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An Appraisal of the Evolution of Western Art Music in Nigeria

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Abstract

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Nigeria has greatly evolved as an intercultural society given her history of colonization, the influence of foreign religion (Christianity and Islam, primarily) and the impact of globalization. Africa had her socio-cultural practices and art idioms before these foreign influences. For instance, music existed in everyday Africa as part of culture, religion, vocation, and drama. However, music never existed as an entity on its own. The culture of stage performers and audience never existed. This status quo changed with the introduction of Western art music through Christianity and education by the missionaries; since then, music assumed a bi-cultural status. This research document will highlight key influences on the history of classical music in Nigeria. It will explore some evolutionary impacts and some transitional phases that contributed to the current state of Western art music in Nigeria.

Dedication

To nne’m oma (my mother), Fidelia Obianuju Ibeazor,

My hero.

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Chapter 1

Nigeria Before Colonization

The diversity of the Nigerian people consists of cultures and languages that vary from closely related kinship-like traditions to arbitrarily merged people with nothing in common other than the nation state. Before its amalgamation in the early twentieth century, the nation was merely two British protectorates distinguished by north and south of the Niger river. In 1898, Flora Shaw, later known as Lady Lugard, a British writer and journalist coined the name Nigeria. She hinted at this idea in an article she wrote in *The Times* where she suggested that the British protectorates, Northern and Southern on the Niger river integrate into one nation and be recognized as Nigeria.[1] In 1914, Sir Frederick Lugard (Lord Lugard), the governor of the two protectorates, who also married Shaw, completed the amalgamation of the protectorates and what is now known as Nigeria was formed.[2] This brand-new confederation located on the west coast of Africa[3] is the most populous country on the continent.

For centuries, the impermeable natural conditions of the country left it secluded and unnoticed by the world. These inherent physical barriers like the swamp and thick forestation by the coastline to the south, and to the north, miles, and miles of arid land are

abundant. With an estimated area of 372,000 square miles and multiple self-governing kingdoms, the Nigerian protectorate was unparalleled in the developing British Empire.[4] Before the nineteenth and early twentieth centuries, when the British colonial administration carved out

[1] Michael Crowder, *A Short History of Nigeria* (New York: Frederick A. Praeger Inc, 1962), 19.
[2] Ibid.
[3] Alan Burns, *History of Nigeria* (London: George Allen and Unwin Ltd, 1955), 13.
[4] Ibid.

on a drafting table what is now known as Nigeria, there have been known and written societies, cultures and civilizations on and beyond the western coast of the Atlantic.[5] Toyin Falola asserts in his book, *A History of Nigeria*, that discussing Nigeria's history before the advent of European colonist as "pre-colonial" is as outdated as it is myopic. He further argues that vast societies, nation states, and even empires that rose and fell in the province have no explicit link to what is now known as post-colonial Nigeria. Archeological findings show that a centuries-long human history thrived in the region as far back as the Late Stone Age to the advent of European traders in the sixteenth and seventeenth centuries known as the Common Era (CE). [6]

During the first half of that nineteenth century, European explorers became aware of "Nigeria," and they explored its terrains. Bewildered by the varying dynamic of cultural behaviors and the diversity of multiple tribes, Sir Alan Burns, a British civil servant and author, observed the following in his book titled, *History of Nigeria*:

> …. the open country had been for some time the home of Negroid and Berber peoples who had adopted the Muhammadan religion and formed powerful and comparatively civilized states. In the forest and mountain country, on the other hand, there dwelt a number of Negro tribes, the people of which were rude savages, addicted to cannibalism and human sacrifice, and with a few exceptions with no highly organized form of government. [7]

Furthermore, the European explorers noticed upon their arrival over one hundred small tribes just on the Bauchi plateau alone and close to another hundred between the sea and the Benue. [8]

[5] Toyin Falola and Matthew M. Heaton, *A History of Nigeria* (Cambridge, MA: Cambridge University Press, 2008), 17.
[6] Ibid. 16.
[7] Alan Burns, *History of Nigeria* (London: George Allen and Unwin Ltd, 1955), 21.
[8] Ibid.

