

MUSIC OF OTHER WORLD CULTURES IN A DIGITAL-AGE: SYNOPSIS OF FOUR COUNTRIES AS STUDIED IN THE DEPARTMENT OF MUSIC, NNAMDI AZIKIWE UNIVERSITY, AWKA

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Abstract

This study examined the **Music of Other World Cultures** as studied in the Department of Music, Nnamdi Azikiwe University, Awka, Anambra State, Nigeria. The Departmental Handbook captures **Music of World Cultures** as a first semester course in year three for the undergraduate regular academic programme. Prior to exposing students to this course of study, they had earlier been exposed to courses such as African Music studies I and II as well as some courses in Western Music History ranging from Medieval, Renaissance, Baroque, Classical and Romantic periods. Studies in African cum Western music taught within the first two years serve as foundation to the **Music of World Cultures** which is later taken just once in the first semester of year three. In as much as African American Music as complimentary to **Music of World Cultures** is also taught in the second semester of year three, it is not enough compared to the enormous number of courses offered in African and Western music which run from year one to the final year. In his contribution towards proffering solution to the above academic gap as well as to provide an accessible teaching material in that regard, the researcher discussed the music of four countries cutting across the Americas and Asia . Data collection was based on both digital and analogue literature research methods. The outcome of the findings shows that music of various countries of the world are borne out of their resource materials which range from geographical, agricultural, ecological, occupational and religious features etc. Conclusively, the study discovered that through acculturation and inculturation, various countries of the world are musically intertwined. The study recommends the extension of the present inquiry to other countries of the world which are not mentioned in this research hence the extant investigation could not accommodate the whole truth envisioned to be addressed in the study.

Key Words: Music, World Cultures, Digital-Age and Synopsis.

Introduction

Music of World Cultures has to do with exploration of music of various countries of the world. This means that the study exposes the students to understand various continents of the world using the world atlas in pointing out the locations of these countries in their independent continents. The study captures among other factors how the geography, occupation and religion of a people can influence their kind of music. In a broader sense, the study educates the students and musicologists on how natural features such as ecology, climate, rivers and mountains found in a particular area determine the availability of their instrumental resource materials as well as the kind of music genre performed by them. This means that the link between nature and music is evident based on the fact that different types of music often use location or geography as part of their lyrical/instrumental resources.

Taking the African music as an example, among other benefits, the study of African Music is designed to expose undergraduate music students and music scholars in general to the major classifications of

African musical instruments especially by Sachs and Hornbostel who classified African musical instruments into four broad groups in (1983) namely: Idiophone, Membranophone, Aerophone and Chordophone. These instruments are constructed with available resource materials within the African localities. In addition to the above classification of musical instruments, there are five groups of Sub-Saharan African musical instruments: membranophones, idiophones, chordophones, aerophones, and percussion. (<https://en.m.wikipedia.org/wiki> accessed 29th May, 2023). Western musical instruments in the other hand are classified under the string, woodwind, brass and the percussion families. (<https://classhall.com/lesson/classifications-western-musical-instruments> accessed 8th June, 2023). Synoptically, this study investigated the music of the Hebrews, Americas, Arabs and Chinese.

Statement of the Problem

The researcher noticed a deficiency in allocation of space in studying "music of other world cultures" in the **Department of Music** Nnamdi Azikiwe University, Awka. Considering the number of countries and topics to be covered under the course, the researcher noticed an academic gap that needed to be filled. He also noticed lack of a handy lecture material in the teaching and learning of the course. To solve the above problem, he deemed it beneficial to delve into this study to come up with a harnessed and accessible material for studying the course. The study discussed the music of four countries cutting across three continents of the world.

Objectives

This study which presents a survey of music in selected four countries of the world drawing from areas including the Hebrews, Americas, Arabs and Chinese has its objective as enabling students/scholars to develop the ability to read and understand, identify, and work conceptually with elements of music such as rhythm, melody, harmony, timbre, texture and form of world music cultures. Musicologists through this study will develop an understanding of and the ability to read and realize a range of musical styles and genres prevalent in the cultural, historical and theoretical analyses of the countries discussed in this paper.

Methodology

Data collection was based on a hybrid method using both the digital library/analogue library approaches hinging on both online sources and the analogue literature reviews/findings.

Theory

The Theory of 'Adaptive Musicology'

Okeke (2020) in his theory of adaptive musicology posits:

The potentiality to excel in a given musical instrument is traceable to the individual's adaptive features. That is, the capacity to adapt successfully to the learning and mastery of a given musical instrument is native to the individual. Because every musical instrument poses peculiar challenges in learning, it becomes necessary for the learner to be prepared for peculiar demands and to choose the musical instrument/s that he or she can naturally adapt to. The piano demands long, thin, and strong fingers and learners with shallow and short breaths, under-bite, and cleft tongue should be guided away from brasses and woodwind because of their demands for good breathing, tonguing, and embouchure. (p. 86).

