

NIGERIAN MUSIC EDUCATION IN A PANDEMIC ERA: EXCELLING XEROPHYTES IN A NEW NORMAL

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Introduction

The last lap of the second decade of the twenty first century saw a pandemic known as COVID-19, which broke out in the Peoples Republic of China and within a short time, spread to different parts of the world, infecting millions of people with over a million people dead worldwide and hundreds of thousands in America, Italy, India, Britain, Spain, South Africa, etc. It eventually came to Nigeria in February 2020, but we should thank God that the death toll in Nigeria has not been as horrendous as other nations like South Africa, America and in Europe. Like other nations, as instructed or advised by the World Health Organisation (WHO), Nigeria set up her NCDC to sensitize her citizens on the need to adhere to COVID-19 instructions so as to minimize the number of infected people.

Of course, COVID-19 pandemic has affected various segments of the social structure of the society especially as there were lockdowns worldwide. Part of the social segments which was seriously affected are the entertainment industries which include Music production, Music performances and Music education. Getting a way forward, various instructions were given by WHO and various government agencies in order to curtail the pandemic. A “New Normal” slang or slogan came to be. Things are no longer as they were before the pandemic. Wearing a nose-mask or facemask became a regular feature in people’s fashion and dressing. Other nuances such as greeting without shaking of hands, maintaining physical and social distances of two meters apart and regular washing of hands with soap and sanitizers became regular hygienic features.

Theoretical Framework

The Content Analysis theory as a method, also known as textual analysis theory, is used to interrogate this discourse. Content analysis according to en.wikipedia.org is "the study of documents and communication artifacts, which might be texts of various formats, pictures, audio or video. Social scientists use content analysis to examine patterns in communication in a replicable and systematic manner." It explicates further that,

Content analysis is a research method used by sociologists to analyze social life by interpreting words and images from documents, film, art, music, and other cultural products and media. The researchers look at how the words and images are used, and the context in which they are used to draw inferences about the underlying culture.

What social phenomena social life are we working on?

Music education as applied on COVID-19 pandemic. We want to exert texts of the works of some musicians on how they have impacted the people, educating them about the reality and danger of the pandemic.

Secondly, integrative humanism by Godfrey O. Ozumba has been used to address this discourse. The integrative humanism theory has a multifaceted dimension with it – "Philosophical, Psychological, Spiritual, Christian, Electronic, and African roots" (Ozumba 2014. P. 13). As a philosophy and as a method of doing philosophy, "integrative humanism focuses on social integration, inter-ethnic dependence and harmonization of thoughts" as quoted by Gondo (2017, pp.40 – 41). Some of the words or lyrics of the songs composed within the pandemic period and how impactful the words of the music have been on the people is germane to this discourse. Consequently, two popular songs composed on the pandemic have been chosen for the purpose of this discourse. They are: "We go win...oo" by Cobhams Asuquo and "Okoro be careful" by Kabusa Oriental Choir.

Definition of Terms

COVID-19: Corona Virus Disease that came up in 2019, in China

Corona: Corona has many meanings e.g. Tip of the corolla of a flower, a brand name of a Toyota car but in this discourse, it is used as a name of the virus of a disease.

Pandemic: a widespread of a disease that affects many countries.

Xerophilous: Being Xerophilous means being like a xerophyte, being able to thrive well in a seemingly difficult situation

Excelling xerophytes: A xerophyte is a plant that thrives well in a dry habitat especially where others are dying. Thus, an excelling xerophyte is a plant that blossoms in a seemingly dry habitat. It is used here to qualify musicians or music educators who are excelling, or blossoming in a seemingly dry or bad condition.

New normal: an abnormal situation that has been accepted to be normal while the Pandemic lasts. For instance, it is abnormal for people to go about with masks but for this purpose, people are compelled to wear facemasks when they go out, keep social/physical distancing, etc.

Music education: Music Education is about the discipline of Music Pedagogy, and also a situation where Music is used to inform or teach people about some norms in a community.

Nigerian Music Education: What Has It Been?

