

RETHINKING MUSIC, ITS POTENCY AND CHANGE

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ABSTRACT

The conceptual framework of music may be anchored on the doctrine of ethos in which music is considered to possess mysterious powers capable of influencing and shaping the mental and physical wellbeing, morals and characters, as well as the feelings or passion of human beings. Different musical modes and associated lyrical contents, as well as rhythms, melody, harmony and, vocal and instrumental colours have the capacity to depress, stabilize or excite the listener. Consequently, the doctrine of ethos goes beyond thoughts, rationalization, beliefs and values of music to advance the conviction that music is a potent and commanding force capable of affecting characters and influencing thoughts, passion and conduct of people. Accordingly, expressions of musical thoughts in relation to community and events of life form the basis of human development and philosophy—viewpoints, thinking, communication, values, beliefs, ideas, attitudes and cultural expressions associated with ways of life. This article, “Rethinking Music, its potency and change”, examines the subject-matter to identify the fundamental objectives of music, artistic and scientific developments right from the medieval period to the present era, methods of knowledge dissemination in Nigeria, changes which have taken place in the course of music evolution in sonic craftsmanship procedure and performance, new courses and perspectives in music curriculum at the tertiary level, global roles and impact of music in the socio-political, economic, religious and cultural lives of the people. Through empirical research on music and archival library information, this study makes a critical submission that the contributions of music to Nigeria national development are enormous.

Keywords: Ethos, Thoughts, Beliefs, Potency, Change

INTRODUCTION

Historically, music is believed to be an expression of life of a community through faithfully reflecting on its community life, as well as maintaining individualistic and cultural uniqueness in its artistic freshness, lyricism, tone colors, strength and global appeal. The mysterious power of music in its ability to influence and shape man's mental and physical wellbeing, morals and characters, as well as their feelings or passion calls for a rethink of the nature of music. The inherent diversities in musical modes, associated lyrical contents, as well as rhythms, melody, harmony and, vocal and instrumental colours have the capacity to depress, stabilize or excite the listener. "Rethinking Music, its potency and change", examines the subject-matter to identify the fundamental objectives of music, artistic and scientific developments right from the medieval period to the present era, human development and philosophy, methods of knowledge dissemination in Nigeria, changes which have taken place in the course of music evolution in sonic craftsmanship procedure and performance, new courses and perspectives in music curriculum at the tertiary level, global roles and impact of music in the socio-political, economic, religious and cultural lives of the people, as well as the contributions of music to Nigeria national development.

MEANING AND THEORETICAL FRAMEWORK

In rethinking Music, it is imperative that this subject, Music, is given a chance of its primordial existence. Music can simply be defined as an organized humanistic expression in sounds, symbols and instruments. It is a cultural expression intended to communicate, educate, entertain, enlighten, regenerate historical anecdotes, provide platform for community solidarity and social control, with power and shaping force capable of influencing the physical, mental and emotional states of individuals. The constituents of music include pitch, duration, rhythm, timbre, dynamics, melody and harmony.

A person may be considered a musician if, through careful rational contemplation, he or she has gained the knowledge of music making, not through the slavery of labour, but through the sovereignty of reason or *raison d'être* (Weiss & Taruskin, 2008, p. 31). Weiss and Taruskin inform through splendour and merit of reason that:

Every art and discipline ought naturally to be considered of a more honourable character than a skill which is exercised with the hand and labour of a craftsman. For it is much better and nobler to know about what someone else is doing than to be doing that for which someone else is the authority. For the mere physical skill serves as a slave, while the reason governs all as sovereign. And unless the hand acts according to the will of reason, the thing done is in vain. Thus how much nobler is the study of music as a rational science than as a laborious skill of manufacturing sounds! It is nobler to the degree that the mind is nobler than the body. For he who is without reason spends his life in servitude. Indeed the reason reigns and leads to right action, for unless reason's commands are obeyed, the action, void of reason, will be useless (2008, p. 31).

To limit consideration of human relationship to musical art to three groupings, namely those who are associated with performance (voice, orchestral instruments and conducting), those who are associated with compositions or arrangements of music (composers/arrangers), and the judges or adjudicators of music compositions and performances, would, therefore, be paradoxical. Therefore, in recognition of music's multifaceted roles, the quotation below is apt:

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form (Wordsworth Dictionary of Musical Quotations, 1991, p. 45).