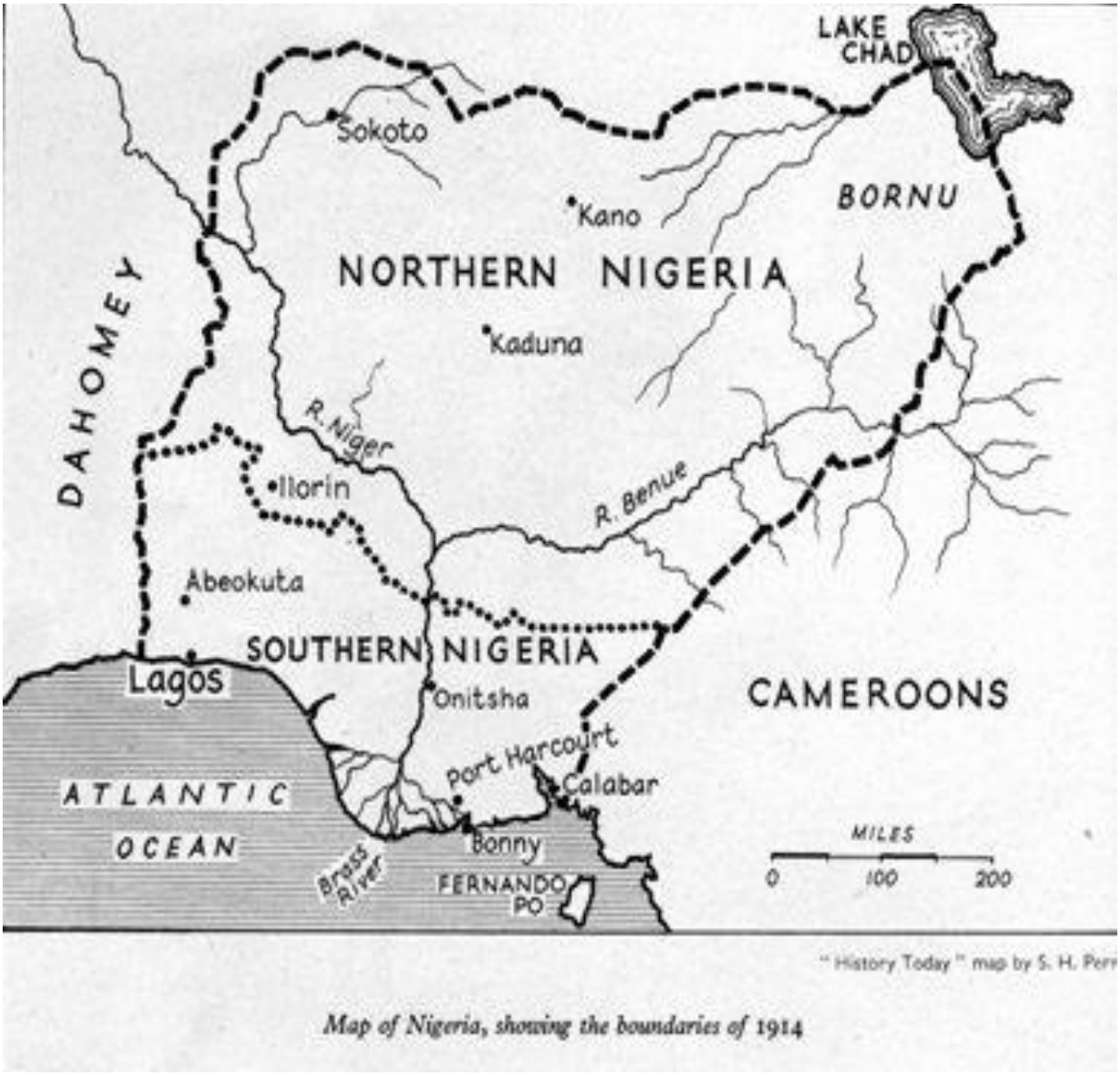

Figure 1. Map of Nigeria in 1914. [9]

In order to ensure an effective British administrative rule, Lord Lugard, who possessed ultimate authority over the two British protectorates, proposed the need for classification of the

[9] "Southern Nigeria Protectorate (1900 – 1914)," Dead Country Stamps and Banknotes, accessed September 3, 2020. http://www.dcstamps.com/southern-nigeria-protectorate/.

indigenous people into three groups. This classification will correspond with the social organization of the people by 1) the primitive tribes. 2) the advanced communities. 3) the Europeanized Africans. [10] Since Europeans living in the colonies interbred and even inter-married indigenous African women thereby blurring tribal characteristics, such categorization or division would distinctively differentiate the peoples effectively rather than relying on ethnic resemblances. The upper-class *Fulani* tribe occupying present day northern Nigeria characterizes the interbreeding between the Europeans and the indigenous people. Therefore, Fulanis are regarded as being "white men" by themselves and even by other tribes due to their light skinned physical appearance. However, the pure-bred Fulani, especially those who lived in the towns, are dark skinned. [11]

In the past, scholars have categorized the political structure of old Nigerian societies as "stateless" due to the overly fragmented nature of the societal authorities.[12] A group of people could very well identify themselves as one tribe sharing very similar or the same cultures and traditions. The highest level of political authority is confined within little pockets of people that form very little villages. Hence, the reason why scholars refer to the political organization of these societies as "stateless." Nevertheless, author Falola debunks this term as misleading insisting that instead of defining these societies as stateless, they should be categorized as "decentralized." Some of these old societies are extremely decentralized to the degree that fragments of the decentralized nature are still evident in modern day Nigeria where robust centralized systems have been established.

[10] Alan Burns, *History of Nigeria* (London: George Allen and Unwin Ltd, 1955), 21.
[11] Ibid. 22.
[12] Toyin Falola and Matthew M. Heaton, *A History of Nigeria* (Cambridge, MA: Cambridge University Press, 2008), 19.

Ethnic Groups

In Nigeria, there are three major ethnic groups: the Igbo tribes on the eastern and southeastern region, the Yoruba tribes in the southwest region, and the Hausa-Fulani in the northern region towards the Sahara. These ethnic groups are the three largest in Nigeria; however, there are also many other smaller ethnicities.

Igbo States

The *Igbo* tribe located in the southeastern parts of modern-day Nigeria represents an intense example of a decentralized state system. The political institutions and rules of governance within the Igbo community differ from village to village even though these villages are all considered "Igbo" based on same or similar language, same religious and moral beliefs, and same doctrinal values. Until the arrival of the British colonialists, these decentralized systems continued to be in place. In present day Nigeria, traces of decentralization are still prevalent in Igbo societies. [13] Leaders of this system are chosen on the basis of age; the older an individual is the more likely they will be chosen as community leaders who are typically referred to as elders. Meetings of the elders and a selected few younger men are held at the middle of the village which is typically the market square. [14] The openness of the location of these meetings is vital as it represents transparency, hinting at a democratic system. Members at the meeting air their opinions about issues, however, the supreme leader known as *Igwe* has the final say on all

[13] Toyin Falola, *A history of Nigeria* (Westport, CT: Greenwood Press, 1999), 22.
[14] Ibid.

matters. The Igwe represents a monarch and even though he is to be obeyed, he would seek advice from his elders from time to time. [15]

Traditional Music in Igbo States

According to Omojola, author of *Nigerian Art Music*, music in the Igboland is mainly connected with extra-musical events that create an opportunity of communal solidarity [16] in daily activities, especially those that are connected with labor. Oral tradition is an important component of the Igbo people's use of music. Disseminating traditional customs and beliefs from one generation to the next makes music and music making an essential part of Igbo culture. [17]

Igbo men are initiated into a masquerade cult called *egwu mgba*, in their youth or as teenagers. Music is an intricate part of religious rituals such as this. Also, particular importance is place on instrumental music during harvesting celebrations like the New Yam festival where an instrumental ensemble performs. Some Igbo traditional instruments include: *ngedegwu*, (a xylophone made of wooden planks laid on a banana tree resonator), *ekwe* (a wooden, slit drum), *ogene* (a metal gong) and *oja* (a wooden five-hole flute). [18]

In the Igbo courts, the presence of particular solo instrumentalists is important. An example is the *oja* player who is not just invaluable to the Igwe (king) alone, but to the entire village under the jurisdiction of the Igwe's rule. The *oja* is played to announce the arrival of the king, and in Igbo traditional ceremonies such as the bestowing of chieftaincy titles, funerals,

[15] Toyin Falola, *The History of Nigeria* (Westport, CT: Greenwood Press, 1999), 22.
[16] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 3.
[17] Ibid. 3.
[18] Ibid. 4.

births, etc. The *ekwe* player is the village newscaster who carries messages from the king and the village spiritual priest and delivers it to the people. He plays his *ekwe* on the streets of the village then proceeds to recite the message. The dual functionality of the *ekwe* makes the player an important member of the Igbo society as it not only entertains, but also informs.