Western Music-making and Music Education in Nigeria is dated back to the late 19th century. In fact, Omojola (1995, p.12) specifically made mention of Ajayi Crowther, J.L. Davies, Robert Campbell, J. Otunba Payne and Herbert Macaulay who had been trained by CMS of Freetown and had a solid background in English liberal education that included English, Bible and *Music* before coming to Nigeria in 1852. This quintuplet had an Academy with Davies's wife who was a singer and a pianist that organized the first European *music* concert in Lagos in 1861. In 1862, Robert Campbell left the Academy to found his *Anglo-African Society* which promoted European classical music concerts. J. Otunba Payne later formed *The Philharmonic* in 1873 which hosted the music concerts by this body. The CMS School that was established in 1859 started training her students and organizing music concerts in 1872 by Robert Coker. Thus Robert Coker, *aka Mozart of West Africa*, became *the Father of Music Education in Nigeria*, a music xerophyte of some sort at his time.

While preparing this paper, I read on my *Theatre Professors WhatsApp Forum* about Lady Oyinkan Abayomi (nee Ajasa) born on March 6, 1897. She attended the Royal Academy of Music, London in 1917 and moved back to Lagos in 1920 and became a MusicTeacher at the Anglican Girls' Seminary. I see her as *the*

Mother of Music Education in Nigeria and a female Nigerian music education xerophyte at her time.

Other early Nigerian Music Educators are: T.K.E. Philips, Ikoli Harcourt Whyte, Fela Sowande and W.W.C. Echezona, Laz. Ekwueme, of the Independent era whom I regard as the first generation of Nigerian music educators. A second generation of music educators include Samuel Akpabot, Meki Nzewi, Ayo Bankole (Snr.), Akin Euba, Mosunmola Omibiyi-Obidike, Azubuike Ifionu, A. K. Achinivu, Felix Nwuba, Richard Okafor, Tunji Vidal, of the Post-Independent era and the present that dovetails into producing the present era. A third generation would include music scholars such as Bode Omojola, G.E. Idolor, Femi Adedeji, and other present day Nigerian musicologists. I see all these as music xerophytes of some sort in their own time.

However, formal Music Education started in colonial Nigeria (pre-independence) with music being taught in CMS School and later other secondary schools in the south-west, south-south and south-east according to Ikibe (1986), Idolor (1992; 2002), Emielu (2004), Onuora-Oguno (2014), etc. By the turn of the 21st century, Nigerian Music Education has gone round the entire federation with private schools taking the lead and using Music as a bait to attracting rich-men's wards for admission. Music educators at whatever level had been in close relationship with each other; either in the formal educational setup or informally. In the local setup, in the classrooms, in the church choir parlance or studio rehearsals and recording sessions the activities of music educators are quite significant.

Perspectives of Nigerian Music Education

I observe three perspectives of Nigerian music education here.

1. Nigerian music being used to educate people.
2. Nigerian music being taught Nigerians informally.
3. Pedagogy (teaching and learning) of Music in Nigerian schools as a subject.

In number one as stated above, Nigerian music had always been used to teach issues in other topics and subjects. For instance, in schools, music is used to teach morals, hygiene, and physical features like the rivers of Africa. Similarly,

within the period of the pandemic, music have been produced to teach people and to create awareness of the reality of the COVID-19.

Going side by side, Nigerian music has continually been taught Nigerians at home as children play together. Thus, Nigerian children have been taught Nigerian folk songs in different communities and societies, especially in village and rural set-ups.

This paper interfaces Nigerian music being used to teach with the pedagogy of Nigerian music education in schools. Music artistes' works have been brought in to foreground the intellectual essence of musicologists. It is hoped that this interface will propel music educators to be more creative in a critical pandemic time like this.

Of course music education in schools was stalled as schools were closed and shut down during the COVID-19 lockdown. Music schools and departments were shut down like other institutions. However, the shutdown or lockdown of schools did not shut down musicians and musicologists from their creativity and production of music. In fact, enormous musical activities and creativity were made within the period of the pandemic. Some musically creative minds were working either solely or collaboratively via the internet. I engaged a budding musician around me who was doing a duet with a lady in the USA on net. I asked him and he told that she recorded the melody and requested him to sing a second part to it, record it and send it back. They are presently working on producing an album based on that collaborative effort of theirs.