Drawing from the above theory, it is arguable that the ability to excel in one area of musicology or the other is innate to any prospective student of music. This translates to the fact that it is counter-productive to expect every music student to excel in all aspects of musicology when they can excel in a given area. Students who find it difficult to adjust to practical music can still excel in other areas that are not mostly practically demanding like historical musicology, ethnomusicology, music therapy, music education etc. This means that students who lack knowledge in psycho-motor ability could be guided to explore opportunities in theoretical courses like the 'Music of Other World Cultures' which the researcher considers as a gray area that needs to be given a rightful place in the curriculum.

Music in a Digital Age

The book **Merchant of Venice**... as cited by Okafor (2019) has it that:

There is hardly a universally satisfactory and acceptable definition of music. This is because music deals with emotions and consequently affects not only individuals but even groups and sub-groups of people differently. Technically, music is a system of expression which uses sound, rhythm and time. Its effect is perhaps its most important feature and the very reason for its existence. (p. 1).

He further cited Shakespear who opines:

The man that hath no music in himself,
Nor is not moved with the concord of sweet sounds,
Is fit for treasons, stratagem, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus,
Let not such man be trusted. Mark the music. (p. 1).

Blacking in Okafor (2019) notes:

People compose or make music to achieve certain emotional ends. That is partly why it is described as a humanly organized sound. We may appreciate or recognize music in the sounds of birds and some animals, but it is only in a human being who can consciously and intellectually organize sounds to produce music intended to effect other human beings in a particular way. (p. 1).

Looking at the above definitions of music, one will understand that animals and human beings are musically inclined. In some world cultures there are animals that are notably known for their musicality. For instance, a specie of bird popularly called "nightingale" is endowed with the ability of making sweet songs, mostly singing at nights. In agreement with the above, Kwakpovwe (2023) noted:

The nightingale bird also called numinous nightingale is a small bird best known for its powerful and beautiful song. Nightingales are able to produce over 1000 different sounds, compared with just 100-340 by other birds. This is because the part of the brain responsible for creating sounds is bigger in the nightingales than in most other birds...those who have studied this bird, say it continues to sing even after the sun has gone down why other birds are quiet because of the night, it sings. (p. 63).

Human beings found in different countries of the world are also gifted with the ability of performing music in line with their music cultures. For example, scholars have noted that those who live by the river sides perform water-music, those who live near very tick forests produce their musical instruments using logs of woods, those who are mainly warriors perform war music, those who engage

in fishing perform music in line with their occupation, the various religions of the world are mostly influenced with music genres prevalent in their domains. This is why the music of the Arabs dominate the Islamic religion, western music dominates the Christendom while Chinese/Indian music mostly influence Shintoism and Hinduism. There are pockets of religious practices like the African Traditional Religion among others that basically carryout their worships using the music of the people who dominate their religion. Looking at the above definitions, one would simply understand that no culture of the world prohibits music because music serves as a major culture indicator. The identity of a people is easily determined from their kind of music. The above argument is not far from the definition of music which says "music is a universal language of the soul."

On the foregoing however, scholars agree that not every individual appreciates music but it is difficult to say that there is a culture that completely detest music. For any music culture to stand the test of time in this 21st century, it must be digital. Tunde Adegbola during his keynote address to the Association of Nigerian Musicologists (ANIM) in her conference held in 2023 at Ibadan, he said "digital approach to the ways of doing things has brought changes in human understanding. Revolution is gradually taking place in all human endeavours because man is gradually replacing the use of analogue to the digital, music education inclusive. He climaxed his argument by saying "as you plan for food, you also plan for data, this is to enable you suit and be useful in the new ecosystem." An unpublished paper presented by Onuora-oguno during the 2023 ANIM conference at Ibadan captured Gabriel Marcel's theory of the "Broken World" who observes that science and technology are both useful and even destructive depending on the use. Gartner (2003) states "digitalization is the use of digital technologies to change business models and provide new revenue and value-producing opportunities" (Accessed 10th August, 2023 from <https://www.gartner.com/en/information-technology/glossary/digitilization>).

In this 21st century, digitization has become a transformative force in changing virtually all the activities of man such as agriculture, administration, economies, entertainment, industries, modes of worships as well as education. This means that the potential for a digital world is vast. Narrowing it down to music education with regards to the study of "music of other world cultures", students could easily access lecture materials online through the means of digitilization.