Yoruba States

The centralized systems of the *Yoruba* tribes on the southwestern part of present-day Nigeria evolved out of the decentralized systems from the eleventh century CE. In the fifteenth century, *Ile-Ife* was an established centralized state. [19] Ile-Ife, a city in present day Osun state in Nigeria is distinguished traditionally to be the spiritual birthplace of the Yoruba peoples. [20] Depending on the myth, Ile-Ife or Ife is a place founded by *Oduduwa* who came from Mecca in the Middle East, [21] while others say Ife is the place where God created man. [22] Home to about five million indigenes, [23] the *Ooni* of Ife ruled the kingdoms of the Yoruba tribes and was the supreme Monarch. While bloodline succession assured the sons of the Ooni rights to the throne, there have been situations where wealthy members of the community gained enough power to ascend to the throne. The centralized political system fostered wealth, and prosperous trade in the city. The Yoruba peoples believed in a one true God known as *Olorun* (owner of the heavens). A god that is presumably too significant to meddle with the affairs of ordinary earthly men. Because of the weighted deity of Olorun, the people take their troubles to lesser gods called

[19] Toyin Falola and Matthew M. Heaton, *A History of Nigeria* (Cambridge, MA: Cambridge University Press, 2008), 23.
[20] Ibid.
[21] Ibid.
[22] Alan Burns, *History of Nigeria* (London: George Allen and Unwin Ltd, 1955), 23
[23] Ibid. 23.

Orisha. [24] Examples of lesser gods are *Shango* (god of thunder), *Qbatala* (god of creation), *Qbalufon*, *Esu*, and *Ifa*.

Music in Yoruba States

Before written languages, it was customarily the duty of the ruler to remind his people of their history, cultures, and traditions. In the Yoruba court, the Oba kept in his employment musicians, drummers, and historians who would perform these duties. Crowder wrote in his book, *A Short History of Nigeria*, "In a number of societies which had no written language, there were certain members of the society whose duty it was to remember the history of the tribes, or of the great rulers of the tribe." The Oba of the Yoruba Kingdom always had a position open for a professional court historian whose duty was to sing or recite the dynastic list of past kings [25] and exalt the majesty of the current Oba. Because singing was always involved during recitation and exaltation, the historian not only has to be knowledgeable of the extensive list of the Oba's lineage; he also has to be a good singer so that the Oba and members of his court will not only learn but also enjoy more intensely the grandeur of the Oba and his ancestors.

In the Yorubaland, musical performances are mostly tied to religious occasions. It is very important that the music sung or played is powerful enough to invoke spirits of deities or appease the gods. [26] Instrumentalists, particularly drummers, not only aid the spectacle in the Yoruba courts, but they also play their instruments to aid the strength of the prayers and supplications offered to the *Orisa* (littler gods). The underpinning attribute of Yoruba instrumental music is the

[24] Alan Burns, *History of Nigeria* (London: George Allen and Unwin Ltd, 1955), 31.
[25] Michael Crowder, *A Short History of Nigeria* (New York: Frederick A. Praeger Inc, 1962), 24.
[26] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 3.

drum. As early as 1830, Richard Lander documented his visit to a Yoruba palace. He observed that about a hundred wives of the Oba were around him as he sat on his terrace accompanied by musicians who played the drums and fife. [27] The use of drums serves a spiritual purpose that is not limited to just the royal families or dignitaries. Its use reaches the regular man who also prays to his own personal god (Orisa). Since there are so many Orisa, a particular drum is usually dedicated to one. Hence, the Yoruba drums come in different shapes and sizes each having a symbolic representation of the religion or god to whom one prays. [28] Drums cannot be separated from Yoruba religious worship nor can their significance be exaggerated.

Individuals choose to specialize in music performance whether as instrumentalists or as singers in Yorubaland. Additionally, the people who chose to be professional musicians were almost always born into a musical family. For example, a professional drummer chooses to be one because his father and his grandfather were drummers. This idea applies to other instrument specializations, where the descendants of a prominent musician also become musicians. However, despite being compensated after a performance, Yoruba musicians typically have other vocations through which they earn their living. Occupations such as hunting, fishing, and farming are more lucrative professions in the Yorubaland. [29]

[27] Ademọla Adegbite, "The Drum and Its Role in Yoruba Religion," *Journal of Religion in Africa* 18, no. 1 (February 1988): 15, accessed September 24, 2020, http://www.jstor.com/stable/1580834.
[28] ibid
[29] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 3

The Southern States

To the east of the Yoruba lands, the *Benin* kingdom practiced a similar centralized system. The *Oba* of Benin, like the *Ooni*, is a monarch; however, the Oba is surrounded by advisors known as *Uzama*, a position inherited through bloodline successions. [30] Legend has it that the Oba of the second Benin dynasty was a son of the Ooni of Ife, who was sent to Benin due to the plea for a monarch by the Benin people. The Ooni's son bred with an indigenous woman who continued the dynasty. Even though the dynasty does not hold as much significance today, its existence still defines the history of the Benin people. [31]

Islamic States and Trans-Saharan Trade

Islamic states exist in the northern part of present-day Nigeria, home to the *Hausa* tribe. Its people were introduced to Islam during the eleventh century after the king of the *Kanem*, Humai, converted. [32] During the trans-Saharan trade in the fourteenth century, *Hausa* people were further exposed to the religion by migrating missionaries and Islamic traders from the kingdoms of Mali and Songhay. [33] Traders of the trans-Saharan trade spread the religion to the people through the rulers who then insisted that the people practice the religion. The centralized city of Kanem became an established empire during the thirteenth century. Situated on the northeast boundary of Lake Chad, the city grew wealthy from agricultural endeavors, gaining control over neighboring towns and villages to the south with a formidable military army, and

[30] Toyin Falola, *The History of Nigeria* (Westport, CT: Greenwood Press, 1999), 25
[31] Ibid.
[32] Ibid. 29.
[33] Ibid. 29.

taxing the inhabitants of the surrounding towns. [34] After the beginning of the thirteenth century, Kanem began to experience political instability, and over the course of the century experienced a gradual decline of the empire. However, this decline and the golden age of sub-Saharan trading created wealth and power for Hausa states.

By the fifteenth century, trans-Saharan trading routes that were established by the kingdoms of Mali and Songhay shifted eastward to Hausa states. Wealth acquired by Hausa rulers from taxing marketed goods and tolls paid by traders were used in the acquisition of lavish commodities worldwide and improving their military strength. Even though salt, textile, and leather products were traded during this time, gold and slaves were the most important traded goods. There was such a high demand for gold that the Islamic states and Europeans converted their currency to gold in order to trade in the Sahara. The forested west African area of the Ghanaian kingdom had an extensive gold deposit causing a sophisticated trading system to emerge from the transportation of gold to Europe and north African countries. [35] From the sixteenth century, slaves became the major currency of sub-Saharan trade. North Africans and the *Tuareg* of central Sahara who traded with the Hausa states were the foremost traders in the Sahara; the Hausas increasingly became the most prominent traders in the Sahara themselves. With the emergence of the trans-Atlantic slave trade, which fostered transportation by sea instead of land routes, the sub-Saharan trade gradually declined. European goods, predominantly slaves out of west Africa, were being carried in European vessels and land routes diminished over time. Even so, the trans-Saharan trade continued to remain relevant and the Hausa states of present-day Nigeria kept on supplying north Africa and lands to the east until the twentieth century. [36]

[34] Toyin Falola, *The History of Nigeria* (Westport, CT: Greenwood Press, 1999), 26
[35] Ibid. 33.
[36] Ibid. 34.