Thriving to excel is a general phenomenon for every musician who wants to make it. To excel takes thriving. To excel in a dry situation takes the will and mind of strong enthusiast. Getting to the top of musicianship, musically or musicologically and sustaining the topper-most position is a feat that every musician/music scholar/educator should endeavor to achieve. What does it mean to be Xerophilous? To be Xerophilous means thriving in a dry land. The society in which we live is generally dry. One has to strive hard to thrive. A xerophyte is a plant that thrives and grows well in a dry soil. According to the American Heritage

Science Dictionary (2011), "Xerophyte leaves often have abundant stomata to maximize gas exchange during periods in which water is available, and the stomata are recessed in depressions, which are covered with fine hairs to help trap moisture in the air". Not all plants do well in a dry atmosphere. Hence, the xerophyte plants make use of what they naturally have to sustain them in their dry habitat. It takes a xerophytic plant to excel in a dry soil.

Similarly, it takes a Xerophilous or Xerophytic music artiste to excel in hard performance environment and in a society such as ours. Making use of what is available, many have opted for zoom/ webinar musical performances during the pandemic. This is a new challenge which many needed to grapple with. Some youths with musical talents have gone ahead to start their own music recording/mixing studios in this pandemic hard time. It is not so with others who may not have this vision. They remain where they are, doing nothing, and perhaps blaming their indifference and inability on the pandemic that has caged everyone in. We are in a New Normal already and we, Music Educators, must adapt to it and get along with more creativeness.

Over the years Music has been used by teachers to teach various topics in different subjects. For instance, the Rivers of Africa have been put into a song thus:

The Rivers of Africa are....

The Rivers of Africa are....

Nile, Niger, Benue, Congo, Orange, the Limpopo, Zambezi.

Similarly, and recently too, Olasunkanmi Opeifa, a teacher in Karu Secondary School, Abuja, is noted among the top ten best teachers in the world. He is preparing for a star prize of **One Million Dollars Award** because of his ingenuity in **using music to teach**. A pupil he taught affirmed and testified that Opeifa uses Edutainment –Music and Dance – to teach his topics, thereby making seemingly difficult topics to be easily understood by his students. This was part of the 9pm Sunday News-Line Broadcast by Jennifer Igwe of the Nigerian Television Authority (NTA) of Sunday, November 15, 2020. If people in other disciplines are using our own music to become better teachers, we should use what we naturally have to be

better educators. Explore all avenues available to you to be your best at every time.

How is Nigerian Music Education Now in the Pandemic Era?

In the pandemic, Nigerian music education can be said to have taken a different level. The pandemic has made many people to be indoors especially during the lockdown. Musicians began to explore various ways of making music and recording their own music especially the youths. Choristers started exploring on how to sing with masks – face masks, nose masks, mouth masks, face shields, etc. the resultant effect is that of sound mutation just like when a trumpet is muted to produce a lower pitched, lower quality of sound. Texts of songs are no longer heard clearly thereby making the singers to put more efforts at biting their words in order to sing more clearly.

Of course, with the pandemic, many composers, musicians and songwriters began to write songs to educate people on how to curtail the pandemic. People are taught to wear their masks, wash their hands, maintain social/physical distancing, use sanitizers, and cover their mouths with their elbows when they sneeze or cough. One of such musicians is this award-winning blind celebrity, Mr. CobhamsAsuquo. Asuquo's COVID-19 song has popularized him so much that some people who didn't know him got to know him through the song. The lyrics of the song titled "We Go Win" are:

My brother, my sister, papa, mama and pikin
Corona no big pass us, we go fight am we go win
As long as we remember to always do the right thing
Wash your hands, love each other, we go win o
Corona na the virus weydey worry human being
E no get leg o but e dey waka from pesin to pesin
But we fit beat am, we fit stop am
If we maintain good hygiene
And practice social distancing
We go win o

No shaking hands with your neighbor
Blow them a kiss from afar
Use soap and water to wage war