Music of World Cultures

According to Merriam (1964), a music-culture ultimately rests in the people themselves-their ideas, their actions, and the sound they produce... (pp. 32-33). Titon (2008) et al opined that a component model of a music-culture is divided into four parts: ideas about music, activities involving music, repertories of music, and the material culture of music. (p. 18). In furtherance of the above, Titon et al discussed six basic repertory parts of music when they wrote:

Style which includes everything related to the organization of musical sound itself: pitch elements (scale, melody, harmony, tuning systems), time elements (rhythm, meter), timbre elements (voice quality, instrumental tone color), and sound intensity (loudness/softness) all depend on a music-culture's aesthetics... genres are named, standard units of the repertory, such as "song" and its various subdivisions... most music-cultures have a great many genres, but their terms do not always correspond to terms in other music-cultures.... The words (or lyrics are known as its text. Any song with words is an intersection of two very different and profound human communication systems: language and music.... The composition of music,

whether planned or spontaneous, is bound up with social organization...some music cultures divide songs into those composed by the people and those "given" to people from deities, animals, and other nonhuman composers.... How is music learned and transmitted from one person to the next, from one generation to the next? ...some music-cultures transmit music through apprenticeships lasting a lifetime.... Movement involves a whole range of physical activity accompanying music. Playing a musical instrument, alone or in a group, not only creates sound but also literally moves people-that is, they sway, dance, walk, work in response...sometimes the movement is quite loose, suggesting freedom and abandon, and at other times, as Balinese dance, it is highly controlled, suggesting that in this culture controlling is beautiful and admirable. (pp. 26-29).

The above suggestions depict that various cultures of the world hardly perform music without the elements of music coming into play. These elements of music were encapsulated summarily on the above citation. On the light of exploring the music of several ethnic groups in their cultural contexts, students and music scholars should be made to understand major world cultures through music. In view of the above, the synopsis of the music of the following peoples of the world are discussed thus:

The Hebrews (Israel):

Israel stands at a crossroads of Europe, Asia and Africa. Geographically, it belongs to Asian continent and is part of the Middle East region. (<https://embassies.gov.il/MFA/AboutIsrael/Maps/Pages/Israel-and-the-Region.aspx#:~:text=> Accessed July 17, 2023). According to Worldmeter.info "the current population of Israel is 9,065,266 as of Saturday, July 15, 2023, based on World meter elaboration of the latest United Nations data." (Accessed July, 22, 2023 from <https://www.worldmeters.info/world-population/israel-population/>).

Scholarly, the music of a people is hardly studied independent of their geography and population hence the above analogy. Historically, the music of Israel is an amalgamation of both Jewish and non-Jewish music traditions that have come together over the course of a century to create a well-defined musical culture. To seek original stylistic elements that would define the emerging national spirit of the Israeli music, reference must be made to the biblical era which credits the psalms as the major book of the writings that contains the Jewish music genres. In psalm 121 for instance, David said "I will lift up my eyes unto the hills from where cometh my help..." (Bible encyclopedia). In psalm 23:1, David said again:

The lord is my shepherd, I shall not want. He makes me lie down in green pastures; He leads me beside the still waters. He restores my soul; He leads me in the paths of righteousness for His name's sake. Yea, though I walk through the valley of the shadow of death I will fear no evil; For You are with me; Your rod Your staff, they comfort me. You prepare a table before me in the presence of my enemies; You anoint my head with oil; my cup runs over. Surely, goodness and mercies shall follow me all the days of my life; And I will dwell in the house of the Lord forever. NKJV, (Maxwell Leadership Bible, 2nd edition).

The above psalm shows how geography, occupation and the Jewish religion influenced David's compositions. It is important to note that the psalms serve as the hymn book of Judaism hence David as the chief composer of his time was greatly moved in using the natural and occupational features of his locality in his compositions. Psalm 150 is another good example that depicts that the Hebrews

of Davidic era produced their musical instruments using the available resource materials in their area by capturing:

...praise Him with the sound of the trumpet; Praise Him with the lute and harp! Praise Him with the timbrel and dance; Praise Him with stringed instruments and flutes! Praise Him with loud cymbals; Praise Him with clashing cymbals... (ps. 150; NKJV).

The music of the Hebrews has its origins in the biblical tradition which shows the existence of religious music sung at the synagogue and domestic prayers, and of secular music. While some elements of Jewish music may originate in the bible (biblical music), differences of rhythm and sound can be found among later Jewish communities that have been musically influenced by location. (en.m.wikipedia.org).

