and to pave a way for his return (reincarnation) into the physical world the designated funerary/burial rites and music are performed. Since death causes an abrupt break in social relationship when someone dies, the performed funerary rites and music also functions to re-order the society, to enable the living replace the departed in those societal activities that must be carried out as an on going process in the traditional Nigerian societies. As such, *ese* music, among the Igbo, for instance, 'confers the ancestral honours on the deceased and accrues the social-spiritual status to the sponsor' (Nzewi, 1987: 106). The sponsors are the deceased's children.

However, not all death accords honour to the dead and accrues status to the sponsor. Only those who lived well and died well, 'who achieved the ideal of existence which is a respectable and satisfied life, who attained fullness of age, and achieved status in their community and among their people' (Nwoga, 1984:9), are accorded full burial and funeral rites with designated funerary music. The death of a person with such social ideal motivates some forms of musical expression. Individuals may wail, lament, express sadness or joy, sing or dance and contemplate the meaning of life in response to the different musical situations in the process of conducting the dead's burial rites. There is a body of funeral songs for novices to learn contextually, perceive functionally and contemplatively, while burial and funeral rites last.

Specialist musicians and musical groups however are brought in for the supernatural and human implications of burial and funeral rites to be transacted appropriately and properly. Among the Yoruba, hunters pave the way for their dead colleague to become an ancestral hunter by performing the special funeral dirge *iremoje*. In the context of *iremoje* and the performance of other dirges, what the novice learns include how wails and cries, oral literature, ordinary speaking, heightened speech, singing, music and dance are contextually combined to make sense of death. This is done through reflection on and exploration of meaning of life in the physical world and through speculation over what the spiritual world stocks for human beings - dead or alive.

Some communities in traditional Nigeria designate some specific music genres to accompany funerary rites. Among the Igbo, the institutionalization of *ukom* music is for the funerary rites of a woman of achievement. *Ese* music is designated to bury and mourn the death of a male person of achievement on behalf of the bereaved. *Uhie* music is set aside to conduct the proper burial of a fully titled adult man (Nzewi, 1987). What a novice learns in this context include: what music genre buries a person according to his/her sex, age and status. How are the musical instruments and musical form of the genre constructed and used in

the funerary context for which they are conceived and institutionalized? How is music generally structured into the form and structure of funerary events in his community? What does it take members of the community to access the designated music types to repose the spirit of their dead person (s) in the ancestral realm? What roles (musical and non-musical) do individuals play to successfully repose the spirit of the dead in the ancestral realm? Music education in contexts of life rites, in traditional Africa, as a matter of policy, is to enable individuals use music to establish relationship with self, with Nature, with others and with some high powers. Music making policy in life-rites is for spiritization.

3.3.4.4 The community

In traditional Nigeria, every community forms a basic socio-cultural unit. The community offers what each of its members needs to achieve the ideal of existence, which is a respectable and satisfied life. This is learnt through active participation in communal activities. Music making is in some way integrated into life in the community. It is rationalized to transact or enable the transaction of the meaning and processes of communal living. Hence, music pervades all communal activities within which it reflects a community's needs, fears, values, and the past as well as the present ways of life.

Music making as a matter of policy is made a communal affair. There is music for communal work, and music for communal recreation. Music for forming and cementing social relations, remembering the past, propitiating the gods, exorcising the demonic, and maintaining cosmic order are communally made. These provide the contexts wherein the community-wide musical conventions are taken on rather unconsciously as an abstract structure by each new generation.

“Every community provides a space for musical performance which also serves for meetings, ceremonies, rituals, festivals - in fact for events relevant to the on going life of the community” (Lawrence Emeka, 2004, pc). The space also provides contexts for music learning and teaching. Performance at the village

common ground is accessible to every member of the community. At the village common ground, the new generation of specialist musicians is offered opportunities to acquire knowledge and skills in making present perceptual musical judgement. This allows the emergent experts to feel that they are living part of the community's musical heritage. As every member of the community participates actively in communal music making, he draws sustenance from musical tradition and uses it for the good of others, so that the community too may nourish him. At the village common ground, specialist musicians assist and inspire the other members of the community to participate actively, so that 'expertise' is passed on.