Let's show this thing who we are
We are special, we're courageous
We are awesome human beings
We dey super, we get power
We can conquer anything
If we hear word and obey laws
And exercise discipline
Wash your hands love each other
We go win o
If e be like say you no well like e something dey do you
And you feel say, you believe say, e get as e do you
An your body no greesoji like something dey do you
No let panic finish you
You go win o

Self-isolate for the sake of...
All the people wey you love ooo
Don't go around spreading rumors
Cos fake news won't help anyone
You are special, you're courageous
You're a kajad human being
You too much o, you get power
You can conquer anything
Only if you hear word and obey laws
And exercise discipline
Wash your hands, love one another
We go win o

My brother, my sister, papa, mama and pikin
Covid-19 no big pass we, we go fight am we go win
Just as long as we remember to always do the right thing
Wash your hands, love each other, we go win o
(www.unicef.org.nigeria.stories)

Looking at the text of Cobhams song through content analysis, we can observe that pidgin language which is the language of the masses, the common

people's language is used as the medium of communication. Corona and COVID-19, which are the words or terms of the subject matter are used. Cobhams tends to put courage and faith in people's heart that they should not be in panic as the pandemic is weaker than the people. He however advises people to keep to the rules of washing their hands with soap, sanitize, practice social-distancing, self-isolate and also visit the hospitals when necessary. Through this song, Cobhams has been able to educate the general populace about the COVID-19 pandemic.

Of course, there are many other musicians who got engaged in musical performances just to do something within the period. They have xerophilously excelled within the pandemic to carve a niche for themselves.

Another song during the pandemic is:

Okoro be careful, make you no catchcoro,
Okoro be careful, make you no catchcoro.
Okoro be careful, make you no catch coro,
Okoro be careful, make you no catchcoro.
Okoro be careful, make you no catch coro,
Okoro be careful, make you no catchcoro.
Corona e no dey show for face so wash your hands and say hello
Hello my neighbours
No more handshake
No more hugging
No more until further notice
Corona, e no dey show for face
Cover that your mouth when you are coughing
Even when you are sneezing
When you are yawning

Aunty, if you catch am o.
Your name go change to Aunty-coro
Mama, if you catch am o
Your name go change to lya-coro
Baba if you catch am oo
Your name go change to Baba-coro
Okoro, if you catch am o

Your name go change to O-coro

O my sister, sister Chimanda,
AKA Mandy la Choco
If you catch corona
Your name will change to Mandy la Coro
O my brother SegunTaiwo
AKA SegunTaiwo
If you catch corona
Your name go change to Segun la-coro

Olopa, if you stop any body, and they start to cough
You should know that water has passed garri
Kukuma escort them to general hospital
Your if is precious, forget that 50 Naira
Aunty, if you catch am o.
Your name go change to Aunty-coro
Mama, if you catch am o
Your name go change to lya-coro
Baba if you catch am oo
Your name go change to Baba-coro
Okoro, if you catch am o
Your name go change to O-coro
Protect yourself and you protect Africa
Coronate yourself and coronate Africa, simple.
<https://afrikalyrics.com/artist/kabusa-oriental-choir>

This song was produced by the ***Kabusa Oriental Choir***. Using the highlife rhythm and Pidgin-English language as the medium of performance, the song reaches out to everyone, especially the common people, the masses, the market women and men, the children, the young ones and the old ones. The song basically educates people to take all precautionary measures so that they don't get infected by the pandemic of corona virus. A very interesting musicological aspect of the production is the classical harmony of the piece. Although I am not conversant with the composer and producers of the piece, I believe that they are not far from musicologically guided musicianship because of the tonal qualities of

the rendition of the various parts. (Ikibe, 2003, p. 127; Ikibe, 2014, pp. 21 – 42; Ikibe, 2016, p. 499).

Just as Cobhams did, Kabusa Oriental Choir has also educated/sensitized people the people through this song, using “Coro” as the subject and object of the song. The song warns that people’s names could even be changed if they contract the dreaded COVID-19 virus. This appellation is culturally relevant in some communities where they use what they do or what ails them to call them. For instance, a woman that sell “ogi” (pap) or “akara” could be called “iya-ogi” or “iya-akara”.