The use of cultural features, locations, and occupations etc. as part of music lyrics or practices was found to be true in a variety of countries and styles of music. (For example, a geologist plays the guitar near a river. (<https://www.geographyrealm.com>). As has been said above, David as the major composer of psalms centered on the geographical and occupational features of Israel and other resource materials around his locality in his compositions.

Summarily, Jewish music has a distinct Middle Eastern sound, with the use of modes, quarter tones, ornamentation, and increasing/rapid tempi. Religious music is mostly unaccompanied vocal singing/chanting. (<https://www.rachehocking.com.au/music-of-a-culture-jewish-music.html> accessed 8th June, 2023).

Jewish Contemporary Musicians

According to Edubirdie.com:

Beginning in early biblical times, Jewish music was traditional religious cantors that were sung in synagogues. Then Jewish music evolved into more secular music such as Klezmer, Classical or Israeli Pop Rock of today. Jewish music has been evolving with new musicians rising and sharing their music with a new generation of fans, most modern-day Jewish musicians were heavily influenced by the Jewish musicians of the past. Of the many Jewish musicians over the years, three of them have had a significant impact on Jewish culture in the last century: Debbie Friedman, Shlomo Carlebach, and Matisyahu. While each musician has a unique biography and influence on the Jewish music industry, Matisyahu has had the most....All three of these Jewish musicians also have traditional Jewish lyrics in their songs that convey a similar message to a Jewish audience even though they may have a different rhythm or background...Friedman and Carlebach were both more traditional and spiritual with their musical interpretation of Jewish music using guitar, drums or acapella, while Matisyahu did a more modern and secular approach to Jewish music with rap and reggae. Carlebach and Friedman's music is still played in Synagogues and used during prayer today, while Matisyahu is a more mainstream genre of music, not played in religious building. (<https://edubirdie.com/examples/most-influential-jewish-musicians-in-world/> accessed 13th June, 2024).

It is important to note that all three of the above named musicians had their roots in the synagogue. Debbie Friedman who was born in 1951 and died on January 9, 2011 is known as one of the most prolific female Jewish musicians who was part of the Reform Movement between late 1960s and early 1970s. She originally started singing in the Synagogue as a quasi-folk singer. She had passion for both

instrumental and vocal music. Shlomo was also a Jewish prolific writer of religious songs. He belonged to the 20th century and was popularly known to his followers as Reb Shlomo. He reigned for forty years as a rabbi (religious teacher), a composer and a singer hence he was called "The Singing Rabbi." He was born in 1925 and on October 20, 1994 of a heart attack. He is remembered today of the legacy he left on spiritual music which is still played in Jewish Synagogues. Matisyahu who was born on June 30, 1979 first emerged in 2004 as a modern Jewish musician. His appearance album "shake off the Dust...Arise" featured the combination of rap lyrics with reggae beat in the background expressing the glories of Judaism hence he had his beginning from the Jewish religion. This new approach of his, created an interesting mashup of music. Having come into prominence in 2004 when he released his first album, he began touring around the world with his music as a singer and song writer. The three of them have great passion for music and their Jewish ancestry cum heritage.

The Elements of Music in Traditional Jewish and Israeli Music Include:

Melody: Originally, often modal, swinging between major and minor with guttural diction. Recently, among other styles, the Jewish melodies usually have balanced phrases with notes in bars, conjunct melodic shape of phrases, melodies are decorated and ornamented when repeated.

Rhythm: Jewish rhythms, meters, and tempos are always heard through offbeats, syncopations, common meters of 2/4 or 4/4, varied tempos e.g., with steady or fast beats, *accelerando* *rallentando*). Their music ensemble can accelerate and decelerate.

Structure and Texture: Common textures and structures include: verse-chorus structure, musical compositions revolve around heterophonic, polyphonic, antiphonic and homophonic textures.

Instrumentation and timbre: The human voice, lyre, zither and harp (string), tambourine (percussion), ram's horn, trumpet, pipes i.e., Aerophonic (wind) instruments of all kinds.

Having briefly x-rayed the music of the Hebrews as one of the oldest kinds of musical culture, let us look at the American Music. (<https://www.rachehocking.com.au/music-of-a-culture-jewish-music.html> accessed 8th June, 2023).

1. The Americas

The location called America today covers the landmass comprising the totality of North and South American continents. The United States popularly called the U. S. A.; Canada, Mexico, Jamaica among other countries is located in North America while Brazil, Argentina, Colombia etc. are located in South America. According to homework.study.com "as at 2021, the combined population of both North and South America is approximately 1.03 billion. The population of North America is well over 550 million, and the population of South America is about 480 million. The most populous country in the Americas is the United States followed by Brazil. (accessed July 23, 2023 from https://homework.study.com/explanation/approximately-what-is-the-population-of-north-and-south-america-combined.html#:~:text=)). Having the above background in mind, it is important to discuss few American musicians.