In Nigerian communities, "creative musical talent or gift is viewed as divine endowment. Among the Yoruba, it is regarded as *ebun Olorun* (God's blessing) that translates as *onyinyechi* among the Igbo" (Lawrence Emeka, 2003: pc). The Supreme Being is said to have given the gifts to enable the recipients render good (musical) services to the communities. This gives a communal orientation to music making and ascribes special role and status to music specialists. Lifelong active participation in community music making as a matter of policy is mandatory for every person. The community provides primary sources of experience and knowledge through its agents: families, peer groups, life-rites, festivals as well as community musicians. The community members' use of its artistic resources enables the maintenance and furtherance of the community's cultural life. Communal music making, as a matter of policy, is to imbue communal living with humanizing virtues.

3.3.4.5 Festivals and ceremonies

In traditional Nigeria, festivals and ceremonies are celebrated in and through music as part of religious rituals. Busia writes that:

rituals surround important seasoned community activities as well as the critical periods of an individual's life. Planting, harvesting and fishing, birth, puberty, marriage – these are occasions for the community or 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 (Busia cited in Modum, 1979:86).

The celebration of festivals and life rites in traditional Nigeria is founded on religion and on the need to maintain equilibrium between and among the various inhabitants of the African's world - humans, spirits, ancestors, animate, and inanimate beings. Festivals and ceremonies are celebrated for the performance of religious obligations; for periodic assertion of group solidarity and for the commemoration of common ancestry. They are celebrated to propitiate the gods, to seek their support in the people's effort to cope with and survive the challenges and travails of life.

Music in festivals and ceremonies is made to transact or enable the transaction of crucial life issues. Music making on festive and ceremonial occasions is characterized by an engaging interaction between specialist musicians who lead the performances and the community who not only provide critical assessment but also participate actively and creatively in shaping the contexts of performance.

Music making in the context of festivals and ceremonies structures rituals. Rituals provide framework for solemn public and interpersonal transactions. Music in festivals and ceremonies enable the perpetuation of certain religious ideas and social rituals. It generates a whole world of knowledge - knowledge of, and knowledge about cosmology, myths and legends, social organization, musical arts practices, values and cherished traditions, and musical heritage. It is aimed at engendering a mental disposition that enables self to respect the sensitivity of other selves in the pursuit of daily living. Active and creative participation in music making associated with rituals imbue individuals with the essential spirit quality that makes a person. Music education in the context of festivals and

ceremonies, in traditional Africa, as a matter policy, is institutionalised for the generation of socio-musical knowledge.

3.3.4.6 The apprenticeship systems

Every Nigerian community has its pool of musical skills and knowledge, which it ensures that it passes on to the succeeding generation. This consists of different types of complex instrumental and vocal music as well as simple folk tunes for day-to-day social use. While some music types are known and can be performed by all because of their functional significance in the society, the ability to perform others is a specialized art that requires long periods of training according to the traditional method of apprenticeship. Apprenticeship is the system whereby the community multiplies and passes on its pool of knowledge and skills, which is beyond the unaided efforts of individual to acquire. It involves an arrangement in which a 'master' in a specific skill or knowledge agrees to take on apprentices who strive to master the master's skill and knowledge in specialized vocal and instructional forms. Apprentices may move in to live with their communally adjudged master musicians or choose to come from their various homes for the period of apprenticeship.

A form of musical apprenticeship, among the Igbo, 'is the music/dance borrowing practices' (Nzewi, 1998). When a common interest association wishes to learn a new dance or instrumental form, it sends out talent scouts to neighbouring towns, villages and communities. The scouts, bearing the group's mandate in mind, hold preview sessions with several prospective troupes until a viable one is selected. Both parties negotiate until a set of conditions, favourable to both, is agreed. The scouts depart with a small number of skilled performers, reflecting the various departments of the ensemble, selected by the instructing troupe, for an agreed period (Eunice Bui, 2004: pc).

