

MUSIC EDUCATION: VERITABLE TOOL FOR RESUSCITATING THE LOST TEMPLE IN NIGERIAN ISLAMIC RELIGION MUSIC INDUSTRIES

**Jamiu Adelaja Oseni, Adegboyega Adenrele Fakeye, &
Simeon Olubayo Ogunbona**

Introduction

Generally speaking, music has not only been perceived as source of happiness and medium of show-casing merriment and funfair, but seen as part of human, keeping them alive (Babalola & Oyesiku, 2019). According to them, the composers usually composed their songs to capture the happenings within and around their scope such as political, economic and socio-moral related matters, simply because music is considered as a means of communication capable of reaching a large audience. The fact about music is that it is one of the most primal and fundamental aspects of human culture. It is a well-known fact throughout the world that music and culture are two sides of a coin that are inseparable. Any society that strives to survive culturally must never toil with the power inherent in music, because of its spirit of captivation, feeling and emotion on human.

Graham et-al (2020) in their scholarship analysis consider music as a product of the behaviour. To them, music represents an enjoyable activities (e.g. singing, playing etc.) in and of itself, but its influence goes beyond simple amusement. Rather, this activities allow the expression of personal inner state and feelings. It also bring many positive effects in those who engage in them. Hence, the sound properties and non-sound elements organized from the human group behaviors are governed by the convention peculiar to the society. Thus music, particularly the religious oriented ones from the past, contributed to the shaping of the present. It is used to project the future of man/woman, expressing and documenting his/her

J. A. Oseni, A. A. Fakeye, & S. O. Ogunbona: *Music Education: Veritable Tool for...* feelings, hopes, disappointments, suffering and joy through various media of the arts.

However, the new trend in the music industry of our contemporary society especially the religious based music and Islamic oriented ones in particular, which is fundamentally meant to promote its religious culture has degenerated to something else and it is therefore worrisome. Meanwhile, prior to the 21st century, the Islamic artists/musicians were noted for their in-depth heart-touching and sound preaching messages on morals and ethical culture of Islam through which unprecedented successes in terms of convincing conversion of some pagans into Islamic fold were recorded. But the fundamental baton of religious music (of inspiration) suddenly changed with the emergence of new generation of Islamic musicians characterized by various reasons and motives, such as socio-economic, poverty, materialism, the collapses of discipline in our schools, influence of science and technology, media influences to mention but view.

Addressing the potentiality of music in our society, one would observe that there is power behind music. According to Wilson (2020) who asserted that there are numbers of musicologists who have studied and written about the power behind music and the positive effect it has on people and the society in general such as stimulation of brain and aid the skill of memorization. Fakeye (2010) opined that music communication affects all aspects of culture including religious worship, politics and so on.

Therefore, since Islam is known as religion that preaches peace, high moral and discipline among the people in the society which includes Islamic culture from the Holy Qur'an, physical practice and demonstration of the holy Prophet Muhammad (saw). It is expected that these Islamic musicians should demonstrate the aforementioned Islamic culture for listeners' integration. As a religion, Islam include everything that one does, and not composed of a few rituals, but a complete way of life concerned with fact of life of its followers (Adeogun, 2006). Thus, the history of Islamic religious music in south-west Nigeria would not have been set straight without reference made to the efforts of it pioneer master, Abdul-Wahab Ademola Olalere Falowo, who gave a glimpse into pioneering effort in using music for the propagation of Islam.

Conceptualizing Music Education as a Tool for Religious Instruction

Music education play a hallmark value in educating the society. It serves as a tool in inculcating moral, value, norms and means of instruction in most of our religion sects. It is a medium through which the philosophies of communities are established and it helps in exhibiting institutional activities and communicate right culture in the society. According to Ogunrinade (2007), music education can be defined as a process by which musical knowledge and skills are developed through learning at school, college and university. It is a general musical study connected with teaching, which is acquired or gained by being taught.

According to Faseun (2005), he stated that music education, like any other forms of education, should in addition to serving as a means of cultural assimilation, transmission and conservation, also serves as a means of cultural creation and criticism. In most of religions, music is a functional element and used *pari pasu* when it comes to worship. Music is made to control every aspects of religious service. This is because religious musicians make use of music for spiritual awareness, warning and inspirational instruction.

