

IMBALANCE IN UNIVERSITY STUDENTS' EXPOSURE TO NIGERIAN ART MUSIC HISTORY: ITS EFFECTS AND LESSONS FROM COVID-19 EXPERIENCE

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Introduction

The idea of acculturation is quite stimulating and beneficial as it tends to help in boosting, balancing and increasing the repertoire of the borrowing culture but at the same time, it can be proven to be destructive when it overshadows the culture it ought to be helping out, thus, stripping it of its original cultural identity. Music is one of the most unique ways or means of cultural expression and preservation in any African society, transmitted by means of oral tradition from one generation to another (Abegunde, 2015). This has always been the bedrock of Nigerian music until the contact with European Christian missionaries in the nineteenth century bringing about the advent of formal music education and the introduction of art music in Nigeria. Due to the imperialistic nature of the country at that time, being ruled by the Western nation, the Nigerian lifestyle and culture were subjected to so many changes influenced by the Europeans to suit their own cultural practices and beliefs, with our musical life being one of the many at the forefront of these changes.

Music education having begun in the Church with converts being taught the art music which is centered on the classical music style and form of the Europeans (entailing the singing of songs/hymns and the playing of the piano from a musical score either in solfa or staff notation composed by a music professional), incited

the interests of converts in furthering their studies in music with some travelling abroad to that effect and upon their return, have trained so many others musically. Having had their training in the western music practices, it is not surprising that most of them taught and imparted that same knowledge to their students.

The upsurge in music studies patronage and the need for higher education motivated the eventual establishment of departments of music in some Nigerian institutions, and the introduction of music in basic and secondary schools curriculum. The University of Nigeria, Nsukka was one and the first of such institutions, having been founded in 1960 and established a department of music in 1961 (Aluede and Igbi, 2018). According to Idolor in 2001,

this effort did not only offer more people the opportunity to read music locally and at an advanced stage, it also enhanced the production of qualified needed manpower in schools, the mass media and the entertainment sector of the society. The study of art music in the African context at this time became more realistic and the image of music as a profession or vocation received illumination and better regard (p. 138).

However, the clutch of the western world is still much evident in the fact that the content of courses are derived and largely based on the Western musical knowledge, Adeogun (2001). He further reiterated on Nzewi's statement that, "so far curricular and course contents are whimsical and often culturally unrealistic, deriving from European-based ideas about music education for our environment." This has been to the detriment of the African/Nigerian cultural music practice as it has received little attention and incorporation in the educational sector. Nevertheless and irrespective of all the colonial and western effects on our creativity, it is up to us to decide to let it all go rather than continuously hold on to it, just as Nketia (2001) quotes Sowande saying:

For upwards of three decades we have permitted ourselves to be so hypnotized by what we think the west has to offer, and by her apparent superiority in so many fields, that we have bent over backwards in our hurry to disentangle ourselves from anything that did not have the stamp of approval of western civilization... (p. 11).

In an endeavour towards the purging of this hypnosis and disentanglement as pointed out above by Nketia, this work therefore sets out to take a look into the extent of westernization experienced in Nigerian Universities as regards the teaching and learning of music history, with emphasis on the imbalance in the exposure of students to the history of Nigerian art music. Selected curricula of Departments of Music in Nigeria would be reviewed as evident of this claim to be able to drive home the researcher's points. This study primarily exposes this imbalance with intent to suggest possible ways of achieving equilibrium in students' exposure to African and Western music history in Nigerian universities, or possibly through nationalistic conscious efforts, creating more room for Nigerian music history in the academia.

Given the findings and having proven the imbalance to be historical, dating back to the influence of western civilization during the colonial period, through consultations of available literature in libraries and internet, interviews and personal experience, the researchers seek to address the problem, highlighting effects of similar experiences during the Covid-19 pandemic and suggest possible ways to combat it and foster the continuous growth of Nigerian art music with reference to challenges posed to the health discipline during the pandemic.

Concept of Art Music

Art music having emerged from the Church, attributive to the fact that formal music education started from the Church can be said to be a musical composition written by a professional with musical training. Lobamijoko (2001) defined art music as "those musical compositions which trained musicians produce under the influence of their western music training." Nwamara (2009) also went further to state that:

Those that create this kind of music are known as the art music composers. Art music exists in various guises which include instrumental or choral music that can be in form of solos, duets, trios, choruses, anthems. The aforementioned may either be in form of sacred or secular music."

Art music being a type of European classical music could be characterized by musical performances by professional musicians playing from written scores to a listening and non-participating audience (Omojola, 1995). This sort of music embeds some high level of musical technicalities which cannot be easily

interpreted by anybody without musical inclinations. Adegbite in 2001 defined it as a genre of music created by musicians with training in the techniques of western art music.