On reaching the learners' place, the visiting instructors are billeted with their counterparts in the learning group. The learning persons strive day and night to

learn as much and as fast as possible from the instructors what it takes to be proficient in the assigned roles. At the end of the agreed period, the instructors, satisfied with the performance level of the learning group, go home to return for a rehearsal session well before the premiere (Eunice Biu, 2004: pc).

When a family is communally selected to uphold a musical tradition, the young (the less knowledgeable) in the family learn from the father or mother until the father or mother retires because of age, or dies. As soon as the child is old enough to walk about, he is coerced to learn how to play a supporting role on an instrument or in the vocal chorus in the master's ensemble. As time goes on, the child begins to learn the leading role from its master. This may involve some direct and indirect instructions. When the child-apprentice has acquired reasonable musical skills and knowledge or if he manifests outstanding talent, he could be allowed to perform some leading roles in context under the watchful eye of the master (Isreal Fatola, 2004: pc). This meticulousness in training is made to ensure that the community mandate given to the family is not compromised.

But, just as traditional Nigerians believe that musical virtue can endure in some families in perpetuity, so also they believe that families that lack musicality presently could acquire it from those who have it. As a Yoruba adage admonishes: *bo ba je wo lo loni, ko lo ipo re ko ko dara. Nitoripe, elomiran mbo ti o l'o jo ola*. That is, "if you own today, use your position well, because others will own tomorrow" (Isreal Fatola, 2004: pc). This adage conditions the mind of traditional Nigerians to the fact that musical virtue may endure in perpetuity in some families; other families or individuals too, can be musically endowed next time around or they can acquire the musical skills and knowledge if they so wish. The acquisition of these ideas is through the indigenous education system.

Certain deities in some traditional Nigerian communities have peculiar musical traditions for invoking, propitiating and venerating them. In some cases, each deity has a set of musical instruments that is associated with it, and a unique way

of making music for it. For instance, among the Yoruba, rituals in honour of *Sango* (deity of thunder) are accompanied and performed on an ensemble of drums known as *ilu bata* (a group of double headed, cylindrical membrane drums) while *Obatala* (Yoruba arch-divinity) is venerated with instrumental music played on *igbin* membrane drums. Each Yoruba deity also has specially reserved chant for invoking and singing his praises. *Sango's* chant is called *Sango-pipe* (the praise-calling of *Sango*).

Music making procedures for the deities during formal acts of worship, at the annual festival and even on social occasions, are fixed. Music so ritualistically made serves as link that enables the sacred and the profane domains of life to communicate, commingle and coalesce but maintain their uniqueness and functions. So, safeguarding the musical traditions associated with traditional deities is considered important for maintaining and perpetuating Nigerian communalism. The production of religious specialist musicians who transmit these musical traditions is undertaken via the apprenticeship system.

Akinwumi Isola (1976) narrates how an *adosu* (someone who has in a special ceremony pledged to devote his entire life to *Sango* worship) learns *Sango-pipe* from *Iyaososa* (an elderly woman *adosu* who is appointed to take care of a new initiate). As Isola describes it:

The *Sango-pipe* artist is a specialist whose training follows a strict schedule. The art is taught to the *adosu*. A child may be set aside for the worship of *Sango* at the age of eight. The child may be a boy or girl, but more female *adosu* than male ones learn *Sango-pipe*. The child spends seven days in the *Ilero*, a sacred room where *adosu* are kept near the *Sango* shrine for purposes of purification. Her *Iyaososa* stays with her in the *Ilero* throughout the period that she is kept in this room. The parents or any other persons are not allowed into the *Ilero*. After initiation period, the child remains with her *Iyaososa* until the latter feels that the child has learnt enough about the *Sango* cult. One of the main duties of the *Iyaososa* is to teach the new initiate the artistic rendering of *Sango-pipe*. The training lasts several years, and it demands a great deal of effort. A good