Islam and Music: A Scriptural Viewpoint

Music is said to be a major means of facilitating merriment and funfairs in every given human society. It is characterized as not only the art of arranging sounds in time through the elements of melody, harmony, rhythm, and timbre but also as a cultural aspects of all human societies. Its general definitions include common elements such as pitch, rhythm, dynamics, and the sonic qualities of timbre and texture (Terri, 2017). Although, there is a popular perception that music is forbidden in Islam. However, such a prescriptive statement elevates the issue to one of faith. The answer to the question is open to interpretation. The first consistent Islamic scholarly attack on music dates to the mid of 10th century, and seems to be in response to illicit behavior tied to musical actors, rather than to the music itself (Seyyed, 1976). No Islamic scholar would argue that Qur'anic recitation (*qira'at*) is forbidden, as many would argue that the Qur'an should be recited as beautifully as possible (Hosseini, 1997). However, this gesture to a layman unfamiliar with Arabic word *qira'at* (Qur'anic recitation gesture), the sound would resemble music.

Meanwhile, in an Islamic legal framework the gesture (recitation) is not music rather rehearsing of divine instruction, and calling it as such is considered insulting, because the noble Book, the Qur'an is from Allah (swt), containing the divine laws. It is important to note that Islam does not favor the use of the English, term 'music'. The problem associated with this is that the term "music," representing the combination of both physical instruments and voice, and does not featured well in the language of Islam, i.e. Arabic term *musiqa*. Hence the term *musiqa* is a kind of audio art in the Islamic legal tradition (John, 1998). Thus, in Islam, music is close to *ghina* i.e. 'melody, song or singing'. At first, it may seem unrealistic to ban every "pleasant sound"; but there is no need to be alarmed. The *Shari'ah* (Islamic Law), according to (Al-Faruqi, 1985), has defined 'ghina' to mean vocal music in terms of prolongation and vibration of sound with variation of pitch.

It is therefore evident from the above definition, that the *Shari'ah* does not forbid 'pleasant sounds'; but if someone recites anything with prolongation of sound and variation of pitch so much that a common man/woman thinks that he/she is singing, then it is will be referred to as 'Ghina' will be and deemed sinful. And it makes no difference whether what is recited was the Qur'an, religious poem or love songs.

Thus, the words, 'Islamic music', present a contradiction in terms. The practice of orthodox *Sunni* and *Shi'a* Islam does not involve any religious activity recognized within Islamic cultures as 'music'. The melodious recitation of the Holy Qur'an and the call to prayer are central to Islam but, the term music has never been applied to them. However, a wide variety of religious and spiritual genres that use musical instruments exists, usually performed at various public and private assemblies outside the orthodox sphere. In many parts of the Muslim world, Islamic religious music is well developed and popular.

Hence, the question of whether music is allowed or not within the purview of *Shariah* (Islamic Law), is not categorically stated. Thus, the views of legal scholars differs in this regard and range from music being strictly forbidden, to generally forbidden but with varying restrictions such as singing is allowed, or some instruments such as drums (i.e. *bandiri*) are allowed, or allowed if it does not lead listeners into temptation. But in recent time, particularly with the advent of new

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generation of Muslim musicians, who try to blend their works and faith together, there have been new definitions Islamic music.

The Qur'an, being the fundamental and the first source of legal authority for Muslims, contains no direct references to music. Legal scholars use the *hadith* (i.e. sayings and actions of Prophet Muhammad (saw), as another source of authority, and have found conflicting evidence in it. The consensus that has emerged is that the audio arts fall into three broad categories: legitimate, controversial, and illegitimate. In this context, the *Qira'at* (Qur'anic recitation), the call to prayer, religious chants (*Askar*) and the like are all considered legitimate (Hussein, n.d). Controversial audio arts include almost all other types of music. Illegitimate audio arts are considered to be those that take people away from the commandments and the pristine of the faith. Such music that leads to drinking or licentious behavior is considered illegitimate and sinful in Islam.

Corroborating this claim from Qur'anic point of view, nothing of it deals explicitly with the topic of music, though legalistic and religious authorities as mentioned earlier have recourse to a couple of verses that they believe to have implications on the role of music in Islam. Hence, the opponents of music in Islam claimed and referred to it as 'diverting talk' with reference to Q31:5: وَمِنَ النَّاسِ مَن يَشْتَرِي لَهْوََ الْحَدِيثِ لِيُضِلَّ عَن سَبِيلِ اللَّهِ بِغَيْرِ عِلْمٍ 'there are some men who buy diverting talk to lead astray from the way of God without knowledge' (Shiloah, 1995). Here, music is considered as a means of diversion to the minds of it lovers from remembering their Creator (Allah), as this negate the spiritual commandment that says: يَا أَيُّهَا الَّذِينَ آمَنُوا اذْكُرُوا اللَّهَ ذِكْرًا كَثِيرًا 'O you who believe! Remember Allah with much remembrance' (Q33:41).