Music in the Islamic States

Arabic and Islamic influences are reflected in the music of present-day northern Nigeria. In Hausa tribes, like the Yoruba people, music performances are associated with religious and social-political occasions. [37] The adaptation of Arabic musical instruments, mainly drums and wind instruments, [38] strengthened the middle-eastern cultural impacts in the region. Some major Hausa instruments include *alghaita* (a wooden, oboe-like instrument which has a bamboo reed), *kakaki* (trumpet), *goje* (a 2-string fiddle) and *gangan*, an hourglass shaped, double headed drum.[39]

A career in music is not a lucrative endeavor in the Hausa states. Professional musicians depend heavily on the patronage from the upper class and religious leaders to survive. Also, the fact that membership into the musical cult is hereditary further lowers the societal status of Hausa musicians. The aristocratic class, the Emir, and palace officials are the typical patrons of the arts, especially music. [40] Music is an important aspect of spectacle in the Emir's palace as ceremonial music is repeatedly played to welcome guests and most important, for the people to acknowledge supremacy of the Emir and for the Emir to impose his power on his subjects. [41]

[37] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 4.
[38] Kwabena Nketia, *The Music of Africa* (London: W. W. Norton, 1979), 9-10.
[39] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 4.
[40] Ibid.
[41] Ibid. 5.

Chapter 2

The advent of Colonization, Christianity, and Missionary Education in Nigeria

Missionary Organizations in Nigeria

The history of art music in Nigeria cannot be discussed without exploring two major influences: Christianity and colonization. Western art music in Nigeria has deep roots in the Nigerian culture despite its very Western origin. Throughout the years, the performances and practice of Western art music, popularly known as classical music in Nigeria has evolved tremendously and is still evolving until this day.

The Christian missionaries' first settlements in Nigeria were in Badagry in the year 1842, and in Old Calabar in 1842. It was not until 1867 that the Catholic church established a mission in Lagos. However, the largest mission in the region was the Church Missionary Society (CMS) whose foremost mission launch was in Badagry during the year 1845. The Methodists, even though not as large, had been established by 1842 in Badagry, three years before CMS. [42] Several missionary activities in the region were violent and bloody. The natural habitat of this region was inhospitable by many European missionaries. Malaria was a common illness suffered by Europeans, as many did not have the natural immunity to fight off the parasite as some Africans do. Malaria along with airborne or waterborne diseases were the cause of death of hundreds of non-African missionaries.

[42] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 11.

Although the message of the Christian missionaries was seemingly peaceful with a devotion to goodwill for all, atrocious acts were committed against Africans in this region all under the guise of Christianity. The trans-Atlantic slave trade was one such act, where European Christians used the religion as a tool for their profitable cause. It was common for some so-called missionaries to be involved with slave trading and still vehemently preach the gospel. These missionaries relieved their Christian souls with the thought that they were saving unbelievers and savages from eternal damnation through slavery. [43] Many Europeans were unfamiliar with sub-Saharan Africa before the 15th century. This ignorance was mostly due to the fact that theories and beliefs that the world is flat circulated all of Europe, especially amongst sailors of that the time. So understandably, sailors feared venturing past the cape of Bojador or else they would fall off the edge of the world. [44] The Portuguese were the first Europeans to carry out these "mission" raids by getting as far as the Bight of Benin (now the Bight of Bonny) in 1472. [45] When the Portuguese missionaries arrived in the region, they set up camp in damp lands, where there were various tribes and smaller decentralized villages. Due to the nature of these little decentralized villages, it is difficult to spread Christianity, as the missionaries would need to get through all the village chiefs one after the other. This was not an easy task as there were a lot of them. So, they found the centralized kingdom of Benin and wooed the king with Christianity. This was a profitable trade for both parties. The king of Benin demonstrated interest in the religion and then monasteries and churches where established. This allegiance was brief as the Portuguese were restrained from taking a monopoly on the African trade by Edward IV of England. However, until the end of the nineteenth century, the Portuguese influence in the Benin kingdom was still

[43] Michael Crowder, *A Short History of Nigeria* (New York: Frederick A. Praeger Inc, 1962), 65.
[44] Ibid. 57.
[45] Alan Burns, *History of Nigeria* (London: George Allen and Unwin Ltd, 1955), 62.

prevalent, especially with the aristocrats. Many of the words in the language spoken by Benin indigenes have Portuguese origins, as many Benin nobles had to learn the language from a very young age. [46]

Lagos Musical Scene During British Colonial Regime

Figure 2. Map of Lagos, Nigeria. [47]

In the present day, Lagos is the most populous city in Nigeria, and arguably the most populous city in West Africa. Before Lagos was replaced in 1991 by Abuja, a planned city built in the 1980s, it was the capital of Nigeria. In the nineteenth century, Lagos was the principal port

[46] Alan Burns, *History of Nigeria* (London: George Allen and Unwin Ltd, 1955), 63
[47] Ayotunde Oni, "Analysis of Incidences of Collapsed Buildings in Lagos Metropolis, Nigeria," *International Journal of Strategic Property Management* 14 (2010): 332.

of Nigeria and the whole of West Africa. [48] This now industrious city was formerly an insignificant lagoon inhabited by a small tribe. Sir Alan Burns in his description of Lagos narrated;

> In the absence of any kind of written records we are entirely dependent on tradition for early history of this place. If even tradition does not carry us back very far, it must be remembered that up to comparatively recent times Lagos was little more than a mud-bank in the lagoon which now bears its name.[49]

This city's population comprises immigrants and people of the Yoruba tribe who conquered its original indigenous people. The various conflicts in the Yorubaland made it also impossible for the missionaries to share their gospel message. A series of inter-ethnic wars occurred around the environs of Lagos and the Fon of Abomey from the Benin kingdom that battled for the seat of power in Lagos. The missionaries requested British intercession as they were unsuccessful with their mission work, and in 1851, the British Foreign Office and Admiralty took over Lagos. In 1861, the British acquired the colony of Lagos and established a colonial administration. [50] However, Lagos remained the commercial hub for the region and missionary activities were unrelenting; building of new churches and ministries was abundant.