memory and a mellifluous voice are basic requirements. The novice learns by imitation. (...) She has to try to repeat the words after her seniors in the cult as they chant at every given opportunity ... she repeats whole phrases and later, whole sentences until she herself becomes a competent chanter with the ability to render from memory, and for hours on end, whole corpora of *Sango-pipe* chants. On any particular occasion, she can perform only after all senior devotees have performed. There is no 'passing out' ceremony that is traditionally performed to mark a novice is becoming a full-fledged *Sango-pipe* artist. In fact, the process of learning is considered to be a life-time undertaking, but as soon as a learner has acquired a repertoire of *Sango-pipe* chants copious enough to last a couple of hours, she is usually allowed to perform on formal occasions (Isola, 1976: 80-81).

The learning process described above is aimed at producing the *Sango-pipe* artist. The training follows a form of apprenticeship that lasts several years - indeed a lifetime. During the period of apprenticeship, she acquires a large repertoire of *Sango* chants and develops the quality of her voice. She learns how to draw materials from known *Sango* repertory to meet contingencies of performance occasions. These enable her to emerge as an artist capable of chanting appropriately with other chanters to hasten the process of the *elegun* being 'possessed' by the spirit of *Sango*. The *elegun* is a devotee who incarnates *Sango* at festivals. He acts as *Sango's* mouthpiece bringing messages from him. The *Sango-pipe* artistes create the special music-spirit that transforms the *elegun's* personality to bring *Sango's* messages to the community.

In Nigerian communities, several occupations - fishing, carving, divination, smithery, hunting, tapping, pottery-making - exist as occupational associations with their associated music. As soon as a person is apprenticed to a master, his training in the specific occupation is not divorced from his training in making music associated with the occupation. He learns the necessary occupational skills, and the associated musical forms, through observation and imitation. This enables an apprentice develop a complimentary dual-personality. His relevance in the community is measured in terms of his occupation and his proficiency in

the specific guild music. The apprenticeship system in this context perpetuates and maintains traditions of occupations and occupational music.

Perhaps the longest apprenticeship is on certain ceremonial and ritual instrumental music. This is partly because in many Nigerian communities, certain ritual musical instruments are used occasionally and partly because very many taboos surround their use and performers may only practice within certain communities. Those apprenticed to masters of these forms of music making cannot set up their own practices till the masters die or retire on account of age.

During the period of apprenticeship, the apprentice relies on intuition sharpened through knowledge and experience for problem-solving method in music making situations. Intuition, the mental reception of knowingness, develops after the apprentice must have acquired the knowledge base necessary for use in the medium in which he seeks proficiency to express the societal values. Apprentice's experience allows the apprentice to recognize musical cues and patterns necessary to make correct, on the spot, socio-musical decisions. Sustained exposure to regularly staged musical events enables the apprentice improve his intuition, and the apprentice ability to judge promise of musical ideas depends on having performed in similar musical situations many times before. Apprenticeship system affords regular contextual exposure that enables the apprentice acquire the discipline to revive and re-arrange community musical conventions appropriately. In traditional Nigerian communities, indigenous apprenticeship system, as a matter of policy, is institutionalized to enable the production of a corps of proficient musicians who are educated to understand music as an applied art. For, to the African, music is intended to heal or mend ailing humanity, to give man a vision of life for his own edification, and to mobilize group conscience for the health of the community.

3.3.4.7 Royal courts

In traditional Nigeria, there are some communities where centralized political systems are norms. Kings who bear royal titles, which vary according to local usages, head the systems. For example, among the Yoruba and Edo, kings of sovereign states are associated with titles like *Oba*, *Alaafin*, *Awujale*. In some part of Igboland, kings are known as *Eze-ala*, *Igwe* and *Obi*. The king of the Tiv is called *Tor* and that of Igala, *Attah*. Among the Hausa, the title of the king is *Sarki*. Some of the kings combine political rulership with spiritual responsibility, and are regarded as progenitors of their community. The kings and their ruling councils comprising heads of lineages as well as elders who achieve status in their community are responsible for law making and arbitration. In some communities, age-grades, cult-slaves, diviners constitute the law-enforcement agencies.