DISCUSSION

Fundamental objectives of music

The doctrine of ethos stems from the “belief that music is a powerful force capable of affecting character, thought, and conduct of people” (Stolba, 1990, p. 19). Of course, the aspect of the mysterious power of music to influence passion or feelings is referred to as the doctrine of pathos. Greek Philosophers of Music, Plato, Aristotle, Pythagoras of Samos, Claudius Ptolemy and Boethius had expressed music in the contexts of what it had been, what it was during their era, and what they wished it to be in the future. Consequently, in his treatise, *Laws*, Plato wrote about the changes that had occurred in Music, namely:

- a. The classic purity of former times had given way to popular taste,
- b. Professional virtuosi who adhered to traditional practices were scorned by the public who preferred the vulgarity of the so-called modern music, and
- c. Blending of musical forms.

In his treatise, *The Republic*, Plato also talked about building harmonious personalities, calming human passions, and the building of the human body through integration of gymnastics or the psycho-motive domain. Plato believed that a true musicianship is one who is able to blend physical with music applicable to the soul. Aristotle discussed in *The Politics* the branches of knowledge which he justified music beyond pleasure or leisure and opined the aspect that music had the power to influence the moral conduct or character of the soul (see Stolba, 1990, p. 12).

Artistic and scientific developments right from the medieval period to the present era

Scientific developments in music have been recorded right from the times of such Greek philosophers as Pythagoras of Samos, Plato and Claudius Ptolemy in relation to musical proportionalism. The scientific aspect of music draws closer to the fact that music is one of the mathematical sciences which formed the Quadrivium of the early university curriculum.

The memberships of this quadrivium are Music, Arithmetic, Geometry and Astronomy. Therefore, and without doubt, music is both an art and a science. Claudius Ptolemy's *Harmonic* revealed first the theoretical principles of music. The ratios and proportions of these theoretical principles were also applied to astronomical features of the cosmos. Consequently, over the years the science of musical knowledge has resulted in the construction and manufacturing of musical instruments—the strings, the woodwind, the brass and the percussion families of instruments. Organs, pianos, harpsichords and clavichords are examples of keyboard instruments. The instruments of the string family are Violin, Viola, Violoncello and Double bass. The woodwind instruments are Piccolo, Flute, English horn, Oboe, Clarinet, and Bassoon. The brass instruments include the Trumpet, French horn, Trombone, Euphonium, and Tuba. The percussion instruments include pitched and un-pitched membrane drums, slit drums, clave, shakers, glockenspiel, xylophone, thumb piano, timpani drums as well as the keyboard instruments.

Apart from the construction and production of the instruments listed above, music industry now expands to sound recording engineering and production equipment, as well as the aspects of the multimedia and sound reinforcement. In addition, modern cities have concert halls with facilities capable of accommodating theatrical presentations.

Human development and philosophy

Prior to Nigeria's independence in 1960, there was only one university, the University College Ibadan. With the first indigenous university, the University of Nigeria, Nsukka, founded in 1960, music education was provided at the undergraduate level. Currently, Nigeria has over 150 universities, both public and private, and many of them now offer training in music. As part of human development, some of these universities sent their top-

notch scholars abroad to study in specialized areas with a view of returning to assist in their respective staff development programmes.

Methods of knowledge dissemination

There are diverse methods of knowledge dissemination in musical art in Nigeria. Indeed, throughout the African continent the methods of disseminating musical knowledge can be observed from two broad lenses, the formal and the informal. The formal method reveals the acquisition of knowledge through the “four walls of the classroom” with clearly established curriculum and academic calendar, as well as the philosophy, aims and objectives of the programme. Included in the information package are the requirements for admission and graduation, course structure and duration, skills and levels of competency. For efficient and effective programme execution, knowledge acquisition and dissemination, basic music laboratory tools, equipment and facilities would have to be provided. These include audio-visual aids, instructional resources, library and specialized programme-based laboratory facilities for such programmes as music therapy, sound recording engineering, music instrument technology, and African music centre. This method of music knowledge dissemination is found in the institutions of learning, private or public, such as in the primary schools (to a lesser degree), secondary schools, music conservatories, and in the tertiary institutions.

The informal musical art knowledge dissemination can be associated with the acquisition of knowledge through participation in many cultural music festivals, performances and other community displays. This method can be ascribed to the indigenous knowledge system of dissemination, especially in African tradition. Here, individual members of the community learn the musical art by oral traditional transmission, observation, imitation, and participation, sometimes guided by elders and master musicians in the community. In this

process, individuals learn monophonic and homophonic musical styles as well as the singing and dance styles unique to the people and culture. Skills in instrument playing are also easily acquired through this process. The transmission of such musical art heritage is seamless and authentic, with pride of being ‘baptised’ and inundated with the cultural norms and values of the people.