Concept of Balance and Imbalance

According to the Merriam-Webster dictionary, balance is defined as:

- The stability produced by even distribution of weight on each side of the vertical axis.
- Equipoise between contrasting, opposing or interacting elements.
- An arrangement so that one set of element exactly equals another.
- An act of equally harmonizing or proportioning.

It also defined imbalance as the state of being out of equilibrium or proportion. Imbalance, in this paper refers to the unequal acquisition of knowledge as regards the teaching of music history as Nigerian university students are being exposed to a high level of teachings on the western art music history (inclusive of the eras, composers and their compositions) but are being taught little of our very own Nigerian art music.

Theoretical Framework: Theory of Nationalism

This study is hinged on the theory of Nationalism which literarily promotes identification with one's own nation and support for its interests, especially to the exclusion or detriment of the interest of other nations. There can be many angles to this Nationalism theory as pointed out by Stanford Centre for Study of Language and Information in its "The Stanford Encyclopedia of Philosophy" (2016) that the term nationalism is generally used to describe two phenomena;

- (1) The attitude that members of a nation have when they care about their identity and
- (2) The actions that members of a nation take when seeking to achieve or sustain self-determination.

In politics, nationalism holds that each nation governs itself, having been freed from external interferences. Many scholars argue that there is more than one type of nationalism, stating that it can "manifest itself as part of official state ideology or as a popular non-state government and may be expressed along civic, ethnic, cultural, language, religious or ideological lines." (Goel, 2018) While in

some cases, these are expressed based on their independent merits and reasons, there are instances of combining them in certain nationalists' movements. Jaffrelot (2003) opines that, "nationalism is an ideology (an 'ism') which often claims the control of a nation and/or promotes one's own (superior) identity against Others'. Its foundations, therefore, are rooted in identity, politics and culture."

Having said these, it is needful to employ and apply a more patriotic and nationalistic approach to the dispensation of knowledge as regards the study of music history in Nigerian institutions, as such, the teaching and study of music history should be in equilibrium between Western and Nigerian art music or even a greater faction assigned to the latter. On this premise, this paper tends to advocate for more projection, preference and most importantly, teaching of the Nigerian art music and its history in Nigerian Universities in order to ensure its continuity, advancements and global recognition.

A Brief History of Nigerian Art Music

Art music in Nigeria began in the nineteenth when the Christian missionaries found their way into the country and started training converts in music education but with emphasis to the Western European music practices. Adegbite (2001) stated that:

The history of art music in Nigeria dated back to the first half of nineteenth century, when Christian missionaries set their feet on Nigerian soil. The Anglican came in 1842, the Methodist in 1845 and the Baptist in 1850. These Churches established mission schools in some part of the country where they trained their converts. While these mission schools paid great attention to music education, it was to Western European music and with the aim of enabling their school teachers and priest to play simple hymn tunes from staff notation on the harmonium.... (p. 78).

According to Omojola (1995) and Adegbite (2001), these European music practices caught the interest of a few converts in the mission schools, who then decided to travel abroad and further their studies in music. Robert A. Coker was said to be the very first Nigerian to study music to a professional level in Germany in 1871 with sponsorship from the cathedral Church of Christ, Lagos. He was also

acknowledged to be the first indigenous musician to organize classical music concerts in Nigeria and was referred to as the 'Mozart of Africa' for his virtuosity in playing the piano. The life history of Coker is quite minimal as much isn't recorded about him but it is safe to say that he is the principal pioneer of the Nigerian art music.

Subsequently in 1911, T. K. E. Phillips became the very first Nigerian to study music in England and the second to study music abroad to a professional level and was awarded an honorary doctorate of music by the University of Nigeria, Nsukka, for his immense contribution in the growth and development of the Nigerian art music as stated by Omojola in 1995. His works were of great influence to his students as they also turned out to become prominent composers and essential names in the history of Nigerian art music. His students included; Fela Sowande (who was his very first pupil and was under his tutelage for twenty years consecutively), Ayo Bankole and Samuel Akpabot and this generation of art musicians went further to train many more. So many musicians like W. W. C. Echezona, Ikoli Harcourt Whyte, G. B. Oriere, David Okongwu, Nelson Okoli, Akin Euba, Adam Fiberesima, A. K. Ajibola, etc and much later, the likes of, Prof. Meki Nzewi, Late Dr. Joshua Uzoigwe, Felix Nwuba, Okechukwu Ndubisi, Sam Ojukwu, Prof. Dan Agu, Prof. Laz Ekwueme, Nwokolobia Agu, Bode Omojola, Yemi Olaniyan, Lawrence Emeka, Alphonso Okosa, Christian Onyeji, Humphrey Nwafor, Dorothy Ipere Anozie Ubani, Ugo Onwuka, Agatha Onwuekwe, Jude Nnam, Alvan-Ikoku Nwamara, Ben Agbo and Tochukwu Moneke and many more others have been of great contribution to the tremendous growth and recognition of the Nigerian art music with so many others under their tutelage still to come (Nwamara, 2009).