A unique group of people present in Nigeria is the Saros. They were nineteenth century and early twentieth century freed slaves who migrated to Nigeria in the beginning of the 1830s. Most of them got educated as slaves or by missionaries who worked in Sierra Leone. They were exposed to European concert music and European musical idioms in the West Indies and in Sierra Leone, which they manifested in Nigeria. The diverse population during the 1800s in

[48] Ibid. 33.
[49] Ibid.
[50] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 12.

Nigeria included 1200 Brazilians, 42 Europeans and 1500 Saros. [51] Sierra Leoneans were the teachers of Christian doctrines in mission schools and civil servants in the colonial administration. The Saro population was a critical part of the missionary effort in Nigeria, and due to their familiar exposure to European culture, they were the first Nigerian educated elitist group which organized tea parties and European concert music. [52]

The first half of the nineteenth century marked a significant beginning in the Nigerian music scene. European missionaries, as well as freed slaves that immigrated to the region, would unknowingly cause the development of a new genre of music known as Nigerian art music in future years to come. An uprising of philanthropic societies created the new norm within the societal framework. With the Saros as head of these societies, a new elitist group was formed, and the education of indigenous people became the driving force that pushed the new metropolitan city forward.

With the Christian teachings of the missionaries, native people are forced to abandon their traditional beliefs and embrace a foreign religion. Nigerian composer, Lazarus Ekwueme, writes that

> "early missionaries tagged all indigenous forms of art as the work of the devil, especially as almost invariably those associated with some religious or quasi-religious ceremonies…. The amount of damage done materially and psychologically to the culture of the Igbo ethnic group may probably never be fully assessed." [53]

His comment demonstrates the overthrowing and totally disregard of a developed religion and culture of the indigenous people in that region. This was typical of the early European

[51] Ibid.
[52] Ibid.
[53] Godwin Sadoh, *The Organ Works of Fela Sowande: Cultural Perspective* (Bloomington, IN: iUniverse LLC, 2014),2.

missionaries and colonists of Africa, causing much history to be lost including much ceremonial and secular music.

History of Art Music in Nigeria Within the Context of the Larger Body of Existing Genres.

Hymns

Hymns and anthems were prominently performed in early Nigerian churches, and they are still prevalent until today. Language barriers made it difficult for missionaries to convert African traditional worshipers to the new religion. Uneducated congregants were unable to sing hymns in English, neither did they understand the Latin used in the celebration of mass in Catholic churches. This problem led to the scarcity of potential new converts as they could not willingly join a religion where comprehension of the texts was a deterrent. In order to ameliorate the situation, the missionaries solicited the help of educated members of the congregation who spoke both English and the indigenous language of the region. Ostensibly, this solution proved advantageous for the missionaries, and it exemplifies one of the first efforts made to rework Christian worship into Nigerian cultural origins. [54]

A controversy arose from the translation of church hymns into Nigerian native languages, and the bilingual educated Nigerians were strongly in disagreement with it. The problem was due to the tonal nature of Nigerian languages and the established melodic shape of European hymns. Godwin Sadoh, a Nigerian composer states, "Nigerian languages are tonal and, therefore, the

[54] Godwin Sadoh, *The Organ Works of Fela Sowande: Cultural Perspective* (Bloomington, IN: iUniverse LLC, 2014), 2.

meaning of a particular word depends on its intonation." [55] The presence of a preexisting melody of a hymn changes the meaning of the text after it has been translated from English to the native language and sung with the same melody. For example, a word in *Igbo* assumes a totally different meaning when emphasis is given to the wrong syllable. This differs from English, where the displacement of syllabic stress only changes the pronunciation of a word, which makes the word sound unusual but discernable. The syllable displacement in Nigerian languages changes the phonation of the word and, most important, its meaning. An example

Igbo *(') *indicates syllabic stress*
'*i-gwe* = King
i-'*gwe* = Iron

Yoruba
i-'*gba* = Garden egg (a type of vegetable)
'i-gba = time

Figure 3.

Sadoh further explains that "in the traditional culture, melodies mirror the tonal inflections of the song texts. When indigenous words are sung to pre-composed European hymn tunes, the melodies invariably conflict with the tonal inflections of the local texts and distort their meaning." [56] Additionally, the importance of poetic metering observed in European hymns do not bear the same significance in Nigerian traditional vocal music. Consequently, African traditional texts are not always suitable for European melodies.

One of the objectives of early missionaries in Nigeria was the total eradication and replacement of African traditional cultural worship idioms with European types of worship. Drums and other traditional instruments were prohibited by early missionaries during Christian

[55] Ibid.
[56] Godwin Sadoh, *The Organ Works of Fela Sowande: Cultural Perspective* (Bloomington, IN: iUniverse LLC, 2014), 3.

worship. African worship almost always included drumming and dancing; but on the other hand, it is difficult to dance to European hymns. Eager to capture the interest of Nigerian non-converts, missionaries modified Christian worship to fit into Nigerian culture. To do this, missionaries set sacred religious bible texts and stories to precomposed traditional folk tunes. However, since the drumming and dancing was prohibited, these church services were not enjoyed very much by some of the natives.

Music became a tool for propaganda after the steady decline of members in orthodox churches in Nigeria. Subsequently, Anglican churches began to soften their restriction on the performance of African music in church services. In Lagos, St. Jude's Anglican church started performing traditional songs but set them to Christian texts. During the first half of twentieth century, there are notable Nigerians who have significantly contributed to Nigerian traditional hymnody and created a foundation for Art Music in Nigeria. They include T.K.E Phillips, W.W.C. Echezona, A.K. Ajibola, Reverend Ransome-Kuti, G.B. Oriere, Ikoli Harcourt-Whyte, Okongwu, N. Okoli, Olaolu Omideyi and Dayo Dedeke. [57]

Hymn -	**Yoruba Translation**
Praise, my soul, the King of heaven; to his feet your tribute bring; Ransomed, healed, restored, forgiven, Who like me his praise should sing? Praise him Praise the everlasting King.	Okan mi yin Oba orun Mu ore wa si odo Re; 'Wo ta wosan ta dariji, Ta la ba ha yin bi Re? Yin Oluwa Yin Oba ainipekun.

Figure 4.

[57] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 19

Songs

Vocal music accounts for a good percent of music written with the use of classical idiom in Nigeria. This is because of the natural of affinity of Africans to use singing as a means of worship, entertainment, and most importantly as a means of teaching moral and educational lessons, among others. Singing is also used during cultivation and harvest seasons while working in the farm and by midwives during and after childbirth. There are several other instances where singing plays a significant role.