Three Selected American Musicians

Musictheory.com has it that:

American music is vastly diverse, representing a melting pot of ethnicities, beliefs, and ideas. Through migration, the US has a proud history of welcoming every conceivable culture across its border. Today, American music's out-sized influence on world culture is undeniable....Louis Armstrong is a jazz trumpeter and vocalist, he was born in the jazz-rich soil of New Orleans, Louisiana. He began his professional career playing in brass bands or riverboats. In

20s, he developed his unique style while fronting his Chicago group The Hot Five. His approach to jazz took a more focused approach on individual improvisation, something rarely seen before. He also became known for scat singing during performances...His influence over how jazz is composed, played, and sang is unmatched. Bob Dylan began his music career in the burgeoning folk scene of Greenwich Village in New York City. He fashioned his playing style after a famous American folk singer Woody Guthrie. Dylan would compose several iconic message songs during the civil rights movement. Among the most famous of these was "Blowing in the Wind." These songs signaled his change from a folk singer to a modern songwriter. His lyrical imagery and mercurial style influence music to this day. Elvis Presley known as the "king of Rock and Roll," was born in Tupelo, Mississippi...as one of the earliest performers on the legendary Sun Records label, Elvis brought traditionally Black music to a white audience. His rockabilly sound captivated teenagers and shocked adults. He immediately became a sex symbol. Elvis starred in dozens of films on his way to becoming an early example of hyper stardom that would pervade American culture by the end of the century. Even in the twilight of his career, he was beloved. (accessed June 13, 2024 from <https://hellomusictheory.com/learn/from/famous-american-music/>).

With regards to music culture of the Americas, Nettl (2005) reported "three **Asian styles** may have influenced North American music across the Bering Strait... all featuring pulsating vocal technique... the areas of greatest musical complexity in North America were influenced by the boundary between the Northward and southward influences. In the Northwest (Mexico), **bird shaped whistles** are examples of musical instrument. (pp. 133-160). Nettl refers to the style of the Great Basin area as the oldest style and common throughout the entire continent before Mesoamerica (A historical region and cultural area that begins in the southern part of the North America and extends to most of central Mexico, Belize, and Guatemala etc.).

He furthered by saying "in those days lullaby, gambling and tale genres were known around the continent. The above styles that featured relaxed vocal technique may have originated in Mesoamerican Mexico and spread north particularly into the California Human and Eastern music areas. These styles also feature "relative" rhythmic simplicity in drumming and percussion, with isometric material (equally measured beats) and pentatonic scales in the singing, and motives created from shorter sections into longer ones."

Archaeological evidence prove that American music came with the arrival of European explorers. The Europeans (British) came to America with their religion (gospel of Christianity) at the same time colonized and converted them to the new religion. In this case, Christian music (gospel music) influenced their type of music. However, musical instruments and pictographs depicting music and dance have been dated as far back as the 7th century in America. Archaeological evidence also shows that musical instruments in North America date to at least the archaic period (ca.8000 -1000 BC), which includes instruments such as turtle shell rattles. (en.m.wikipedia.org accessed 26th may, 2023). Antonin Dvorak an American composer maintained that the future of American voice in music lay in **African American and Native American music** and supported their growth. In his study to discover "American music" he found out that **Native American and African American musical roots** are rather different, they share similar characteristics such as featured pentatonic melodies and complex rhythms. As a matter of fact, the music of Europe, West Africa, North Africa, Asia, as well as the

countries in the Middle East (southwestern-most part of Asia at the crossroads between Asia, Africa, and Europe) influenced/influences the music of the Americas. European stream influenced American pop music on melody, harmony and verse structure. Church hymns was first influenced by European. William Billings and Lowell Mason are two great examples. The church music they composed had some instinct features that are similar to European music, such as strong melodies, four-part singing and chord progressions. (bartleby.com.). Texture wise, American music is influenced by the music of Europe which largely has four parts and rich harmonic structure.

Influence of African Music on the American Music (Afro-American people of the U.S A.).