The kings live in palaces and their royal institutions are replete with elaborate traditions of courts and palace music. Music performance occupies a central place in the constitution of palaces. Each of the royal courts maintains a group of music specialists whose prerogatives are to:

- (i) create awareness of court musical tradition;
- (ii) safeguard court musical traditions;
- (iii) provide entertainment for feudal aristocracy and make music embodying contemplative quality and ennobling sensitivity;
- (iv) make ceremonial and ritual music that are necessary in and around the court;
- (v) act as the historians and moral conscience of the community;
- (vi) make music that justify and sustain both the divine headship and the societal systems; and
- (vii) educate their young ones as specialists in the musical traditions of the court.

Royal musicians are selected by birth from certain family lineages. For example among the Yoruba, the *Alaafin*'s royal drummers are drawn from the six different titled drumming compounds in Oyo town. Moreover, they exist hierarchically as

Otun Onilu (right hand drummer), *Otun Keji (Osi) Onilu* (second right (left) hand drummer), *Ekerin Onilu* (fourth drummer), *Ekarun onilu* (fifth drummer), *Ekefa Onilu* (sixth drummer).

In families in which there are acknowledged experts in royal music making family tradition trains *omo onilu oba* (the young royal musician). The young ones begin their musical training with their parents early in life between ages of four and five. The parent-child relationship encourages instruction that is more direct. The art (as vocal or instrumental) is usually a family art so that the royal musician grows into it, learning from the many music performances in and around the palace.

The musical instruments royal musicians learn to play depend on the types of music and musical instruments of the king's regalia. The use of ivory horn is widespread in most Nigerian palaces. In some palaces, drums are used in addition to ivory horn. For example, the royal music of Edo (Bini) is performed on an ensemble constituting of *ikpema* (a cylindrical membrane drum), *izaduma* (a war drum), *ida* (hourglass drum), and *akohan* (ivory horn).

In the palace of *Alaafin* of Oyo, for example, a person may train as specialist in any of these ensembles: *bata*, *dundun*, *kakaki*, or *gbedu* which are used for different occasions in the palace. He learns to wake the king up everyday at about 6 a.m. in the morning with drumming. He learns to use drums to alert the king about visitors approaching or leaving the palace. He learns to notify the populace about the king's daily movement. He learns to use the instrumental ensemble he belongs to in all aspects of the palace's musical life.

Yoruba royal music singing is often a part-time vocation. Royal music singing is a family art too, but only those who are gifted with mellifluous voice that become royal singers (*akigbe*). Male or female *akigbe* grows into the art by practice from childhood to adulthood by performing at various functions. By the time, the individual becomes a master *akigbe*, he should have learnt to distinguish the

various Yoruba chanting modes and songs. Among these are: *esa*, spirit manifests' chant; *oriki*, praise poetry; *ijala are ode*, hunters' entertainment; *rara*, eulogists' and minstrels' chants. What an *akigbe* does is to train to be a specialist in one of these chanting modes that his family is known for. If the family specializes in *esa*, for instance, the student *akigbe* learns the distinct tone of voice with which *esa* is chanted and sung. He should have a large repertoire of praise poems of principal lineage in Yorubaland. He should have a rich wealth of proverbs, wise sayings, incantations and jokes to draw from. He should be familiar with principal personalities in the community. He should have learnt the sequence and technique of *esa* performances. Above all, he should be able to sing the *oriki* praise poetry of the successive *Alaafins* until up to the reigning one.

The *akigbe* can sing with or without musical instruments. The *akigbe* may operate either as soloists or in teams. As a soloist, the *akigbe* may sing a capella or he may be a person who combines solo singing with being a drummer, or a *sekere* (maracas) player. Invariably, the *akigbe* learns to play a musical instrument and joins other singers and instrumentalists in palace music making. The *akigbe* has the liberty to perform at different functions outside the palace. At such functions, he is accorded the respect of being the *akigbe oba*. The *akigbe* is trained too to use his art to comment on the ills of the society, pass remarks and condemn the unbecoming attitude of an individual or group of people in the community. The *akigbe* is empowered to use his art to praise, shower rebukes and biting comments on the rulers and the ruled in a way that no ordinary person could do without recrimination in the community.