According to Nigerian author Bode Omojola, Nigerian composers battle with the linguistic demands of writing for voice, particularly the non-melodic vocal parts (Alto, Tenor, Bass) when using Western compositional idioms. The Nigerian traditional languages contain linguistic contour [58] that challenges the composer's knowledge of the language and texts. This pre-stated syntactic outline of the text needs to be handled with utmost consideration in order to preserve the integrity of the language and its meaning. The use of harmonic parallelism is seen in a number of African traditional songs written for SATB. Parallelism suggests that all other vocal parts hover around a principle part, replicating it at varying harmonic intervals. Some Western music scholars have criticized the "overuse" of parallelism in traditional African music, dismissing its function as a lack of varied harmonic knowledge in its musical expressions. However, parallelism is a crucial element when composing for languages that are tonal in nature.[59] Omojola states that Nigerian composers continue to use specific compositional techniques to overcome the burden of being called the tyrants of tonal language as they sometimes seemingly ignore the flow of the language in their vocal compositions. Ayo Bankole,

[58] Ibid. 109
[59] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 109

another Nigerian composer, suggests that Yoruba text possesses a pre-established melodic structure in itself. When composing for the voice, fine-tuning with chromatic melodic lines should be considered. Educated Nigerians like Emmanuel Sowande, (father of Fela Sowande, the leading Nigerian composer of African modern art music) and Canon J.J. Ransome-Kuti (grandfather of Fela Anikulapo-Kuti, one of Nigeria's most popular musicians) were the foremost innovators of Yoruba music performance in the church. [60]

The Catholic churches took deep roots in the eastern part of Nigeria, occupied by the Igbo tribes, and its practices spread to the southeastern parts at full throttle. The Igbo people began abandoning their traditional beliefs and worship, embracing a foreign religion. Because of the decentralized political structure practiced by Igbo people, Catholic missionaries encountered great difficulty penetrating the Igbo lands. There were so many micro-villages, each with its own Igwe (king), elders, and sets of laws. The Igbo tribe was notorious for having many internal wars and tribal conflicts. Some of these conflicts were induced by siblings who fought over land and properties of a departed family member. Religious disputes also existed between villages, and the victorious village would sell the losers into slavery or murder them as sacrifice to the gods they worshipped. Brutal ritualistic human killings were rampant to the point of barbarism and anybody could potentially be a victim.

The advent of missionaries in the region aided the abolishment of the killing of twins in southeastern Nigeria. Twin birth was an abominable crime for which both the twin babies and sometimes the mother suffers. The twin children are mercilessly put in a clay pot and thrown into the forest to die. In Calabar, the mothers are exiled from the community, [61] but in Igboland, the

[60] Ibid. 22
[61] David Lishilinimle Imbua, "Robbing Others to Pay Mary Slessor: Unearthing the Authentic Heroes and Heroines of the Abolition of Twin-Killing in Calabar," *African Economic History* 41, (2013): 142. pp. 139-158

mother's life is spared, as she is given other opportunities to hopefully give birth to singletons. Christianity was introduced in Calabar in 1846, and the United Presbyterian missionaries headed the fight of the abolishment of twin killings. According to David Lishilinimle Imbua, people of the Efik tribe believed that twin births were a result of infidelity by the mother. Apparently, the woman must have had an affair with an evil spirit while married to her husband. The result of this adultery is the birth of twins; one child belongs to the spiritual lover and the other belongs to the earthly husband. However, since the child belonging to the earthly husband cannot be discerned from the spirit child, both children are killed in order to save the community from great misfortune. [62]

In the presence of so much brutality, it is clear that a religion that passionately disapproves of such monstrous acts would attract the support of some of the indigenous people. These people saw Christianity as a religion that preserves their human dignity, and so they were compelled to join. The number of members in Orthodox churches increased constantly, and Catholic churches had the greatest number of congregants in the Igboland. The mass was initially celebrated in Latin and English, but uneducated members were unable to understand either language. So, parts of the mass like the Kyrie, Gloria, and Agnus Dei were translated to Igbo, and as Catholicism spread, mass parts were translated into the individual dialects of various Igbo regions.

[62] ibid

The Apostle's creed in Igbo

Igbo	English	Latin
Ekwem na chukwu, nna onye pulu ime ife nine, onye kelu enuigwe na ani	I believe in God, the Father Almighty, Creator of Heaven and earth	Credo in Deum Patrem omnipotentem, Creatorem caeli et terrae,
nya na Jesu Kristi, so ofu Nwa ya eze anyi, onye atulu ime ya site n'ike nke muo nso, amua ya na Virgin Maria,	and in Jesus Christ, His only Son Our Lord, Who was conceived by the Holy Spirit, born of the Virgin Mary,	et in Iesum Christum, Filium Eius unicum, Dominum nostrum, qui conceptus est de Spiritu Sancto, natus ex Maria Virgine,
ota afufu n'oge nke Pontus Pilate akpodo ya n'obe, O nwua, enie ya	suffered under Pontius Pilate, was crucified, died, and was buried	passus sub Pontio Pilato, crucifixus, mortuus, et sepultus,
ozida na muo, olu na mbosi nke ito osikwa na ndi nwuluanwu puta,	He descended into Hell the third day He rose again from the dead	descendit ad inferos, tertia die resurrexit a mortuis,
orogo na enu igwe, onodu naka nri chukwu nna onye pulu ife nine	He ascended into Heaven, and sit-eth at the right hand of God, the Father almighty	ascendit ad caelos, sedet ad dexteram Dei Patris omnipotentis,
Ne ebe afu ka oga esibia, g'ikpe ndi di ndu na ndi nwulu anwu ikpe.	from thence He shall come to judge the living and the dead.	inde venturus est iudicare vivos et mortuos.
Ekwem na Muo-Nso, na nzuko nso katolik, na mmeko nke ndi nso, na mgbaghalu nke njo, na mbinite n'onwu nke aru, na ndu ebebe. Amen. [63]	I believe in the Holy Spirit, the holy Catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and life everlasting. Amen.	Credo in Spiritum Sanctum, sanctam Ecclesiam catholicam, sanctorum communionem, remissionem peccatorum, carnis resurrectionem, vitam aeternam. Amen. [64]

Figure 5.

[63] "Prayers in Igbo (Asụsụ Igbo)," Dominic Web, accessed October 4, 2020, http://dominicweb.eu/en/dictionaries/rosary-prayers/?language=ibo.
[64] "Catechismus Catholicae Ecclesiae," Sectio Prima, accessed October 4, 2020, https://www.vatican.va/archive/catechism_lt/p1s1c3a2_lt.htm#SYMBOLUM%20FIDEI

Operas

After the advent of Christianity in Nigeria, opera as a musical genre was utilized by European missionaries as a tool to tell biblical stories and illustrate drama that teaches Christian values. [65] This specific use of the genre is not far from how Africans generally use and teach music. In African tradition, the combination of music and drama is used to teach morals and to tell stories. These components make up the oral traditions of African societies, and because of the similarity in use, opera was easily adopted both by Nigerian artists and their audiences. One of the pioneering people in Nigeria who made secular use of the genre was Chief Hubert Adedeji Ogunde, a Nigerian musician, writer, actor, theatre manager, and librettist. He lived from 1916 until 1990 and founded the first contemporary professional theatrical company in Nigeria. He wrote non-sacred operas for the public audience. [66] Although Ogunde's operas acknowledge the European three-act model, the innovative use of Yoruba traditional themes and masquerades sets his operas in a unique Nigerian light.