Highlights of Western Influence on Nigerian Art Music

Nigeria having been colonized by the western world were practically subjected to their way of life and made to abide by their dictates during the colonial era. The influence of the Europeans could be seen in practically everything involving the country from the language, food, mode of dressing, religion and even to the music as there was a great level of imposition of their culture and lifestyle unto ours as opined by Nwankpa (2015) who stated that over the years, imperialism and western mode of religion have made deep incursion into African culture, so much so that all the facets of African lives have been affected and influenced by them.

The coming of the Christian missionaries brought about the advent of formal music education in Nigeria but this was taught totally based on the western music tradition and practices. The Christian converts were banned or discouraged from singing songs that were not totally religiously (Christianity) inclined, or singing and playing our indigenous folksongs or instruments as they were linked to paganism or heathenism, instead they were taught to sing hymns and play the keyboard, making them more accustomed to the western type of music with some persons even going further to study about it abroad. Thus, discouraging the traditional arts and encouraging the adoption of the European musical idioms and forms as observed by Nketia in 1965.

Having had the western musical upbringing, the Nigerian art music composers teach, compose and perform their music according to the western musical principles and style up till today. It is important to note that the researcher has not said that there are not any music compositions that are composed in our indigenous music idioms, after all, Meki Nzewi, Joshua Uzoigwe, Akin Euba, Ayo Bankole, Dan C. C. Agu and some few others, having seen the need to create and establish our own indigenous music identity in art music world, have composed so many works that were strictly based on our indigenous music idioms, scale structure and rhythmic pattern, making them purely Nigerian, but that many of the Nigerian art music composers still compose music using the western principle and even when they try composing something more Nigerian, they still end up using the western scale structure either consciously or unconsciously in their compositions. This is undoubtedly attributive to the musical background/training obtained right from the colonial era. A cross-section of many compositions by most Nigerian composers, most especially those who have not received formal music training in schools reveals that their works are mere western music in Nigerian languages. Most of them even go to the extent of altering tonal inflexions of words in a bid to achieving some classical chromatic and melismatic treatment in segments of their compositions. These can be seen in many choral compositions presented in Anglican and Catholic Church choir competitions in Nigeria.

Imbalance/Lapses in the Teaching of Art Music History in Nigerian Universities

The importance of music in the Nigerian culture cannot be overemphasized as it plays an integral role in the upbringing of a child and preservation of our historical and cultural heritage, hence its educational necessity as supported by Agu (2011) who observed that a child through songs, learns everything around him including the culture, general knowledge, and history of the land.

In the educational sector, students are being exposed to the study of Music history but quite unfortunately; this study is limited only to the western art music history which prompts my question: Where is our Nigerian art music history? And also reiterate the question posed by Agu (2015) who asked, "What sense does it make by starting the child from the unknown to the known, instead of the other way round? Students are being taught about the history of the Western art music, whereas, their own indigenous art music history is utterly neglected. The course content is being stuffed with Western musical theories, terminologies, styles and history of Western art musicians who lived about four to five centuries ago which are quite unrelated to the background of the musical culture of the students (Sunday-Kanu, 2016). Although, the introduction of the African music course in the curriculum has helped a great deal in the exposition of indigenous musical forms and styles, it has not been well structured to meet the essential need of teaching the students about their musical history before and after the introduction of art music as it is imperative to note that an artiste cannot truly become creative until he or she has reconciled themselves with their historic past (Sowande in Nketia, 2001).

In our universities, the situation becomes even worse as the curricula of selected universities below would reveal. Here, effort is being made to compare the amount of emphasis given to Western Music History over African/Nigerian Music History in the undergraduate programmes of our institutions of higher learning in Nigeria. Information below are culled from handbooks for undergraduate Bachelor of Arts programmes of Departments of Music in FOUR different federal government owned universities in Nigeria which includes; University of Nigeria, Nsukka (UNN), Nnamdi Azikiwe University, Awka (UNIZIK), Obafemi Awolowo University, Ife (OAU) , University of Port-Harcourt (UNIPORT). The choice of these institutions were carefully made to be representative of the old

generation (UNN, OAU), and new generation (UNIZIK, UNIPORT) music departments and different geopolitical zones (South-East (UNN, UNIZIK), South-South (UNIPORT) and South-West (OAU).