It is very difficult for cultures to develop without unification of other cultures that have been in existence before them. Since various cultures of the world do not develop in a vacuum, roots of certain traits are easily identified. In the study of music cultures, the interdependence of countries in relation to music cannot be neglected. Nettl and Behague (2014) opine "Afro-American Folk Music in North and Latin America is one of the truly important developments in the history of world music which was initiated by the forced migration of great numbers of Africans as slaves, into various parts of the Americas" (p. 222). Many of the dominate traits found in in North America and Latin American music can actually be traced back many generations to the African slaves brought to those countries. (<https://www.123helpme.com/essay/influence-of-African-Music-in-North-America-286310>). With influence of enslavement, African-American music emerged as a unified term covering a diverse range hence it has been said that "every genre that is born from America has African heritages." It has also been noted "African music, on the other hand is different from European music. It has a strong sense of rhythm, which means it uses heavy beats in music. Also, in African music, you have the freedom to change or add the melody or rhythm." (bartleby.com). African music usually is about daily life and it conveys life events. Jazz music, blues music, and gospel music found today in America all grew from African roots. Spirituals, work calls and chants coupled with makeshift instruments morphed into blues rhythms and ragtime which paved the way for Jazz, and elements from all these styles influenced rock and roll and hip-hop music. ([https:// hediaporacollective.com](https://hediaporacollective.com)).

The African spirit is also felt in Latin America (Brazil). Samba's infectious rhythm grew out of African religious traditions that originated from Congo. "...because samba is so catchy and uplifting, it became a huge part of Brazilian celebrations and serves as the symbol of the country today. The Ska and reggae (country and rock music have their origins in Africa. (hediaporacollective.com).

A Methodist at an 1819 camp meeting had this to say about singing among African Americans and its influence upon whites:

The slave songs which are also called jubilees and sorrow songs from which spirituals were created out of spoke directly to, the black experience in America prior to the emancipation proclamation of 1863 that declared all the slaves free not only laid the musical foundations for most popular forms of music in later American history- including the blues, and Jazz- they also influenced the practice of American religion. (<https://www.digitalhistory.uh.edu>).

The work songs, dance tunes, and religious music of the African slaves influence the music of America. These work songs, dance tunes and religious music-and the syncopated, swing, remixed, rocked, and rapped music of the slave descendants- would become the lingua franca of American music, eventually influencing Americas of all racial and ethnic backgrounds. (Accessed May 27, 2023 from [https://music.si.edu >story>musica](https://music.si.edu/story/musica)). The banjo, now central in American folk music, is an instrument

brought over to the Americas by the African slaves. (Accessed May 29, 2023 from <https://exploringafrica.matrix.msu.edu>). People of African origin were among the earliest non-indigenous immigrants of the present-day America. The rich African musical habits such as their work songs, dance tunes and religious music and accented, rolled, remixed, rocked, and rapped music of African roots developed into parts of American music found almost in all races and ethnic nationalities in the modern America.

Music of the Arabic Peoples

According to study.com:

There are 22 Arab countries. These are: Algeria, Bahrain, Comoros, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, the United Arab Emirates, and Yemen... many Arab people trace their lineage to these countries. The total population is 503,44,167 as of 2023. One could define "Arab countries" in a number of ways, but the simplest and generally accepted method is to consider the states that are members of the League of Arab States (LAS)... All the countries in the league of Arab States have Arabic as at least one of their official languages, and their population is largely identified as Arab. Apart from shared language, many Arab people also identify as Muslims with over 90% of the population. The next largest religion practiced by the Arab is Christianity, but less than 5% (Accessed July 18, 2023 from <https://study.com/academy/lesson/arab-history-identity-culture-people.html>).

Arabic music includes several genres and styles of music ranging from Arabic classical to Arabic pop music and from secular to sacred music. Arabic music whilst independent and very alive, has a long history of interaction with many other regional musical styles and genres. It is an amalgam of the music of the Arabs in the Arabian Peninsula and influenced by ancient Egyptian, ancient Greek, Persian, Kurdish, Assyrian, Turkish, Indian, North African music (i.e. Berber), African music (i.e., Swahili), and European music (i.e., Flamenco). According to en.m.wikipedia.org:

Arabic music or Arab music... is the music of the Arab world with all its diverse music styles and genres. Arabic countries have many rich and varied styles of music and also many linguistic dialects, with each country and region having their own traditional music. Arabic music has a long history of interaction with many other regional music of all the people that make up the Arab world today.

Music of the Middle East which could also be referred as the music of the Arabs influence the music of other countries of the world especially the American music in a number of ways such as, musical instruments used, the ethnomusicology and the song writing process. Despite three major languages and associated cultural differences of the Arabic, Turkish, and Persian speaking world, their music can be seen as a single great tradition because of the unifying element of Islam.

Historically, Islam as a religion found music as problematic, however, they permit relatively little religious ceremonial music and has not held back secular music and has even enriched it with a strong religious strain. Among the Muslims, only those following certain practices, such as **Sufism**, have used music (and dance) for worship; within the mosque, however, activities resembling music (but which are not considered music per se) generally have been limited to the call to prayer (adhan) and the chanting of the Quran... ([britannica.com](https://www.britanica.com)).