Within the period of the pandemic, a lot of concerts had been held on zoom like: Debayo’s *Hydration* on October 9, 2020 was alive worship recording that was done online. Samson Ebe and the *Ilorin City Chorale* has also organized Hymn singing concerts online all in Ilorin city. In this new normal similar events are still happening across Nigeria on Music Education and performances. Yes, only the Xerophilous music ones are excelling in the new normal.

As Nigeria and the rest of the world continue to fight the coronavirus pandemic, some artistes have released songs to educate the public and inspire hope in people like **CobhamsAsuquo**. Others include:

Obesere

Fuji singer, **AbassAkande**, aka **Obesere**, has also joined the league of musicians and music educators who have composed songs to fight COVID-19 pandemic. In the song titled, “Coronavirus”, he sends a note of warning to COVID-19 not to enter Nigeria because his brother, Ebola, came and perished in the country.

‘**Azaman**’ singer, **Slimcase**, also released a new song titled, ‘*Jokosile*’ (Stay at Home). Collaborating with budding singer, **VickiSamdave**, the duo produced a track which thrusts on the importance of social distancing, staying at home, using hand sanitizers and maintaining proper hygiene. **Slimcase** also incorporated a social media challenge with the aim of harping on the message of the song.

Eedris Abdulkareem, Dede Mabiaku and Myke Pam Rapper-turned-singer.

Eedris Abdulkareem, also teamed up with a former Fela protégé, **DedeMabiaku**, and **MykePam**, to record a song titled, 'Coronavirus'. Speaking on the objective of the song, **Abdulkareem** said, "It is a sensitization and social reorientation song on the coronavirus pandemic. Our world is being ravaged by Coronavirus and it behoves us as mankind to tackle and defeat the virus by observing and totally abiding by the laid down procedures as announced by the health authorities and the Nigeria Centre for Disease Control. Together, we can bring back the good times by doing the needful."

Florocka

Gospel singer and music producer, Akinwunmi Akiremi, also known as Florocka, in collaboration with Ayo Vincent, Folabi Manuel and others, has also released a COVID-19-themed song titled, 'We Will Rise Again'. Sharing the inspiration behind the song, Florocka wrote on his social media page, "I have never been one to create a song based on a particular season but on this occasion, I felt we needed to remind God's people that this too will pass away. We know for certain that God is able to carry us through this pandemic as he has always done before." This is also similar to a song by Dolly Parton titled "Hello God".

TY Bello and Tomi Favoured

Photographer and singer, Ty Bello, joined vocals with rising gospel singer, Tomi Favoured, to compose a song titled 'Pass over'. The song which already has more than 200,000 views on YouTube is delivered in English, Yoruba and Hausa languages for the comprehension of the majority of the Nigerians.

On how the song came about, TY Bello wrote on Instagram,

I have watched in disbelief as coronavirus has literally shut nations down. We cannot sit in silence hoping for it to just go away. Firstly, we must take the necessary precautions as directed by the authorities to curb the spread of the virus. Secondly and even more importantly, we must use our words through music—everything (sic) everybody responds to words music (italics mine). We thought it was important to share the prayers and declarations

we made, so that if ever you are in doubt of how to pray, you can pray along.

Other Xerophilous musicians who have recorded coronavirus-themed songs are:

K1 de Ultimate (Coronavirus No Be Play);

Pasuma (Stay Safe- COVID-19);

AdewaleAyuba (Bye, ByeCorona- God is Able);

EstherIgbekere (Just One Plague);

Mega 99;and

Shola Allyson. (www.africanewsroom.com.media)

Epic Headphone Party

This epic party is organized without the use of loud speakers but with earphones. Each attendant at the party has a pair of earphone which he/she puts on and it's tuned to the music of his choice as there are different DJs and systems with different kinds of musical genres. This kind of party was first done in the Netherlands in the year 2002 and later spread to Europe. It was organized in Abuja in 2020 with some participants coming from Lagos to grace the occasion. While being interviewed on the NTA New line, it was reported that each of the earphones costs N100,000:00. Thus the party is meant for only financially buoyant people. If individuals can do this, Nigerian governments should do much more to uplift the standard of music education in Nigeria.