1. UNN

S/No	Western Music History Courses	African Music (History) Courses
1.	MUS 132. Survey of History of Western Music	MUS 141. African Music: Music and Society I
2.	MUS 232. Western Music before 1750	MUS 241. African Music: Theoretical Studies I
3.	MUS 331. Western Music after 1750	MUS 243. African Music: Music and Society II
4.	None	MUS 242. African Music: Theoretical Studies II
5.	None	MUS 341. African Music: Theoretical Studies III
6.	None	MUS 442. African Music: Historiography, Theoretical Issues and Contemporary Development

UNN Summary

In the eight compulsory semesters for the award of Bachelor of Arts (B.A.) degree in the Department of Music, UNN, below are the summaries of points developed and treated under the entire SIX African music courses against the THREE Western music history courses in the (B.A.) programme.

Western Music History Courses Summarized (for UNN)

A general survey of the **history and literature of Western Art Music based on the study of important musical forms, genres and works drawn from the principal historical periods.** Recognition and identification of structural and stylistic features; **principal areas of music history study: biography; history of music theory, paleography; historiography** etc. and score reading.

Western Music Before 1750: The study of the history and literature of Western music from the early Christian era to the late Baroque: major developments of form; style; musical language; and theory of Antiquity, Medieval, Renaissance; and Baroque periods. **Structural and stylistic analysis of representative works.**

Western Music After 1750: The application of contemporary techniques for the analysis of music generally. Detailed study of the musical forms, styles and procedures of the Classical Romantic and post-Romantic periods. Critical study of the analysis and methods of analysis of music in the tonal and post-tonal idioms.

African/Nigerian Music (History) Courses Summarized (for UNN)

Analytical study of melodic and rhythmic types. Ensemble structures and part relationships in African music. Developmental devices in African music. Technical reproduction and writing of typical African melodic, melo-rhythmic and rhythmic patterns. Metric organisation. Scalic structures. African traditional harmonic concepts and practices. Presentational form. Factors of creativity, form and presentation. Cadential techniques. Aural analysis of traditional music types. Trends in contemporary African music compositions – traditional, religious, classical and pop. **A study of the historical, literary and aesthetic aspects of the music of specific Nigerian societies;** similarities, differences and cross currents. Music areas, distribution of instruments and performance techniques. Inter-relationship of the arts in traditional music. Properties of Dance. Traditional dance, dance forms/styles and conceptual bases. The structure of a traditional festival. The modern music scene in Africa including popular musical practices. **African music and the historical process.** Classification (conventional and folk) and types of musical instruments. Communal regulation and organisation of music; roles and functions; external and internal influences; and performance techniques. Ownership of music and music groups (traditional and modern copy-right principles). Movement of Music Styles. Uses of music instruments (musical and extra –musical). Types of Traditional Ensembles. Musical roles and relationships of Instruments in Ensembles. Music as applied, creative and performing arts (social, political, religious, mass communication and public health categories). Ensemble part relationships: Polyphony, homophony and unilineal structures. Transcription and analysis of African music including problems involved; notation of African music. Analysis of modern African composition including popular music. Advanced aural analysis. **Theoretical issues and developments in establishing a theory of African music.** Issues of notation in African music. Composing for traditional instrumental ensembles. Compositional issues on contemporary works for mixed ensembles (vocal, instrumental) in traditional and modern idioms. **Historical and compositional issues in traditional and popular music**

including jazz. Studies in contemporary trends, objectives, techniques and influences. **Contemporary music makers and their works.**

2. UNIZIK

S/No	Western Music History Courses	African Music (History) Courses
1.	Mus. 121. Music History: Antiquity to 1400. Emphasis on Medieval Style and Development	Mus. 130. African Music Studies I
2.	Mus. 220. Western Music History: (The Renaissance 1400 – 1600)	Mus. 131. African Music Studies II
3.	Mus. 221. Western Music History: The Baroque Period (1600-1750)	Mus. 230. African Music Studies III
4.	Mus. 320. Music History: Classical Period (1750-1800)	Mus. 231. African Music Studies IV
5.	Mus. 321. Music History: The Romantic Age (1800-1900)	Mus. 330. African Music Studies V
6.	Mus. 420. History of Music: The Period of Impressionism (1880-1918)	Mus. 331. African Music Studies VI
7.	None	Mus. 430. African Music Advanced Topics I
8.	None	Mus. 431. African Music Advanced Topics II

UNIZIK Summary

In the eight compulsory semesters for the award of Bachelor of Arts (B.A.) degree in the Department of Music, UNIZIK, below are the summaries of points developed and treated under the entire EIGHT African music courses against the SIX Western music history courses in the (B.A.) programme.

Western Music History Courses Summarized (for UNIZIK)

Medieval style and development.