(Sufism is mystical Islamic belief and practice in which Muslims seek to find the truth of divine love and knowledge through direct personal experience of God). On the influence of the Arabic (Middle Eastern) music on the Americas, Prezi opines "Western music is very connected to the rich history of Arabic music. (<https://prezi.com/middle-eastern...> accessed 2th may, 2023). He noted that many western musical instruments are direct descendants of Arabic stringed and reed instruments as well as the use of complex melodies and improvisation in performance. Bagpipes, guitar, flute, oboe, tambourine, viols and most zithers used in America today have Middle Eastern origin.

What Types of Music Emerged Because of Arab American Music?

Hip-Hop, Rap, and Cultural Movements came into being as a result of Arab influence on the music of the Americas. "...most popular and blatantly recognizable blend of Arab music with the American musical identity lies within the culture and style of hip-hop. (<https://www.arabamerica.com>). The majority of musical instruments used in European medieval and classical music have roots in Arabic musical instruments that were adopted from the medieval Arab world. (<https://en.m.wikipedia.org/wiki>).

During colonization, the Europeans migrated into America with their music. Through **acculturation**, the music of the Arabs which had already been found in Europe were transferred to the Americas. To show that various world music cultures are intertwined:

Arabic music whilst independent and very alive, has a long history of interaction with many other regional musical styles and genres. It is an amalgam of the music of all the peoples that make up the Arabs in the Arabian Peninsula and the music of all the peoples that make up the Arab world today. It also influenced and has been influenced by ancient Egyptian, ancient Greek, Persian, Kurdish, Assyrian, Turkish, North African music (i.e., Berber), African music (i.e., Swahili), and European music (i.e., flamenco). As was the case in other artistic and scientific fields, Arabs translated and developed Greek texts and works of music and mastered the musical theory of Greeks (i.e., Systema ametabolon, enharmonium, chromatikon, diatonon). Such inter-influences can often be traced in language; for example, the word shir (poetry in Arabic) bears much similarity to its equivalent in other Semitic languages (such as Shur in Aramaic and Shir in Hebrew), and Shiro in Babylonian. Afar music is similar to the music of Ethiopia with elements of Arab music. The Somali oral traditions include an array of poetry and proverbs, much of it devoted to the lives of Sufi saints. Afar oral literature is more musical, and comes in many varieties, including songs for weddings, war, praise and boasting. (bgkamus.com accessed 30th May, 2023).

The texture of Arabic music is majorly emphasized on melody and rhythm, as opposed to harmony. However, there are some genres which are polyphonic, but typically, Arabic music is homophonic.

Three Selected Arabic Musicians

According to thenationalnews.com "Bu Kolthoum is a Syrian artist with a great voice and beautiful lyrics...everything he does is organic and spontaneous. His work has been an inspiration to many...Lilian Chlela is a veteran of the Labanese indie music scene and one of few female producers. She just released a new album called Safala and it is full of her experimental electronic music and sophisticated production. She is also a keen collaborator and has worked with everyone from jazz musicians to Hamed Cinno from Mashrou' Leila." Daboor and Shabjdeed ..."This duo is among voices of the youth and they demonstrate their resistance

against Israeli occupation through art. Their style, way with words and technique are great. They are an inspiration for the Arabic hip-hop scene and artists definitely worth following." (Accessed 16 June, 2024 from <https://www.thenationalnews.com/arts-culture/music/the-21-arab-independent-musicians-you-should-be-listening-to-right-now-1.1002985>).

Music of the Chinese

China is a country in Asia. Asia is the largest and most populous continent, home to the largest Russian and most populous China nations. Asia is the largest of the world's continents, covering approximately 30 percent of the Earth's land area. (<https://education.nationalgeographic.org> accessed 2/6/ 2023).

According to New World Encyclopedia:

Music of China dates back to the dawn of Chinese civilization with the documents and artifacts providing evidence of a well-developed musical culture as early as the Zhou Dynasty (1122 B. C. E.) In ancient China, music was regarded as central to the harmony and longevity of the state. Chinese traditional music is played on solo instruments or in small ensembles of plucked and bowed stringed instruments, flutes, and various cymbals, gongs, and drums. The scale has five notes. Bamboo pipes and qin are among the oldest known musical instruments from China; instruments are traditionally divided into categories based on their material of composition; skin, gourd, bamboo, wood, silk, earth/clay, metal and stone. Chinese orchestras traditionally consist of bowed strings, woodwinds, plucked strings and percussion. Chinese vocal music has traditionally been sung in a thin, non-resonant voice or in falsetto and is usually solo rather than choral. All traditional Chinese music is melodic rather than harmonic. Chinese vocal music probably developed from sung poems and verse accompanied by music. (Accessed on 15/6/2023 from <https://www.newworldencyclopedia.org/Music-of-China>).