It is also worthy to mention *semi-formal* music knowledge dissemination through the bandwidth of apprenticeship and private lessons during which the students involved can receive limited but focussed instruction on skills. Churches, for instance, utilize this method of music knowledge dissemination to strengthen their music ministry base and performance standards.

Another method of music knowledge dissemination is through the media. A lot of information and knowledge transfer can be derived through the media—television, radio, internet, audio and multimedia recordings.

Changes which have taken place in the course of music evolution in sonic craftsmanship procedure and performance

Changes, of course, have the tendencies of questioning basic assumptions. The world is dynamic; arts and culture are also dynamic. According to Okigbo, Okigbo and Nwokeafor (2002) “Change in society is observable at both macro and micro levels, with the former referring to global transformations that reflect world civilization” (p.4), whether revolutionary or basic in the conduct of human affairs with the intention of altering or producing structures to develop and impact the lives of the inhabitants of the community. Therefore, pressures arising from social milieu, modernity and the mode of artistic expression can trigger the desire for change. For example, Weiss and Taruskin (2008), referring to

Theodore Baker's translation of Ferruccio Busoni's *Sketch of a New Aesthetic on Music*, observe that:

In the early twentieth century, perhaps to a greater extent than ever before in the history of music, composers began rethinking their art not merely from the standpoint of style and technique, but increasingly at the level of the most basic materials and resources. This preoccupation remained a dominant—perhaps it would be too much to say *the* dominant—characteristic of twentieth-century musical thought. From this point of view one of the truest signs of the times in the first decade of the new century was Ferruccio Busoni's *Sketch of a New Aesthetic of Music*, a strange little pamphlet that appeared in 1906. Its author (1866 – 1924), a great pianist and respected composer of mixed Italian and German nationality, shows the roots of the early twentieth-century malaise to lie in Romantic strivings after the infinite. The solution Busoni proposes, though ultimately unfruitful, was typical of the time. Various re-divisions of the octave were tried early in the century in hopes of renewing what were widely perceived as the exhausted potentialities of European music. Other parts of Busoni's quirkily prophetic tract seem to presage electronic music, a medium that came into its own only after World War II (p. 358).

It is no wonder that Arnold Schoenberg developed a method of composing music in the twentieth century known as the twelve-tone technique, atonality or the dodecaphonic series. Dodecaphony implies the “music based on series, sets, or a row containing all 12 chromatic pitches in the octave” in which the key centres of tonality are not clearly audible (Stolba, 1990, p. 820). This technique put to rest the dominance of the common-practice tonal idiom that ruled the music world for over four hundred years. Other innovations came through electronic music and electro-acoustic manipulations, new theoretical-analytical crucibles in serialism, new scales, musical quotations, inter-cultural borrowings and fusion, diverse performance styles, new genres and development of African indigenous knowledge system, music notation and compositional technique.

Changes, whether deliberately planned, unplanned, immanent or contact change, lead to manifestation of new attitudes and style of doing things. Planned change for instance, “is a

deliberate effort with a stated goal on the part of a change agent to create a modification in the structure and process of a social system such that it requires members of that system to relearn how they perform their roles” (Zaltman and Duncan, 1977, p. 10).

Changes in music styles have gone from monody, monophony, organum to early polyphony in the medieval period; mass, hymns, secular songs, rise of regional styles, the Reformation and counter Reformation to instrumental music in the Renaissance; homophony, sonata and keyboard music, cantata, oratorio, opera and other composite forms in the Baroque; the symphony, string quartet and chamber ensembles, as in the Classical; grand opera, vocal and instrumental music in the Romantic period; integration of folk and art music styles, and Electronic instructions and electronic music, as in the twentieth century.

Citing modern compositional tools and techniques as part of the changes in the mode of musical creativity, Nwankpa (2014) observes:

Following the decline of tonality as a structural element in the Western compositional tradition in the twentieth-century, composers devised some other procedures to create structural control. The approaches to harmonic structures and progressions in the contemporary music creation include chromatic mediant relationship, cluster, mode of limited transposition, and neotonality—whether tertian, nontertian, or a mixture of the two. Other resources available to the composer are pandiatonicism, pitch-class cell, planing, polychords, polytonality, polymeter, ametric perception (that is, a piece of music without perceivable metric patterns and metric organization), electro-acoustic music, and atonality (p. 6).