The pro music, that is, those who approve music, however, claimed and referenced it (music) as 'beautiful voice'. In Qur'an 35:1, Allah (swt) says: يَزِيدُ فِي الْخَلْقِ مَا يَشَاءُ إِنَّ اللَّهَ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ 'He increases in His creatures that which He wills," and that verses Q39:18 refer to singing: فَبَشِّرْ عِبَادَ الَّذِينَ يَسْتَمِعُونَ الْقَوْلَ فَيَتَّبِعُونَ "So give good tidings to my servants who listen to *al-qawl* (the spoken word) and follow the fairest of it" (Shiloah, 1995). Again, Allah says: ...and we caused the mountains and the birds to join with Daud. They would praise God with him (Q21:79).

The above Qur'anic arguments are somewhat far-fetched, though, with no explicit mention of music. However, the stronger support for or against music can be found in the prophetic tradition of Muhammad (saw). One of such *hadith* (traditions) commonly referred to is the *hadith* used to defend the use of music is the story of two young girls performing song to a drum in Muhammad's wife, A'isha's house. When Abu Bakr (i.e. first Muslim caliph) rebuked the girls for singing, Prophet Muhammad himself responded and said: "Let them alone" (Elias, 2012). Here is the text:

'A'isha reported: Abu Bakr came to see me and I had two girls with me from among the girls of the Ansar and they were singing what the Ansar recited to one another at the Battle of Bu'ath. They were not, however, singing girls. Upon this Abu Bakr said: What I (the playing of) this wind instrument of Satan in the house of the Messenger of Allah (saw) and this too on 'Id day? Upon this the Messenger of Allah (saw) said: Abu Bakr, every people have a festival and it is our festival (so let them play on). Muslim relate it.

In another tradition, Mohammed (saw) was reported to have said: "Beautify your recitation of the Qur'an with your beautiful recitation" Ibn Khuzaymah reported it (Elias, 2013). However, the same *hadith* is also used by those who oppose the use of music: Abu Bakr had called the above singing "*mizmar al-shaytan*," i.e. reed-pipe of *shaytan* (satan). Ibn Umar had once seen Muhammad plug his ears when he heard the sound of *mizmar* (Shiloah, 1995). Thus, the *hadith* literature, like the Qur'an, was unable to come to any definite conclusions regarding the role and sanction of music in Islam, as the former not only approve music but also suggested that musical instruments are allowed on joyful occasions, such as *Eid* (Al- Qaradawi, 2006).

Controversially, according to Shiloah (1995), four main groups have emerged: (1) uncompromising purists opposed to any musical expression; (2) religious authorities admitting only the cantilation of the Qur'an and the call to prayer, or *adhan*; (3) scholars and musicians favoring music, believing there to be no musical difference between secular and religious music; and (4) important mystical fraternities, for whom music and dance were a means toward unity with God.

Except in the Sufi brotherhoods, Muslim religious music is relatively curtailed because of the opposition of religious leaders. Thus, the cantillation of the Qur'an reflected the ancient Arabic practice of declamation of poetry, with careful regard to word accents and inflections and to the clarity of the text (*tajwid*). Yet it was possibly also influenced by early secular art song. Opponents of music considered the cantillation of the Qur'an to be technically distinct from singing, and it acquired a separate terminology.

Drawing from above analysis, Muslims have an understanding of the permissible audio arts. For the legally minded, the traditional consensus is that nothing can be forbidden that is not explicitly forbidden by the Qur'an or the Prophet. As a result, contemporary scholars including Shaykh al-Azhar Mahmud Shaltut, Shaykh Yusuf Qaradawi, and a host of others have exercised their individual intellectual properties to issued legal rulings that audio arts that do not encourage people to go against the faith are permitted (Hussein, n.d). It could therefore be adduced from the aforesaid, that Muslim doctrine does not sanction either the permitting or prohibiting a given practice by personal decision, the antagonists of music relied on forced interpretations of a few unclear passages in the Qur'an or on the *hadith* of the Prophet (saw). Thus, both supporters and adversaries of music found arguments for their positions.