Being Xerophilous in the New Normal

Music educators must be Xerophilous in the New Normal for them to thrive. How do we become Xerophilous? Whatever we must do, should be done now. The Xerophilous music educator and musician must go beyond the confines of his cocoon to acquire more technological knowhow on modern ways of doing things. Engage your students in doing some of the internet surfing. In an applied music course, a lecturer gave out a musical piece to the class. After going through the voice piece, with the students, a student from another department who takes the course as a minor course went on net to learn it a performed. On the day of the practical examination, he performed the piece excellently well, scoring "A". The major students learnt what he did and by the next semester, a good number of them came shining. Be musically Xerophilous in this New Normal.

Any Hope for a Better Era for Nigerian Music Education after the Pandemic Era?

To say the obvious, there is hope for a better era for Nigerian music education. Things are getting better now and with the pandemic getting over, some of our musicians would have made more music than ever before. A new vista has been opened to them for more compositions and a better way of singing to impress their audience would have evolved. More and new themes for music composition is opened to musicians and music educators. Many youths who went into music-making, computer music-editing, music training and entrepreneurship are getting on well and coming out with new vigour to storm the world around them with their feats. Choristers who have learnt how to sing with whatever kind of masks during the pandemic are coming out better in enunciation of their song-texts for their congregations to hear them better. I want to believe that many Nigerians will develop a better aural perception towards music as the muted sounds from masked singers would have helped them to listen better.

Conclusion and Recommendations

This discourse has availed us an opportunity to be creatively relevant in this pandemic era and in the new normal as music educators. Others have been able to cut a niche for themselves and so we can. While the pandemic lasts, the new normal shall stay. Much can still be achieved if we endear and align ourselves to be the best in the educational system and society at large. If Cobhams Asuquo with physical challenge can make himself so relevant in the society, so can any other person. If Opeifa can use edutainment, music and dance to be one of the best teachers in the world, we in music should not be less. The Kabusa choir also has proven to draw Nigeria's attention in music education. Our classrooms must be made in such a way that students are better equipped for it. Nigerian educational system must be overhauled with current technology to avail all – students and teachers to be well prepared. This is what the Academic Staff Union of Universities (ASUU) has been fighting for and still over the years – revitalizing the Nigerian educational system. Networks are not working steadily, no enough space for lectures, no adequate equipment/musical instruments in our schools and departments, no enough lecturers, etc. Our choirs can do it also.

However, we must be discrete enough not to allow the virus to be transferred to us neither we transfer it to others. Thus the following recommendations will aid

us to xerophilously excel in Music Education in Nigeria within and after the COVID-19 pandemic.

1. Our music educators, especially instrumentalists, must align themselves with the challenges that the pandemic has given them. There is much more to do now than ever before, even after the pandemic is over.

2. We must keep to the instructions of the National Commission for Disease Control (NCDC) by keeping to Social/Physical Distancing, use of Sanitizers, Face/Nose-Masks, hand-gloves, etc.

3. Instrumentalists such as trumpeters, flautists, saxophonists, cannot be exchanging instruments any how without being conscious of their health. In fact every instrumentalist must get his own instrument with which to rehearse, to teach and to perform. It is not enough to have your own mouth piece but get a complete musical instrument.

4. Provision of more portable electronic keyboards for every student is necessary.

5. Review of our Music Curriculum to include recent developments in the society is very important. Most of what we have today looks too archaic. The xylophones developed in the south eastern part of Nigeria should be extended to other parts of the country especially in our polytechnics. Music Technology departments should go beyond the construction of “shekere” to other African musical instruments in place of western musical instruments that we depend heavily upon.

6. Music departments or institutions must compel their proprietors to acquire more musical instruments for the training of upcoming instrumentalists. Our governments must provide all necessary materials needed in all higher institutions and specifically, Musical instruments in departments so that there will be no sharing of instruments among students and with staff.