The *akigbe* is expected to creatively recreate traditional pattern and content of the chants he learns in his performances. Yet he is not a mere carrier of oral traditions or a mere performer reproducing by rote what has been handed down by generations of performers. He is expected to be a creative person who composes and performs at the same time what he learnt by rote to suit the circumstances of the performance. As an entitled member of the *akigbe's*

audience arrives, departs, or offers a gift, he reacts by singing the *oriki* or *orile* (praise poetry of family lineage) of such person. In the process of doing this, the *akigbe* may digress to make a joke, satirize a social misbehaviour, give a moral lesson, offer prayers and give thanks to each member of the audience for the gift and goodwill. The master *akigbe* is a person who has acquired specialization through many years or practice. He has developed a large repertoire of songs, to interact with fellow music makers, and to demand from his public an active participation - an involvement of the mind, spirit and senses – in the contexts of performance.

Patronized musicians are not the only musicians that perform in the courts of Nigerian kings. There are certain cases wherein members of the royal household are the music makers for certain royal events. In *Alaafin's* palace, for example, there is the *akunyangba* troupe, which consists of the *ayaba* (the wives of *Alaafin*). The troupe performs to mourn the death of an *ayaba* (queen), sing the praises of the *Alaafin* on the throne, and his predecessors, their achievements and failures, and performs when an important festival comes up in the palace.

In traditional Nigeria, there is music for the title association, which is different from rulership music. Among the Igbo, for example, *egwu eze* is rulership music while *egwu ozo*, *egwu okonko* and *egwu ufie* are music types for title societies. Though these music types - *egwu ogalanya* (music for the celebrity) - could be performed for all to appreciate as members of the community, it is only titled persons or their associates, such as wives, that are free to dance or act to it. A non-member who acts or dances to *egwu ogalanya* may be sanctioned. Non-initiate of title society usually performs title music for the titled persons. The title music makers, among the Igbo, are specialist musicians who on their own right emerge by demonstration of expertise basic to the particular title music. They receive their training through the indigenous apprenticeship system. The title music specialists, thus, are hired and remunerated on part time basis as music specialists who provide community-wide service.

However, the fact that the Igbo musician that makes the title music is a non-member of the title society is not to say that he cannot become one. The Igbo musician is free as every other member of society and has access to the highest position of honour or leadership as long as he is considered worthy in character, achievement, and reliability. As Okafor notes:

Igbo musicians have acceded to the highest titles in their communities, have been elected to legislatures of governments, and given executive as well as honorific rewards because of their character and their achievement as musicians. (...) He is relevant as long as his music is relevant to the ceremonies, events, topics, ideas, visions, and goals deemed relevant to the life and continuity of the community (Okafor, 2000: 48).

The Igbo musician that makes title music emerges by demonstration of expertise rather than being selected by birth. If he achieves with his music, he too can become a titled person.

3.3.5 Essentials of indigenous African music education in Nigeria

An appraisal of available literature on indigenous African music reveals that in African society, a musically educated person may be seen to be familiar with five broad aspects of musical life: the world of things and music; the world of people and music; the creation and appreciation of music; the world of musical ideas, and the use of musical instruments.

3.3.5.1 The world of things and music

The world of things literally means the whole of universe, nature, facts, events, situations, actions or activities that are, and take place in the individual's immediate surroundings. The world of things to Africans consists of the visible and invisible. The individual has to understand that autochthonous African musical productions are abstract figurations rationalized to mediate and transform nature, life and the cosmos. The individual needs an understanding of the way musical works depict, describe or characterize things in African society.

Indigenous education demands that every member of the community understands how music is used to mediate the physical and metaphysical worlds.