Religious Music (Rationale for the Loss of Musical Values in Society): Moral degeneration has become a universal phenomenon which is negatively affecting many societies in the world with no exception of Nigeria. The Nigerian society, with specific reference to the music industry including the religious based bodies also experiencing serious moral crises. Cases of moral breakdowns among the populace which are evident associated with unlimited social freedom introduced by the west such as religious freedom, influence of science and technology, social media and the likes. Not a few seems to be wondering about the causes of this moral decadence, and its negative effects on the Nigerian society.

However, since the advent of Islam into the shore of south western part of Nigeria, dated back to 11th century through the two geographical routes of North Africa and Senegalese basin, Islamic music has played an unprecedented role in the historical development and vast spread of the faith in the region. It thus takes

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an open mind to recognize this and accept certain human behavior as musical. Hence, the concept of music from Islamic worldview is lawful but guided by the ethics of Islamic religion as contained in the scriptural text: “those who listen to the word, then follow the best of it; those are they whom Allah has guided...” (Qur’an 39:18).

However, the concept of music of the people of the above region has cultural backing, which is almost connected to that of the missionaries who brought Islam to the land and whose aim is to inculcate in the mind of its adherents, the godly culture of the faith. Both the primary and secondary sources (Qur’an and *Hadith*) of information collected and codified for this established that contact and the harmony between Islamic and Yoruba musical cultures produced new musical experience: i.e. Islamized Yoruba music, which is a vehicle not only for popularizing music as an art but also for promoting it (Islamic cultural values). There are some reasons for the loss of musical values in the society. According to Chinedu, Victor & Ozioma (2020), these include religious freedom, influence of science and technology media influence, materialism, hyper-intellectualism and unequal yoke with other musicians:

Religious Freedom: The free conduct of human affairs according to traditional beliefs/practices on one hand and the state constitution on the other hand, on issues of sexuality and gender, without government interference is one of the fundamental factor responsible for the flout of the divine laws, regulating both the inter and intra social interaction of people of opposite gender. This had now gave credence to people to derailed from the basic teaching of Islam that discourage free mixing of opposite sexes, in a bid to protect against cases of illicit sexual related matters or relationship that attract capital punishment in the face of *Shari’ah* (Islamic Law) during social functions. This had greatly affected the primary aim of the pioneer fathers in the industry of teaching Islamic morals values through music. Religious leader in this regard need to disentangle the divine law from government to deal with inevitable legal/legislative challenges facing the industry.

Influence of Science and Technology: Science and technology has contributed a lot towards making lives better and worth living. However, the rise in science and technology has negatively influenced human morality and society in all it facets e.g. political, socio-moral and religious life of people with no regard to any race or nation (Nigeria inclusive). Despite other positive benefits of Internets in the areas of

J. A. Oseni, A. A. Fakeye, & S. O. Ogunbona: *Music Education: Veritable Tool for...* research and communication, negative and immoral practices such as vulgar talks, half-naked dressing culture and many more of the western musicians who are not guided by any scripture are being emulated by some female Muslim singers contrary to the directive of the noble Qur'an 24 verses 30-31 "Tell the believing men to lower their gaze and to be mindful of their chastity...". This had led to the loss of spiritual value preached by Islam in the current lyrics of the contemporary musicians.

Media Influence: The exposure of some Islamic singers to the influence of media, like the technology earlier discussed has greatly and negatively impacted on the Nigerian youth moral standards generally, and in particular, their Muslim youth's followers. Musical video clips that have so much glorified sex-love inspiring music, nudity and rascality adopted by some of the Islamic singers had made religious music look like all-comers affairs which had subsequently strayed them from the teachings of Islam as contained in Qur'an 49 verse 11:

O you who have believed, let not a people ridicule [another] people; perhaps they may be better than them; nor let women ridicule [other] women; perhaps they may be better than them. And do not insult one another and do not call each other by [offensive] nicknames. Wretched is the name of disobedience after [one's] faith. And whoever does not repent then it is those who are the wrongdoers.

Thus, the media promote not only product, but moods and eroded the socio-moral messages of Islam.