He submits that the above elements provide an inventory of musical possibilities, which any composer is at liberty to explore in his or her work in the purview of styles, moods, idioms, functions and individuality.

Pertaining to education and training of the present-day composers, Nketia (2005, p. 358) directs that since...

...contemporary music practice encourages creative search for sounds and sound combinations not only in one's cultural environment but also cross-culturally, there is much to be said for training programmes that combine music theory and composition with ethnomusicology programmes that view music theory cross-culturally, and which give the composer opportunities of exposure to a wide variety of techniques and procedures in different cultures.

Thus, for the African composer, performer, educator and researcher, the investment of knowledge in ethnomusicology, ethnography as well as in the creative and performance processes of identified African culture, will certainly provide boundless resources and opportunities to create music to project Africanism and identity (See *Pulo Dokiari*, Nwankpa, 2016).

New courses and perspectives in music curriculum at the tertiary level

New courses and perspectives towards the development of new music curriculum or review of existing one can be driven by strong policy on academic programme to set up a first class Department of Music with contemporary relevance. This would involve development of policy document outlining the vision, philosophy, aims, objectives and programmes. This process has, for instance, distinguished the Department of Music at the University of Port Harcourt from its peers in Nigeria, and indeed, in Africa. Results from this effort have been swift, with the department gaining recognition as a leading centre of musical excellence on the African continent.

The "Vision and Philosophy" of the Department of Music, University of Port Harcourt, reads as follows:

The Department of Music, University of Port Harcourt was established to create an enabling environment where music as an art can be exposed, expressed, practised, and appreciated. The curriculum was designed to accommodate a four-year Bachelor's degree with specialisation options in Composition and Theory, African Music, Music Education, Music Therapy, Music and Arts Business Administration, Events Management, Audio Recording Engineering and Multimedia, Musical Instrument Technology, Performance (voice and other instruments), Conducting, and Church Music.

This curriculum provides talented and highly motivated students with theoretical, conceptual and technical skills needed to excel as professional musicians, and by extension artistes of international repute. The courses are designed to promote well-rounded music education and to produce graduates who are well positioned to meet the demands of a dynamic society (Nwankpa, 2017, p. 227).

Global roles and impact of music in the socio-political and economic space

No doubt, music serves as an agent of cultural transmission and continuity. The role music plays globally and its impact on the socio-political, economic, religious and cultural lives of people is enormous and invaluable. Significant impacts have been recorded through art music and popular music creativity and scholarship. Nigeria is blessed to have produced such international music stars as Fela Sowande, T.K.E. Phillips, Laz Ekwueme, Akin Euba, Okechukwu Ndubuisi, Adam Fiberesima, Meki Nzewi, Onyee Nwankpa, Bobby Benson, Victor Olaiya, Fela Anikulapo Kuti, Sonny Okosun, Rex Jim Lawson, Onyeka Onwenu, Sam Ojukwu, Sam Akpabot, Felix Nwuba, Bode Omojola, and Dan Agu, to mention but a few. These musicians have changed the musical landscape of Nigeria, and indeed the entire African continent through their creative efforts. They have made African musical idioms known to the rest of the world. No doubt, the economic returns arising from the Diaspora investments in Nigeria are priceless. Apart from investment in educating their wards, there is significant contribution in knowledge transfer to the home country as well as awareness dissemination of indigenous African knowledge systems in Music and other Nigerian/African socio-cultural peculiarities to the outside world.

Significantly, the efforts of fighting apartheid in South Africa (example, *Fire in Soweto* and *Papa's Land*), stemming of the brain drain tide in Nigeria through *Nigeria Go Survive (Andrew don't check out!)*, *We are Nigeria!*...and other creative works tailored towards unity, patriotism, change mantra of the current federal administration, war against indiscipline and corruption are some of the socio-political gains of music for this country, Nigeria.