The Renaissance(1400 – 1600): Leading trends, works, forms, and figures of the period. The nature of the renaissance, music in the early renaissance (1400 – 1450), and in the high renaissance (1450 – 1600). The rise of regional Schools –

Flemish, Roman, English, Spanish, Venetian and German. Dominant forms, style and language: - The Church Modes, the Latin Mass, the German Chorale. The rise of independent instrumental music. Figures: Des Prez, Palestrina, Gabrieli, di Lasso, Byrd, Morley.

The Baroque Era. Early Baroque (1600 – 1685), the Late Baroque (1685 – 1850), the culmination of the Baroque. Equal Temperament. Forms/Works: Dramatic vocal forms – Opera, Solo Monodies, Oratorio, Cantata, Prelude and Fugue, Suite, Keyboard Sonata, Concerto Grosso, Passion, Solo Sonata. Figures: Monteverdi, Scarlatti, Frescobaldi, Buxtehude, Kuhnau, Corelli, Vivaldi, J. S. Bach, Handel.

The Classical Period (1750 – 1800): (a) Emergence of Classicism from Rococo, the classical temper, the invention of the modern hammer piano etc. The Classical Symphony, Sonata, Chamber Music, Oratorio, Opera. Contributors: C. P. E. Bach, Johann, Stamitz, Gluck, Haydn, Mozart and Beethoven. Their representative works.

The Romantic Age (1800 – 1900):The Romantic Mind, the Climax of the Romantic Movement in Music (1850 – 1900), etc. Forms, - the Lied (or song), the Romantic Piano Music, the Romantic Overture, the Romantic Symphony, the Romantic Concerto, the Symphonic poem, the Romantic Sonata, Oratorio, and Opera. Contributors: Weber, Schubert, Mendelssohn, Chopin, Schumann, Berlioz, Liszt, Wagner, Verdi, Franck, Bizet, Brahms, Tchaikovsky.

The Period of Impressionism (1880 – 1918):The coming of Impressionism and Expressionism. The Nature of Impressionism: Characteristics of the Music. The Musical Impressionism – Debussy and Ravel. Their Representative works. – Their styles, etc. Post-Romanticism – Mahler, Wolf and Richard Strauss, Nationalism in Music.

African/Nigerian Music (History) Courses Summarized (for UNIZIK)

Types of instruments, their classifications and roles. Organisation and regulation of communal music in Africa. Performance techniques, External Influences, Ensemble structures, Creativity and Performance, Traditional harmonic concepts and practices, **Historical, literary and aesthetics of the music of some Nigerian societies**, Rhythmic Patterns, Forms, Cadences, Analyses, Contemporary trends, Orchestration, Notation and Transcription, Bibliographic materials and information on African music for investigative research projects.

3. OAU

S/No	Western Music History Courses	African Music (History) Courses
1.	MUS 131 Survey of History of Western Music	MUS 141 African Music I
2.	MUS 132 History of Western Music (Antiquity-Renaissance)	MUS 142 African Music II
3.	MUS 231 History of Western Music I (Baroque – Romantic)	MUS 241 African Music Theory I
4.	MUS 232 History of Western Music II (Contemporary Era)	MUS 242 African Music Theory II
5.	MUS 327 Analysis of Western Music Forms	MUS 342 Analysis of African Music Form
6.	MUS 428 Analysis and Analytical Method for 20 th Century Music	MUS 441 History of Nigerian Music
7.	MUS 432: Historical Musicology (for musicology option)	MUS 431 Introduction to African Musicology (for musicology option)
8.	None	MUS 430 Study of Nigerian Musicology (for musicology option)
9.	None	MUS 486 African Music in Schools (for music education option)

OAU Summary

In the eight compulsory semesters for the award of Bachelor of Arts (B.A.) Single Honours degree in the Department of Music, OAU, below are the summaries of points developed and treated under the entire SEVEN African music courses against the SEVEN Western music history courses in the (B.A.) programme. Note that for the African, the last three courses are optional depending on one's area/option.

Western Music History Courses Summarized (for OAU)

Survey of Western Music Literature: A listening exposure of **selected works of well-known composers of all periods of Western music history (from medieval to contemporary)**. A classical music appreciation course designed for beginners.

History of Western Music I (Antiquity to Renaissance): An examination of the history and development of Western Musical forms from the earliest times to the Renaissance era. Plain chants, polyphonies, organ, etc.

History of Western Music I (Baroque to Romantic): A detailed study of the history and literature of Western Music, including the study of musical forms and styles from Baroque to Romantic eras. Characteristic features of the periods. **Attention is paid to major composers and their works.**

History of Western Music II (Contemporary Era): A comprehensive examination of the history and literature of Western Music, including the evolution of new musical forms and styles of the contemporary era. General and musical characteristic features of the period. **Attention is paid to major composers and their works.**

Analysis of Western Musical Form: Analysis of musical structures, characteristics of the Western classical tradition; from the chorales of Renaissance to chants of the twentieth century. Systematic approach to basic analytical tools through representative literature.