Materialism: Materialism according to Agah (2019) is the acquisition of material wealth at the expense of others. Nigeria as a nation is embroiled with an excessive materialistic ideology that portends doom to our collective morality. This phenomenon has heated deeply into the fabric and perhaps perceived to be the determinant factor for social stratification among Nigerians with no exception of religious singers. Due to the tremendous negative changes in the Nigerian economic spheres, the texture of the average Nigerians economic life is excessively materialistic. Contemporarily, the only convincing logic that is significant and universally accepted to average Nigerians from North to South, East to West is excessive material acquisitions and consumerism. This mentality of making money quick and becoming somebody (the richest man/woman) syndrome had contributed a lot of negativism to the religious musical industry. It had also led some religious-

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based musicians particularly the Islamic singers within the industry to stray away from the track of divine cum inspirational songs. Others had equally applauded the worldly mundane against their calling as holy singers. Thus, the economic and material competition for wealth acquisition is accounted for the lost temple in the religious music industry.

Hyper-Intellectualism: Islam being a multi-ethnic religion, the musical expression of its adherents is vastly diverse. Indigenous traditions of various parts have equally influenced the musical styles popular among Muslims today. Thus the narrative on the generalization about Islamic music characterized by a highly subtle organization of melody and rhythm, in which the vocal component predominates over the instrumental. The individual musician is also permitted and encouraged to improvise has hindered the effective delivery of the divine instruction of the *deen* (faith).

Hence, Islamic music may refer to religious music, as performed in Islamic public services or private devotions, or more generally to musical traditions of the Muslim world as spiritual. Just as important as religious teaching and training of the faith could be achieved through musical means and lyrics presentation. The Islamic music artists in the 21st century should therefore embrace not only the mystery and embodied teachings of the religion of Islam in their lyrics, but God consciousness also, rather than just the conception of Him (Allah) alone.

Unequally Yoke with other Musicians: Every given organizations and body has its own principles guiding its affairs, ditto Islam, a religion that was accompanied with Holy Scripture (Qur'an). Based on the aforesaid, many among the contemporary artists in the religious musical industry (the Islamic singers in this context), engaged in unhealthy competition in releasing albums for economic motivation. Some succeeded not only in mimicking but copying the lyrics and composition styles of other religious artists. Perhaps for the sake of popularity or for other reasons known to them. An example, is the one between Yinka Ayefele (a renowned Christian gospel musician) and Alhaji Abdul-Kabeer Alayande fondly known as Ere-Asalatu (an Islamic singer). The latter engaged in mimicking the former. This gesture does not only stand as a means of confusion (to its listeners), derailed from the track and principles of Islamic lyric of *nasheed*, - a non-instrumental music but as

J. A. Oseni, A. A. Fakeye, & S. O. Ogunbona: *Music Education: Veritable Tool for...* well as negating the teaching of the noble Prophet Muhammad (saw) reported by Umar (ra) saying: “*whoever imitates a people, is one (already) one of them*’ (Sunnan Abu Dawud, 4031)

Challenges Facing Islamic Religious Music as a Medium of Spiritual Instruction

Islamic music had been in existence as far back as 9th century. The historical periodization of the advent of Islam in Yoruba land of south-western Nigeria was uncertain but the speculation revolved around the late 14th to early 15th century during the systemic invasion of Malian empire is said to be one of the traditional and local genre music in Nigeria. which began and became popular in the south-western part of the country in the early '70s, it actually emanated from 'Were' type of music played by the Muslims during the holy month of Ramadan (9th lunar month of Islamic Calendar) to wake the Muslims faithful for 'shaur' (a meal eating at the dawn) before the fasting. It was 'were music' that later gave birth to *Fuji*. This performance (Islamic music) was mainly noted among the male folks with its pioneer, Abdul-Wahab Ademola Falowo.

This industry like others grew up and founded an association in 1996 by the late sage, Abdulateef Adebowale, under an umbrella name, 'Islamic Music Association of Nigeria' (ISMAN) to oversee all activities within the industry. This local genre of music (Islamic music) became a house-hold name with very large participants both in Nigeria and Diasporas. The trade is now plied by both female and male, young and old.