Contributions of music to Nigeria national development

Development is one issue typically uppermost in the mind-set of all rational individuals, societies and governments. It is the process of empowering people to maximize their potentials and their ability to meet their daily needs using available resources, thereby improving the quality of human lives (Nwanegbo & Odigbo, 2013 as cited in Oye, 2014). On his part, Iroegbe (1996), as cited in Ekeopara and Ekpenyong (2016) describes development as:

... a progressive realization of the fullest possible and balanced flourishing of human and natural resources. Human resources here do not mean the reduction of what is human to a mere resource, but means all the innate potentialities of the human person physical and spiritual, intellectual and moral, aesthetic and psychological, personal and social, etc. Development is balanced if it fulfils two conditions: (1) the flourishing of natural resources is aimed at the flourishing of human resources and not vice versa, (2) the development of human resources does not neglect or reject one or some of the aspects of the human person as listed above (p.20).

Development can be seen as a process of transforming the physical, economic, political and social environment of a nation into a more viable stable polity. It is the creation of a society in which certain conditions prevail for human beings. These conditions include safety, sufficiency, satisfaction and stimulus (Eke, 1990). Hence, development is not simply about increase in natural and economic resources, and wealth. It is about people and how their lives and institutions can get better (Igbafen, 2012; Ihonvbere, 2012 as cited in Ekundayo, 2015, p.11). Mbon (1991) as cited in Ekeopara and Ekpenyong (2016) adds that “the development or otherwise of a nation, to a very great amount, depends on the moral and intellectual development, or otherwise, of its people (p. 20). Perhaps, fore grounded by Pythagoras’ famous dictum that “man is the measure of all things” (Copleston, 1963, p.87), Amucheazi (1980, as cited in Gilbert and Ubani 2015) maintains that “the individual and his quality of life must be the centre of conception of national development. This is in view of the fact that

development is all about the people. And so, development should be man-oriented and not institution-oriented” (p. 135).

From the above discourse, the following question arises: How does/can music contribute to this human-centric development, especially in the Nigerian context? It is important to note here that economic development is a very essential part of this human-centric national development paradigm since it is meant to serve human development. In the next few paragraphs, we will endeavour to highlight some of the actual, as well as potential contributions of music to both the economic and human components of national development in Nigeria.

According to Emielu (2008, as cited in Ogunrinde, 2015, p.30):

The World Bank estimate of music sales around the world stood at 6 billion dollars per year. A quarter of this estimate (\$1.5 billion dollars) is said to be derived from African music, especially the popular music genre. Because of the huge potential of the music industry in Africa, the World Bank has agreed in principle to divert a substantial part of its annual \$300 million dollars allocation for culture to six African countries. There is, therefore, a huge economic potential in the popular music industry which if fully tapped, can replace crude oil as the mainstay of Nigeria’s economy. Nigeria can tap into this huge possibilities and the economic helping hand provided by the World Bank, which will translate in concrete terms into actual National Development (p.30)

The Nigerian government’s official quarterly Gross Domestic Product (GDP) reports from 2015 to 2017 indicate that the Information and Communications sector (comprising Telecommunications and Information Services; Publishing; Motion Picture, Sound Recording and Music Production; and Broadcasting) contributed 11.93% and 10.37% to Nigeria’s nominal GDP in the first and fourth quarters of 2015 respectively (NBS, 2016a), as well as 12.25%, 9.91% and 10.78% in the first, third and fourth quarters of 2016 respectively (NBS, 2016b), along with 11.26% and 8.69% in the second and third quarters of 2017 respectively

(NBS, 2017). On its part, the Arts, Entertainment and Recreation (of which music is a component) contributed 0.24% and 0.18% to the real GDP in the first and fourth quarters of 2015 respectively (NBS, 2016a), as well as 0.26%, 0.19% and 0.19% in the first, third and fourth quarters of 2016 respectively (NBS, 2016b), in addition to 0.23% and 0.18% in the second and third quarters of 2017 respectively (NBS, 2017). Furthermore, the Education sector (which incorporates music education) contributed 2.05% and 2.6% in the first and fourth quarters of 2015 respectively (NBS, 2016a), as well as 2.13%, 2.43% and 2.63% in the first, third and fourth quarters of 2016 (NBS, 2016b), along with 1.9% and 2.27% in the second and third quarters of 2017 respectively (NBS, 2017).

The above indicates that music, along with other creative arts; art technology and education contribute meaningfully to the economy of Nigeria. In recognition of this, and to further enhance its potentials for economic development, the Federal Ministry of Budget and National Planning (2017), in the national economic recovery plan for the period 2017 to 2020, recommended enhanced government and institutional support for the “creative industries by encouraging the development of a special funding window, providing incentives for private sector investment, and strengthening enforcement of intellectual property rights and crackdown on piracy of artistic works” (p.123).