Historical Musicology: A study of the development, systems, and techniques of making and documenting the history of music, **with special emphasis on Western music.**

African/Nigerian Music (History) Courses Summarized (for OAU)

Characteristics of African music; A survey of the role and functions of music among the peoples of Africa. Cultural legacies. Forms of traditional music in society; influences by external forces; African musical instruments and performance techniques. Geographic areas - West Africa, East Africa, South Africa, North Africa and Central Africa. Musical examples would be played and discussed in class. A study of the historical background, literary and aesthetic aspects of African music, **with particular reference to specific Nigerian culture groups (Yoruba, Igbo, Hausa, Ibibio, Edo, Nupe, Kanuri, etc.). Similarities and differences among various linguistic and religious groups within Nigeria.** Representative musical examples will be played and discussed in class. Examination of cross-cultural fertilization within and beyond Nigeria, forces and factors responsible. Musical areas and distribution of musical instruments. Performance techniques and performance practices with live demonstrations on available musical instruments.

African music theory and rudiments with particular reference to definite and indefinite pitches, various scales and their respective modes, rhythm, form and

melody, A thorough working knowledge of the musical elements and their application in musical processes. General Musicianship in African music. Harmony structures, principles of sound organization, instrumental and vocal ensembles. Various conceptual models in the organization of sound in Africa. Exercises in composing in specific idioms, single and multipart constructions, Notation. A thorough working knowledge of the musical elements and their application in musical processes. Descriptive and analytical study of African tone, rhythm, melody, harmony, form, scales, and instrumentation with their aural and visual dimensions analysis and theories. Definitive and conceptual description of the term 'African Musicology' as a product of Ethnomusicology. **Examination of the pioneering works of notable African musicologists such as Wachsmann, Nketia, etc.** Basic principles underlying the discipline, and examination of peculiar forms. African musicology as a branch of Ethnomusicology. Trends in the incorporation of African music in school music curricula. Art music, popular music and traditional music. Various challenges and their solutions. Notating of folk songs for schools..

Study of Nigerian Musicology: A survey of the contributions of notable Nigerian Musicologists such as TKE Phillips, Fela Sowande, Echezona, Akin Euba, Meki Nzewi, Omibiyi-Obidike, Achinivu, Tunji Vidal, Laz Ekwueme, etc. Various phases and schools of thought. Concept of Nigerian Musicology, theory.

History of Nigerian Music (Antiquity to date): A study of the origin, growth and development of the various forms of music and musical genres in Nigeria from Pre-colonial ethnic antiquity through the colonial period to Post-independence Nigeria. Lives and works of contemporary popular, religious and neo traditional musicians.

4. UNIPORT

S/No	Western Music History Courses	African Music (History) Courses
1.	MUS. 200.1 History of Western Music: Medieval to 1750	MUS. 206.1 Nigerian Art Music
2.	MUS. 230.2 History of Western Music: Classical to Late Romantic	MUS. 208.1 African Music and Culture
3.	MUS. 300.1 History of Western Music: 20 th Century	MUS. 241.2 Community Music Programme Studies
4.	MUS. 400.1 Music of World Cultures, Transcription and Analysis	<u>African Music Option from 300 Level</u>

		MUS. 311.1	Philosophy of African Music
		MUS 323.1	History of Church Music in Nigeria
		MUS 345.2	Music and Dance in African Traditional Worship
		MUS 346.2	Theory of African Musical Instruments
		MUS 347.2	Masquerades and Theatre in African Music Festival
		MUS 410.1	African Music: Transcription and Analysis
		MUS 411.1	Field Research in African Music Culture

UNIPOINT Summary

In the eight compulsory semesters for the award of Bachelor of Arts (B.A.) degree in Department of Music, UNIPOINT, below are the summaries of points developed and treated under the entire TEN African music courses against the FOUR Western music history courses in the (B.A.) programme. Note one of the Western courses and seven of the African courses are optional depending on one's area/option.

Western Music History Courses Summarized (for UNIPOINT)

The development of music in the Medieval, Renaissance and Baroque periods. Emphasis on major trends in the course of this development, as well as notation, instruments, patronage, composers and their major works, construction of scales and formal developments, and music texture prevalent in these periods. The major trends in the history of these periods in music with emphasis on musical characteristics, tone colour, accompaniment patterns, principal instruments and texture. The rhythmic pattern, melodic and harmonic structures, dynamics, contrast of mood, forms pitch and chords composition of the periods. The major trends in the twentieth century music with emphasis on musical characteristics, musical language, compositional techniques, dodecaphonic series, texture, new media in the area of electronic and electro-acoustic music.