But despite the gargantuan spread of this type of religious music and its acceptance, there are lots of challenges and problems facing both the music and Islamic musicians in Nigeria hindering not only the development of the music per-say, listeners but also the Islamic maker and makers. According to (Taofik, n.d and Orija, 2023), challenges of privacy, lack of creativity, low level of international exposure, financial challenge, talent development and inadequate education, low level of patronage, economic problem, and modern invention of technology are among other numerous problems facing the development of Islamic religious music in Nigeria:

Challenge of Copyright Infringement and Piracy: The problem of copyright infringement and piracy are another challenges facing the Islamic musicians in Nigeria. The parasite called piracy in the musical industry has become a pandemic virus that has eaten deep into the fabric of Islamic musical properties. Once music is a good one, the parasite got the larger part of the benefit that the musician supposed to be benefited from his or her intellectual property; the piracy released the larger part of the albums to the market even before the owner hit the market with the original content. This act had thrown many musicians into the ocean of debt. This had forced many artists to restrain from releasing album.

Lack Creativity: Another challenge facing Islamic music in Nigeria is the low level of the creativity in some of the artists. Many of the contemporary artists lacked the required creativity to excel in the music industry. Some of the albums released lacked spirituality in terms of messages inherent, and their composition too lacked creativity, compare to those albums released in about two decades ago, the likes of Waheed Ariyo, Akinbode, Wasiu Sidik and so on to what it is obtainable among the new generations, the level of composition and creativity is at low ebb to the older generations.

Low level of international exposure: The level of exposure of Islamic musicians in Nigeria is very low, compared to their counterparts in *juju*, gospel singers and *Fuji* music. No wonder, that no single Islamic musician in Nigeria who has gotten the brand ambassadorial award from multi-national companies. Perhaps, their level of educational background might be an influence to their inferiority complex. But some are probably comfortable with local engagement (parties) where they are getting sustenance through serial party jamborees e.g. *o wa mbe* party.

Financial Challenge and Infrastructure: The problem of capital is another inevitable obstacle that the Nigerian musicians are facing generally, but more importantly, the Islamic singers. Despite that problem of creativity had been mentioned above as part of hindrances in the musical sector, some of those who have good music, does not have required capital to push their works (albums) too far in the market. Some of them could not afford the money to produce, and this is hindering the progress of the industry and it does not give room for the industry to

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produce new talents. Additionally, the absence of well-equipped recording studios and reliable distribution channels also hampers the industry's overall development.

Talent Development and Education: Education is what is referred to as power. This sounds negative in the Islamic musical industry in Nigeria, as many of Islamic singers are not well educated in the western sense. The low level of their educational capacity is having negative impact on their talent development of the music, types of lyrics and levels of their interaction. For instance, many of them have little or no knowledge on how to tap numerous benefits associated with social media, many of them don't have information and pictures on google and other social media platforms and those that claimed to have one created or make use of social media are not properly guided on the usage of the technology. This is not too good for them and to have access to their music and profile online is a nightmare. Hence, access to quality music education, mentorship programs, and talent development initiatives can help artists in refining their skills and expand their artistic vision.

Low level of Patronage: Another challenging factor affecting the growth of Islamic musicians in Nigeria is low level of patronage. The society prefers to seek for the service of *Fuji* or *Juju* musicians than inviting the Islamic singers to perform at their functions. The rationale underlying this fact is that, the quality of the message of such music (religious music) is expected to be more of inspirational to its listeners, and this does not appeal to the generality of the people, and of course the non-Muslims.

Economic Problem: The current low ebb situation of national economy is equally creating threat to the development of Islamic music in Nigeria. This is preventing the people from purchasing the albums. It is also causing the low patronage of the musicians. Many Nigerians cannot afford to buy albums or inviting them at their functions.

Modern Invention of Technology: The advent of modern technology has greatly posed serious threat to the growth and development of religious and most importantly Islamic music in Nigeria. The lovers of the music no longer purchase the album. They prefer downloading these intellectual properties of their favorite album via electronic medium (from of YouTube music) to their devices, such as memory

J. A. Oseni, A. A. Fakeye, & S. O. Ogunbona: *Music Education: Veritable Tool for...* cards, flash drive etc. instead of buying the physical album. This has contributed to the poor purchase of album, which has forced many out of the industry.

Music Education: A Catholicon to the Lost Temple of Religious Music

In line with the foregoing discussion, studies have demonstrated the positive impact music has on personal and social development, including increased self-reliance, confidence, self-esteem, sense of achievement and ability to relate to others. Thus, music is generally believed to be a phenomenon that acts across all facets of human endeavour in which religion is not an exception (Udensi, 2002). It puts together the mind, body, and spirit and as well creating opportunities for self-expression and therefore harmonizing the inner world into the outer world of formidable concretization of being real; which later turns to offer what can be described as “flow state” and therefore allow maximization of experiences (Ptrick, 2013).