While it is generally agreed that Nigeria is blessed with numerous resources, and has tremendous developmental potential, the country is comparatively under-developed as evidenced by its global Human development Index ranking of 151 in 2014, and 152 in 2015, out of 188 countries (UNDP, 2016). The major militating factors against Nigeria’s development include bad governance, corruption, ethno-religious intolerance, nepotism, insurgency and armed conflict. These are obviously human factors, and the best way to tackle them would be through re-orientation of individuals and national values, as well as

reinstatement of the indigenous moral and socio-cultural value systems of the Nigerian peoples. Music is very well suited for this purpose.

Over the ages, music has proven to be “one of the indispensable arts cultivated by man for growth, nurture and transfer of his institution and value to future generations” (Vidal, 2002, P. 2, as cited in Jayeola, 2015, p.102). Merriam (1964) explicates the purpose of music in the life of man as:

...emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation (as found in the texts of songs, cultural meaning of the sounds, and deep symbolism related to human experience), physical response (the use of music for dancing to accompany physical activities), enforcement of conformity to social norms (the use of music in providing instruction and warnings), validation of social institutions and religious rituals (the use of music for religious services and state occasions), contribution to the continuity and stability of culture, and contribution to the integration of society (music is often used to draw people together).

Music education has been discovered to be a powerful instrument for all round development of a learner both intellectually, physically, emotionally and socially (Onwuekwe, 1997, as cited in Ojukwu and Ibekwe, 2015, p.189). Music “helps to stimulate the brain and disciplines the mind thereby serving as incentive for the learning of other subjects” (Ukpanah, 2004, as cited in Modeme, 2010, p.100). Vidal (2000), as cited in Ogunrinde(2015, p.31) affirms that:

Music promotes creativity. Children exposed to the creative arts (including music) at the nursery and primary levels of education have been found to develop imaginative and creative approaches to solving problems. American children are exposed to the art and practice of music from nursery through primary and secondary to tertiary education, as part of their educational curriculum (p.31)

Furthermore, music, as well as other forms of cultural expression, is an effective resource in the healing process of individuals and groups who have been emotionally and physically afflicted (Robertson, 2000). As “a vehicle of history, myth and legend”, it is an agent of

cultural transmission and continuity, providing educative, as well as social control functions, thereby contributing to socio-cultural stability (Merriam, 1964, p.2550).

CONCLUSION

In conclusion, this paper has examined the mysterious power of music in its ability to influence and shape man's mental and physical wellbeing, morals and characters, as well as feelings or passion in what is considered ethos and pathos. Thus the fundamental objectives of music have been identified. Music is a cultural expression intended to communicate, educate, entertain, enlighten, regenerate historical anecdotes, provide platform for community solidarity and social control, with power and shaping force capable of influencing the physical, mental and emotional states of individuals. Through inherent diversities in musical modes, associated lyrical contents, as well as rhythms, melody, harmony, and vocal and instrumental colours, music has the capacity to depress, stabilize or excite the listener. Furthermore, methods of knowledge dissemination in Nigeria were articulated; changes which have taken place in the course of music evolution in sonic craftsmanship procedure and performance, as well as innovative reviews in the inclusion of new courses and perspectives in music curriculum at the tertiary level to meet the demands of the contemporary music industry.

Global roles and impact of music in the socio-political and economic lives of the people, as well as the contributions of music to Nigeria national development were highlighted. Significantly, the efforts of fighting apartheid in South Africa (example, *Fire in Soweto* and *Papa's Land*), stemming of the brain drain tide in Nigeria through *Nigeria Go Survive* (*Andrew don't check out*) are some of the socio-political gains of music.

Much as it will be unwieldy to attempt to place "prize tag" on the contributions of music to human capacity building and Nigeria national development, it is important to draw the

attention of the Government and policy makers to the inherent economic gains derivable from music industry. As revealed and stated in this paper; the “World Bank estimate of music sales around the world stood at 6 billion dollars per year. A quarter of this estimate (\$1.5 billion dollars) is said to be derived from African music, especially the popular music genre”. Furthermore, “because of the huge potential of the music industry in Africa, the World Bank has agreed in principle to divert a substantial part of its annual \$300 million dollars allocation for culture to six African countries”. With control of piracy and proper payment of commission on the various uses to which music is put into, there is no doubt that music’s contributions to Nigeria national economic development will be whooping.

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