African/Nigerian Music (History) Courses Summarized (for UNIPOINT)

Nigerian Art Music: The study of the artistic works of trained Nigerian musicians. The course explores the influence of western music education and cultural background on the **compositional techniques and materials employed by Nigerian art music composers and performers.** It covers the historical trend in the development of, as well as the contemporary practices in, Nigerian art music.

African Music and Culture: The ways of life, beliefs, rules, patterns and language of diverse communities and societies can be seen through their music. Forms, styles and techniques in African music. The beliefs, value systems, tradition, musical and cultural heritage of Africa, with particular focus on the different kinds and styles of Nigerian music in relation to the multitude of ethnic groups in Nigeria. Philosophy of African Music, concepts, and thinking perspectives of African music.

History of Church Music in Nigeria: Survey of the historical developments in Christian liturgies in Nigeria, with focus on their various musical forms. Introduction of hymns and anthems by missionaries from different Christian denominations, with the establishment of their Churches in Nigeria, as well as the schism in the mission Churches prompted by cultural nationalism in the late 19th and early 20th centuries. The formation of indigenous (African) Churches, and the introduction of new styles of music in worship and other Christian religious activities. The origin and historical development of music in the Pentecostal Churches of Nigeria.

Music and Dance in African Traditional Worship: Functions/roles of music in African traditional worship and important personal and communal events, combining speech, dance, and the visual arts to create multifaceted performance platforms. Masquerades and their theatrical effects, significance and functions. Major festivals in African communities, Age Grade Initiation, New Yam Festival, Chieftaincy Installation and Coronation of Kings. **Special emphasis on the established traditional festivals of different Nigerian cultures.**

Theory of African Musical Instruments: Aspects of tone production and organization, principles and mechanism of construction of these instruments. Materials, science, construction and classifications of African musical instruments.

Transcription, Analysis and Field Research in African Music Culture: transcription and analysis of African music; the processes/methods/techniques etc. The investigative strategies and methods of finding the roots and basis of African

musical practices. Different ethnic groups and special musical instruments in specific ceremonies and events in Africa.

Findings and Analysis on the Established Imbalances

UNN programme covers the entire Western music history in three courses within three semesters, one semester in one year/level, while the African Music aspect runs through the four years with year two having a course in each of the two semesters. The challenge with the UNN music programme is the lack of specific emphasis on Nigerian Art music contents. Available information provided no room for any study on Nigerian art music practice- compositions and composers.

UNIZIK programme covers the entire Western music history in six courses within six semesters. Year one and year four have one of such courses each. On the other hand, African Music runs through the eight semesters of the four years. But the programme also lacks specific emphasis on Nigerian Art music contents. Although available information provides room for some aspects of the music of some Nigerian societies, nothing was mentioned on study of Nigerian art music practice - compositions and composers.

OAU programme provides for in-depth study on the entire Western music history in seven courses within seven semesters. On the African Music aspect, there is also very clear presence of Nigerian study on the history of Nigerian music. For those majoring in Musicology, there is additional room for study of Nigerian musicology which is quite encouraging and very impressive.

UNIPORT offers Western music history in four courses within four semesters. While in the African music side, there is Nigerian art music as the first African music course beginning from year two; which also has African music and culture plus community music programme studies. Furthermore, for those offering African music as a stress area from year three, there's room for history of Church music in Nigeria. This I consider good steps in the right direction which deserves emulation by other institutions; if we truly desire to promote Nigerian art music.

In summary, UNIPORT and OAU academic programmes are carefully structured to promote and project Nigerian Art music at the tertiary institutions' level more than UNN and UNIZIK. This calls for attention of those in position of authority in

those institutions and others with similar programmes. There is need to review these programmes as they seem not to have taken into consideration the need for more Nigerian content in their programmes. This review is one way to get to the root of the problem; another is implementation of the reviewed programmes when achieved. The good news here is that at the completion of this research, UNIZIK music curriculum was subjected to review, under the leadership of Prof. Alvan-Ikoku Nwamara, with a view to including more Nigerian content and also promote Nigerian Art music.

Lessons from Covid-19 Pandemic Experience

Corona Virus (Covid-19) pandemic whose origin was traced to China had its first case recorded in Nigeria on 27th February 2020, according to the Nigerian Centre for disease Control (NCDC). This pandemic posed serious life threatening challenge to the entire world, with Nigeria facing it with little or no preparedness.