Looking at the above, one will easily understand that Chinese musical instruments are categorized under eight different classifications namely; silk, bamboo, wood, stone, metal, clay, gourd and skin. There are however, other traditionally grouped instruments that do not fall within the above groupings. The New World Encyclopedia also records that "after the period of dynasty, China metamorphosed into a republic era (1912-1949) during this period, the new culture movement of 1910s and 1920s evoked a lasting interest in western music with a number of Chinese musicians returning from studying abroad to perform western classical music, composing work based on western musical notations system. Characteristically, the texture of Chinese traditional music depended on the scale of five notes usually performed with solo instruments in small ensembles of plucked and bowed strings, flutes, and various cymbals, gongs, and drums. The melody is usually solo with the Bamboo pipes among the oldest known musical instruments. Musical instruments are traditionally divided into categories based on their material resources such as: skin, gourd, bamboo, wood, silk, earth/clay, metal and stone. Chinese orchestras traditionally consist of bowed strings, woodwinds, plucked strings and percussion. Vocal music is sung to a thin, non-resonant voice or in falsetto and is usually solo rather than choral. By way of acculturation, western music influenced the Chinese traditional folk music which was melodic and not harmonic especially after the establishment of the republic of China in 1911. Both western classical and popular music as performed today in China were adapted from western music culture. The Chinese popular music which was regarded as "yellow" music was denounced by the government which promoted revolutionary songs because they considered "yellow" immoral. The introduction of rock music was however

delayed until 1990s because of cultural revolution that censored the kind of music genres imported into China from other world cultures.

Three Most Famous Musicians from China

According to pantheon.com Lang Lang; born 14 June 1982 is a Chinese pianist who has performed with major orchestras around the world and appeared at many leading concert halls. Active since the 1990s, he was the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic and many of top American orchestras. In 2000, a Chicago Tribune called him "the biggest, most exciting young keyboard talent I have encountered in many a year of attending piano recitals." Toshiko Akiyoshi, born 12 December 1929 is an American jazz pianist, composer, arranger, and bandleader. Akiyoshi received fourteen Grammy Award nominations and was the first woman to win Best Arranger and Composer awards in Down Beat magazine's annual Readers' poll. In 1984, she was the subject of the documentary, *Jazz Is My Native Language*. In 1996, she published her autobiography, *Life with Jazz*, and in 2007 she was named an NEA Jazz Master by the U. S. National Endowment for the Arts. Fou Ts'ong ; born 10 1934 -28 December 2020) was a Chinese-born British pianist who was the first pianist of his national origin to achieve international recognition. He came to prominence after winning third prize and the Polish Radio Prize for the best performance of mazurkas in the 1955 V international Chopin Piano Competition, and remained particularly known as an interpreter of Chopin's music. (From <https://pantheon.world/profile/occupation/musician/country/china>.accessed 6 June, 2024).

Chinese Popular Music as Yellow Music (pornography).

The New World Encyclopedia has it that "music in China is dominated by the state, as the television broadcasting, media, and major concert halls are all controlled by the Communist party. The government chose not to support Chinese rock, by limiting its exposure and airtime. As a result, the genre never fully reached the mainstream. Contemporary China has a high rate of piracy and difficulty enforcing intellectual property rights. As a result, record companies often make the decision to release new Chinese music albums in Taiwan or Hong Kong first; normally there is a delay before the products are released on the mainland, with occasional exceptions, such as the work of Cui Jian, which was released in Taiwan, Hong Kong and the mainland simultaneously. (<https://www.newworldencyclopedia.org/entry/Music-of-china#Traditional-Music3/7Annuaevents> such as the Midi Modern Festival in Beijing Keep music culture alive accessed July 25 2023 from).

Conclusion

The outcome of the findings shows that music of various countries of the world are borne out of their resource materials which range from geographical/topographical features, agriculture, ecology, occupation, religion etc. Conclusively, the study discovered that the four countries discussed in this paper are musically connected. This means that through acculturation and acculturation, various countries of the world are musically inseparable . For example, the music of the Americas are influenced by the African slaves taken to the Americas by their slave masters. The activities of the European Christians who evangelized the Americas and other continents of the world also influenced

the aboriginal music of their host countries. The Islamic music overshadowed the music genres of the countries conquered by Islam vice versa.

Recommendation

The study recommends the extension of the present inquiry to other countries of the world which were not mentioned in this research hence the present investigation could not accommodate the whole truth envisioned to be addressed in the study.

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