7. Nigerian Music Educators and Musicologists should begin to score, notate, analyze and possibly harmonize and arrange or re-arrange whatever *musics* or

songs have been composed, produced and sung within this period of COVID-19 pandemic just as the opening phrase of “Okoro be careful” has been notated as part of this presentation.

8. The history of the music of the 21st century can begin to be updated now. As we have just entered the third decade of the twenty-first century, it is not too early to begin to write and enact the history of world music with the effects of COVID-19 pandemic on it.

9. Choir directors, trainers and educators/teachers must make sure that physical distancing is maintained during classes, rehearsals and during performances.

10. Training and retraining of music educators should be carried out on regular basis in workshop and conference outlets. Beyond publishing to get promoted, we need to get involved in equipping ourselves on the nitty-gritty of whatever recent technological and research outfits that are available.

11. Of course larger auditoria with bigger stages will be needed for live concert performances. Institutional proprietors, governments at whatever levels must do the needful in providing all necessary facilities and adequate musical instruments for both staff and students to use.

12. Music educators must endear themselves into the various music software available in music creativity. It will not be surprising that some are yet to get acquainted with such software as **Cakewalk**, **Sibelius** and even the very common **Finale**. A comprehensive knowledge of them will aid music educators to be more creative. In fact, there are recording software such as **Home Computer Entertainment System** that can be used at home and in Departments to start mini-studios.

13. Zoom classes, rehearsals and concerts can be encouraged but technicalities must be adequately sorted out to enable participants to maximally gain the best. I mentioned headphone party above. If that could be organized by individuals, institutions should do better.

14. Collaborative efforts by young musicians and music educators should be encouraged in our music departments and schools. This can be done in various fora, applying the technologies that are presently on ground.

15. It is hoped that morality will be upheld between male and female music educators, musicians, choristers and instrumentalists... as there will be less of closeness and touching one another that could lead to amorous emotions.

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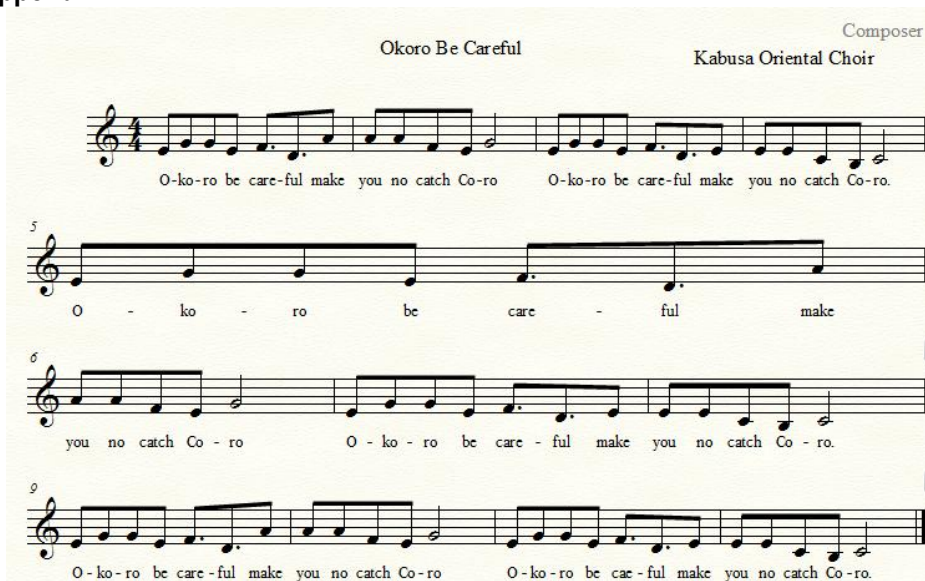
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Appendix

Okoro Be Careful Composer
Kabusa Oriental Choir



O-ko-ro be care-ful make you no catch Co-ro O-ko-ro be care-ful make you no catch Co-ro.

5
O - ko - ro be care - ful make

6
you no catch Co - ro O - ko - ro be care - ful make you no catch Co - ro.

9
O - ko - ro be care - ful make you no catch Co-ro O - ko - ro be care - ful make you no catch Co-ro.