Duro Ladipo, a Nigerian dramatist, was also notable for resuscitating Nigerian cultures. This was especially true for Yoruba traditions in post-colonial Lagos theatres where African customs were fading and being replaced with colonial European culture. [67] Since typical Yoruba performances were made whole by the presence of music, much of Ladipo's creative output was opera. The plots of Ladipo's operas are based on three thematic categories: traditional-biblical adaptations, secular plays, and mytho-historical plays. [68] There is an overlap of the Christian and

[65] Abiodun Duro-Ladipo and Gbóyèga Kóláwolé, Opera in Nigeria: The Case of Duro Ladipo's "Ọba Kòso", *Black Music Research Journal*, 17, no. 1 (Spring, 1997): 104, accessed June 5, 2020, https://www.jstor.org/stable/779362
[66] Ibid.
[67] Abiodun Duro-Ladipo and Gbóyèga Kóláwolé, Opera in Nigeria: The Case of Duro Ladipo's "Ọba Kòso", *Black Music Research Journal*, 17, no. 1 (Spring, 1997): 104, accessed June 5, 2020, https://www.jstor.org/stable/779362
[68] Ibid. 105.

Christian and Yoruba moral values, which is reflected in Ladipo's stage plays and operas. This overlap accounts for the traditional/biblical description of the first thematic category. For example, the plot of Ladipo's opera titled *Oba Koso* (The King Did Not Hang), which tells the story of *Sango* the Yoruba deity whose extraordinary gifts elevated him from an ordinary man to a god, parallels with the biblical story of David and Goliath. [69] Models such as these are what made the European opera genre blossom in Nigeria during colonial time.

[69] Ibid.

Chapter 3

Western Art Music in Post-colonial Nigeria

Nigeria During Post-colonization and Political Transitional Period

Nigeria became an independent nation in 1960. It was during this time that most West African countries, most especially British colonies, gained their independence. The survival of such a nation as Nigeria has been nothing short of a wonder as the country was put together to satisfy the whims of top European powers with no plans or even care for its sustenance in subsequent decades. The creation of Nigeria was so abrupt and artificial that even its indigenes questioned its political survival right from inception.[70] This problem has made a big impact on Nigeria's political atmosphere until this day.

The start of the first decade of post-independence was met with intense political unrest. Between 1960 – 1969 there was a bloody civil war fought between Biafra and Nigeria, the failure of a parliamentary system of government, and two major coup d'états. [71] After the formation of the country's constitution, the parliamentary system of government was fashioned according to the British system. [72] Three arms of government were introduced: the legislature, which makes the laws; the judiciary, which explains or interprets the laws; and the executive, which executes or enforces the laws. During Nigeria's earliest formation, the military was given a lot of power as a precautionary measure to battle potential uprisings. A few years after independence, the Nigerian army was relatively frail and still in training with barely 10,000

[70] Michael Crowder, *A Short History of Nigeria* (New York: Frederick A. Praeger Inc, 1962), 20
[71] Toyin Falola, *A History of Nigeria* (Westport, CT: Greenwood Press, 1999), 95
[72] Ibid.

fighting men. The army was a fabrication of the colonial powers created to assuage the interest of the colonial state. Initial recruits were mainly the poor and politically ostracized individuals, and later recruits were middle-class Western-educated individuals. [73] However, the idea of military dominance had never crossed the minds of the founding fathers, and therefore, it was never addressed. The military leaders were members of the political class in society, and this problem was the underlying reason for the subsequent coups that divided the country. After a few coups, counter coups, and several killings of Igbo people by the Hausa-Fulani in the North, the Igbo people in retaliation decided to break away from Nigeria and form their own country known as Biafra named after the coastal Bight of Biafra. Nigeria won the civil war and afterwards, the country was led by multiple corrupt governments who were notorious for looting and embezzling national funds.

Resiliency of Nigerian Classical Music Performers in the Midst of Lack Caused by Corruption.

The years following independence should have been the most productive time for a young country such as Nigeria. Unfortunately, barely four years after becoming a federation, Nigeria suffered through a tribalistic civil war and government officials looting funds from the country's treasury. Nigeria's economy did significantly well due to the revenue from crude oil production. However, the dependency on oil and petroleum products led to the sidelining of revenue that could be made from agriculture and tourism.

[73] Toyin Falola, *A history of Nigeria* (Westport, CT: Greenwood Press, 1999), 115.

Poor infrastructure in the country led to poor or reduced development of Western art music. Kofi Agawu states that

> …..This poor showing is partly due to the recent histories of African nations, with political, economic and social factors impinging on the training of musicians, the availability of patronage, and audience reception. Another factor is the nature of the relationships between art and traditional music, on one hand, and art and popular music on the other. [74]

One major problem that occurred during this period and still occurs until today is corruption and its effect on classical music with the storage of musical scores. Music publishers were discouraged from setting up businesses in Nigeria largely because of the consistent decline of the Naira (Nigerian currency), which has led to the loss of capital. The deficiency of music scores makes it difficult for classical music to take place in Nigeria. This is especially true for Western art instrumental music. Orchestras and chamber music groups have often struggled with missing instrumental parts leading to low quality performance. Not only was the Western art music in Nigeria affected, but the lack of publishing companies and the creative potential of Nigerian art composers has been hindered by it. Nigerian composers have written exceptional music that hardly has made it out to prospective performers. Hence, broad dissemination for both the educational and performance purposes of music has not been achieved. [75] Generally, the overall popularity of art music has been hampered by its inadequate presence in rural towns. Due to the cultural significance of traditional music and its link to everyday life, art music has only thrived in bigger cities. [76]

[74] Kofi Agawu, "The Challenge of African Art Music" *Circuit : Musiques Contemporaines* 21, no. 2 (2011): 50.
[75] Godwin Sadoh, *Intercultural Dimensions in Ayo Bankole's Music* (Lincoln, NE: iUniverse 2007), 19.
[76] Kofi Agawu, "The Challenge of African Art Music" *Circuit : Musiques Contemporaines* 21, no. 2 (2011): 3.

Nevertheless, somehow, Nigerians make do. Some locally composed music is handwritten, and then photocopies are made and distributed to the performers. There have been instances where orchestral parts of Western music have been made available from transcriptions of audio recordings. Nigerians are known to have the "make it work" attitude when they encounter adversities.