However, the value of music education as an academic subject lies in its contributions to soul enjoyment and social benefits enrichment for those who engage in music business. In other words, high quality of music education will enable lifelong participation in, and enjoyment of, music, as well as underpinning excellence and professionalism for those who choose not to pursue a career in music (Idamoyinbo, 2006).

Just as music is used as a medium through which man/woman expresses fear, pain and danger and inculcates societal norms, religious ethics and values, also has great impact on the adherents of different religious groups be it Islam, Christianity and others. However, some of the Islamic popular musicians have set themselves apart specifically for composing religious music, trying to sing in honor of the Supreme Being- God, and inculcate the divine teachings of Allah as it is contained in the holy Qur'an, in order to have expected changes in the behaviour of the public and in conformity with the Holy Book.

All the afore-mentioned are supposed to be the attributes of these artists, identified with the singing of religious music as produced in their albums, but the recent studies of albums of some of these artists lose their focus as it used to be in the past. It is from this observation that Music education, where necessary skills and

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the required methodology are received, is seen as vibrant tool to correct and resuscitate these lost temples in the religious musical industries. Since music education is didactic in nature as seen and revealed in the work of some scholars in the field of music such as Vidal (2000) and (Omojola (1995) to mention but a few.

Hoskyns (1996) opined that music education is a process in which a human being becomes aware of and sensitive to music, develops an understanding of its function and meaning and enjoys been involved with, it in a discriminating way. To him, music is to be composed towards stimulating and encouraging development of imagination as well as emotions. From this definition, it could be appropriate to state that music education is a process in which the listener is acquainted and adapted to the musical messages, and become stimulated to bring about desired changes in behaviours through adaptation. Thus, the one passing message across should have to be careful as to what kind of message being passed across, most especially in religious music.

The rationale for this, according to Effiong (2009) cited in the work of Kufre & Uzoma (n.d), is simply because, speech/language and music both involve perceptual, cognitive and musical processes, that activates complex auditory processing, attention, memory, motor programming and sensory integration circuits in the brain. In the traditional concept of religion, music is perceived as a great tool used to appease the Supreme Being. To Idolor (2002) music and religion are two great friends that go hand in hand; to him music is the fastest medium of expressing and disseminating across, the divine instruction of God.

Analyzing from the aforementioned discussion, it could be adduced that the functionality of music is no longer in doubt, as many people have come to realize it potency in development (Ogu-Raphael, 2009). Hence it appropriate knowledge through music education would enhance and influence thought and opinion of the different artists, and can serve as a popular and effective means of religious propagation through music (Oikelome, 2010).

Conclusion

Considering the popular opinion of different scholars within the field and the foregoing dilation, music is both art and education with a complex and unique

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process. This is based on its potential and essentialities in the area of communication, such as addressing contemporary issues like, family matters, political and socio-religious matters etc. Music education is therefore relevant in all facets of life *vis-a-vis* cultural, political, socio-moral and religious well-being of man. This is because role plaid by music in human society such as using it as a medium of instruction and communication cannot be over emphasized. It is however, expedient that the role of music education in a contemporary world supersedes mere entertainment but spiritual inspiration and amelioration social classes. In other words, if it is properly harnessed i.e. it basic principles, it could be used to create awareness of impending doom in the music industry especially the religious sector, expected to teach morals, and spread the message of peace in the face of conflicts, thereby promoting human resource development.

Recommendations

Based on the aforesaid analysis and conclusion, the following recommendations are suggested:

- Religious institutions should endeavor to set up a censored-working body across all religions and synergized with the government established body to oversee the activities within the music industry.
- Government at all levels should ensures that all hands are on desk towards ensuring the workability of the established body saddled with the responsibility of censorship and check-mate all illicit practices within musical industry and agencies, and also track the violators and meted them with the appropriate sanction of the law.
- Federal government of Nigeria and other stakeholders should empower the mass media with sufficient manpower and facilities, and encourage talented musicians to compose peace and unity songs.
- Finally, an applied scholastic medium of music education should be introduced, recommended and enhanced. Music is an applied and skillful subject which should be put into practice, if human resource development is worth looking for and then moral practical musicianship irrespective of religious affiliation should be accepted whole heartedly as a formidable tool in bringing this to reality.

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