3.3.5.2 The world of people and music

The African world is a place where individuals associate, and act with others in mind. A community-centred social world envelops the individuals interactively over a lifetime. The individual's understanding of the self is embedded in the social life. Self, itself, is considered as a mutable and multi-faceted social, cultural, linguistic and musical construction. The self, being a process, may take many forms in relation to changing contexts, experiences, circumstances and situations. Social life forms and informs content and context for music creation and appreciation. Music is the sum of the knowledge acquired by traditional transmission and imported into contexts of social interaction. It is the task of indigenous music education to cultivate in all members of a community the mastery of music making and musical thinking so they they can acquire a personal understanding of, and take active part in, socio-musical life.

Music education enables people to understand music 'as a learned form of social action that creates effects in the world' (Abu-Lugold and Luz, 1990: 12). People internalize the structures of African music and acquire norms for social uses of music and the ability to express status and role in Africa in the process of music making. They learn to perceive music as a way of coming to know Africans' ways of thinking, doing, and being through music teaching/learning process. Music education is what occurred in a holistic social context that developed the importance of each person as a contributing member of the community.

3.3.5.3 The creation and appreciation of music

Africans believe that creativity can be developed in all persons. Musical inventiveness and innovative thinking and doing are viewed as fundamental capacities of all individuals. As such, every person is encouraged to participate in an atmosphere that is supportive, dynamic and receptive to fresh musical ideas

and activities. A person, in Africa, is deemed creative when he is able to make music that is appropriate, that which fits the occasion or particular purposes of the community at a given point in time. Musical creativity results from individuals' attempt to achieve original and significant interpretations, improvisations, performance-compositions in relation to a community's musical conventions and the validation of a community of practitioners. The focus of music education is on values and identity; developed through the music maker's relationship to other persons and the environment. It imbues members of the community with the capacity to get inside the logic of African music creative philosophy and principles.

3.3.5.4 The world of musical ideals

Ideals have to do with standards in life to which people aspire. It also means guiding principles in life. African musical life is guided by certain principles and standards of perfection. Among other things, a musically educated African personality should respect the integrity of the African ancestral musical mentors and those who become old in the task of assuring musical continuity and posterity. Music education focuses on empowering members of the community on how they can make the musical audio-fact regularly available to sustain life in the community and continually re-orient inherited musical legacy in tune with the state of African worldview.

3.3.5.5 The use of musical instruments

Musical instruments, here, include voice, body, and other apparatus for making music. Any musically educated person should be able to sing with his voice, and use his body in dance expression. He should be conversant with his community's standards and traditions for assessing quality of singing voice and dancing body. The focus of indigenous music education is on how to make members of the community to perform on musical instruments to make musical sense and meaning.

3.3.6 The status of indigenous music education in Nigeria

Indigenous music education system in Nigeria is a stable but not a static category. It has been dynamic and transformative involving some changes in socio-musical ideas, beliefs, values, and ways of being, knowing and doing. It has been involved in dialogue and interaction with other peoples' music and their musical ways of doing and being, and has as such witnessed a collective transformation without losing its vitality, fluidity and flexibility.

The transformations however are by no means uniform. Whereas some agencies of traditional music education in Nigerian communities have been drastically modified, in some others the modifications are tokenistic. No where has the system entirely collapsed and completely disappeared and caved in to Islamic and Western music educational systems. Traditional music education in Nigerian communities is still for life and its reason has continued to be the survival and flowering of the individual and collective existence. Traditional African music remains a search for meaning and it is still taught and learnt in that context.

Communal music making and understandings as well as collective and cooperative effort to integrate understandings gained from music making for the common good is still valued. Its immediate goal remains understanding self and other selves better, allowing more intelligent and meaningful action in different facets of socio-musical life. The survival value of music making still lies in its community-making function. Music making in traditional Nigeria still develops sense of community albeit at local level among its makers and takers. The challenge today is how contemporary music making can be used to develop sense of community that is national, continental and global in line with the traditional perspective. One factor that has affected the nature, content and context of traditional music education in some parts of Nigeria, which is examined in the next chapter, is the Islamic educational system.