Before the discovery of the covid-19 vaccine, many countries of the world made certain efforts inwardly towards curbing or reducing the spread rate, but Nigeria was solely dependent on importation of materials for the fight against covid-19. This, the writers consider unfortunate.

Many traditionally made drugs and food supplements flood the Nigerian medicine market, with none of these drugs locally made in Nigeria. Instead, Nigerian traders import them in large quantities and even become sole dealers, importers and distributors of such drugs made locally in other countries of the world. Such drugs are possible in Nigeria with proper funding and commitment to universities' research with government's partnership.

In the case of covid-19 pandemic, **what lessons are there to learn?** Many rich Nigerians died as a result of their inability to travel abroad for medical check-ups, since there was total restriction of flights globally. Could there have been proper funding and provision of state of the arts medical facilities in Nigeria, many of such cases would not have been lost.

Also, there were claims by many Nigerian traditional medicine men/women that covid-19 is curable by inhaling the steam of certain concoction of various leaves/vegetables. This could have been sponsored and subjected to serious

scientific scrutiny, but lack of commitment to home grown knowledge and lack of seriousness and provisions for scientific studies made all these impossible. As it is in medicine, so it is in music and other disciplines in Nigeria. There is need for encouraging indigenous content in all facets of educational trainings in Nigerian universities.

Way Forward

In a bid to foster the continuous growth and knowledge of the Nigerian art music, there should be a review of most university and other tertiary institutions music academic programme to reflect more Nigerian art music content. Secondly, Nigerian art music composers/scholars should endeavor to research on Nigerian art music and write more books and articles on its history, nature, instruments and instrumentation. A compilation of all these articles and books would make for a more comprehensive book on the history of Nigerian art music which when published, will serve as reference/ instructional material for teaching and learning of this art form.

At the nursery and primary school levels, the curriculum creators should introduce and implement the use of indigenous didactic folk songs and pneumatic in the classroom in teaching the students and if possible, used in replacement of the English nursery rhymes, poems and songs like the *Twinkle twinkle little star*, *Baa baa black sheep*, *Mary had a little lamb* and the rest of them that are predominantly used by teachers in teaching the students. This would help in exposing the students more to their cultural identity, help in teaching them their indigenous languages and also inculcate good moral values in them at a young age. The use and learning of indigenous musical instruments by students should be encouraged and even favoured over the musical instruments of the West. This will boost their interest in the Nigerian music, before the introduction of the Nigerian art music.

Nigerian Art Musical Associations like Association of Nigerian Musicologists (ANIM) and Society of Music Educators of Nigeria (SOMEN) should encourage members to form smaller interest groups under their leadership and management to encourage indigenous musical activities in different zones in the country for use in the creation of modern Nigerian art music. For example, there are many untapped musical activities in remote areas of the country and no scholar wishes

to explore these any longer, many are merely recycling the information provided by earlier researchers, rather than looking for virgin areas yet untapped. Interestingly the Yoruba scholars came up with the YAM festival (Yoruba Art Music festival) which has been in existence since 2015 with a yearly symposium on the music of the Yoruba people. Why would other ethnicities in Nigeria not copy this to help promote Art music in every region/zone? I-AM Festival (Igbo Art Music Festival) as suggested by Nwamara (Oral interview: 2020) may not be a bad idea. From these, there would be more documentation on the goings in Nigerian Art music scene.

Echezona Nduka, a Nigerian pianist and poet based in the United Kingdom is championing African pianism in its practical essence in recent times. He has been performing works of many old and contemporary African/Nigerian composers in his many concerts specifically on African Pianism concepts. This is recommended for other good Nigerian pianists as another means of projecting and promoting Nigerian art music globally.

Some outstanding Nigerian professional chorale groups like Vocomotion Chorale, Lagos City Chorale, Laz Ekwueme Chorale, Master Voice Chorale, J-Clef Chorale, De Emeralds Choir and so on, have contributed so significantly in the aspect of promoting Nigerian art music choral renditions on YouTube. They perform many Nigerian art songs composed by the likes of Sam Ojukwu, Dan Agu, Laz Ekwueme, Chris Onyeji, Alvan-Ikoku Nwamara, and other good old and young upcoming Nigerian composers, and circulating them via the YouTube which is one of the most modern and quickest ways to promote musical videos globally.

Conclusion

The importance of the knowledge of history in one's academic life having been established, the need for the balancing of music history studies in Nigeria to include the history of Nigerian art music and composers cannot be over emphasized. It is in fact imperative that an overhaul and reformation of the music curriculum of secondary schools and course content of music history in higher institutions be effected instantaneously with an intent of balancing the studies of the art music history to include both the Nigerian and Western art music history if not even having an imbalance in favour of Nigerian art music as this would go a

long way in preserving and promoting the indigenous cultural heritage of Nigerian society.

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