However, the tenacity of some select individuals in Nigeria, despite the shortcomings, led to the sustainment and the continuation of classical music. A great juxtaposition of the substantial lack of resources for the arts in Nigeria with the enormous drive to sustain classical music in this figurative desert would be the example of Joy Nwosu Lo-Bamijoko. In a male dominated society post-independence, Godwin Sadoh documented the bravery and resilience of this Nigerian classical soprano and ethnomusicologist. Dr. Nwosu is a teacher, performer, and scholar whose determination paved the way for many other upcoming Nigerian performers, most especially female musicians. After her limited but gainful musical exposure by both her father and the secondary school in Enugu, Nigeria, Dr. Nwosu went ahead to study opera performance in Rome, Italy at the *Conservatorio Di Musica, Santa Cecilia* and received a PhD in music education at the University of Michigan, Ann Arbor, USA. Her creativity drove her to become the first professionally trained musician in Nigeria to explore the fusion of Western classical style with indigenous pop music. She is known to be the first trained musician in Nigeria to record and release a long-playing record, set up a dance band, and is arguably the most productive female musician among her contemporaries in Nigeria. [77]

[77] Godwin Sadoh, *The Saga of a Nigerian Female Ethnomusicologist: Joy Nwosu Lo-Bamijoko* (Bloomington, IN: iUniverse 2012), viii.

Dr. Nwosu's musical specializations are vast and are not just limited to operatic performance, but also include African ethnomusicology, choral conducting, songwriting, and broadcasting all of which makes her an invaluable role model as far as classical music is concerned in Nigeria. In her youth, she participated in school dramas, operas, and was a fierce competitor in singing competitions, almost always winning first place. In 1962, she received a governmental scholarship to study in Rome after an outstanding performance at the Eastern Nigerian Festival of Arts. In Italy, Dr. Nwosu studied and became fluent in Italian. She was a devoted voice student and soon was featured in title roles like Puccini's *Turandot* in the Garden Theater of Caster Gondolfo, and Verdi's *Aida* at the Barberini Theater in Rome. [78] These achievements are no small feat for a person of color, much less a person from African origins.

All these achievements in a foreign land disintegrated into nothing when Dr. Nwosu arrived home in Nigeria in 1968 during the Biafra civil war. The ironic blow of being celebrated as a prima donna in Italy and then forced into becoming a war refugee in the Ivory Coast upon her return to Africa was arguably one of the things that molded her into a force to be reckoned with. The Nigerian civil war turned her home into a wasteland; yet, she stayed productive in Abidjan, Ivory Coast. She taught refugee children in the camp where she lived. Dr. Nwosu did not hide her political views and thoughts on the cruelty the Nigerian government, which made it quite dangerous for her to stay in Ivory Coast. She was moved to London by the Biafran government for her safety. Her return to Nigeria during the 1970's was faced with perseverance through hardships encountered in the different career opportunities that she explored. As a

[78] Godwin Sadoh, *The Saga of a Nigerian Female Ethnomusicologist: Joy Nwosu Lo-Bamijoko* (Bloomington, IN: iUniverse 2012), 23.

female broadcaster in the Nigerian Broadcasting Corporation, she bravely navigated her way in a male-dominated industry, in which she sang and organized concerts and recitals.

People like Dr. Nwosu made it possible for other aspiring Nigerian singers to dream. The notoriety of corruption in Nigeria has put the public relations of Nigeria in a bad light. For example, people associate internet scams with Nigeria. Also, the government corruption has led to wide-scale poverty, thus leading to a mass exodus of Nigerians to other countries in search of greener pastures. This has led some of the citizens of these countries to look down upon Nigeria as a country incapable of providing for its citizens. This not only made it difficult for Nigerian citizens to survive in Nigeria but also stunted growth, infrastructure, and development in every sector of living. However, seeing someone like Dr. Nwosu shine the light on an industry that was dying at a time when women were disregarded must have been admirable and refreshing for her contemporaries. By her example, many other female classical musicians have been encouraged to thrive until they succeed.

Changing Landscape in Nigeria and the Western Education of Musicians

Western education is a major revolutionary influence on the cultural and socio-political structures in Nigeria. European Christian missionary societies assumed monopoly over education in most African countries, and by 1942, over ninety-seven percent of Nigerian students attended mission schools. [79] Youths were not only taught Christian values but instilled in their consciousness was a disassociation of African values that was being replaced with Europeanization. During the years of post-independence, due to Western education, several

[79] James Coleman, *Nigeria: Background to Nationalism* (Berkeley, Los Angeles & London, 1958), 113.

distinct cultural groups emerged in Nigeria. These groups were products of the synergetic parallel existence of European and Nigerian cultures, which came to dominance in metropolitan cities like Lagos and Abeokuta. Of these groups, the two main ones were the traditionalists and modernists. [80] The traditionalists typically were those who vehemently remained true to their original African roots despite the weighty waves of British colonial rule. These people include traditional healers and herbalists, chief priests, and a few traditional leaders like Obas and local kings. During this period of conflict between these two groups, the modernists geared towards modern European attitudes. However, a third group that originated during this period was composed mainly among young people, and all three of these groups still exist today with this third group having grown in popularity. According to Godwin Sadoh, those in the third group are called the syncretists. [81] They are Nigerian youths who developed a bi-cultural mindset that enabled them to navigate and thrive in two distinct worlds.

Schools furthered the promotion of Western art music in post-colonial Nigeria. Along with the propagation of the gospel, mission schools also offered musical training to their students, some of whom would later become leading pioneers of African art music. These schools not only taught music as part of their curriculum, but they also held classical music concerts of vocal and instrumental music. Examples of such pioneering schools are the Lagos Grammar School founded in 1859 and the CMS Female Institute established in 1872. [82]

As a result of early exposure to western art music through missionaries, Nigerians developed an increased interest in studying music in higher institutions in the west. England was

[80] Godwin Sadoh, "Modern Nigerian Music: The Postcolonial Experience," *The Musical Times* 150, no. 1908 (Autumn, 2009): 80, accessed September 20, 2020, http://www.jstor.org/stable/25597642.
[81] Ibid.
[82] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 16.

where a number of pioneering Nigerians studied music during the nineteenth century as a result of the England's close affiliation with Nigeria. Composer Robert Coker became the first Nigerian export who traveled to England for musical training in the year 1880. He was popularly known as the *Mozart of West Africa* and a pioneering figure of classical music in Nigeria. Before he traveled to England, he studied music at the Abeokuta Institution from 1861-1864. [83] After his studies, he returned to CMS in Lagos where he continued to sustain a high musical standard in Lagos, as well as teaching young upcoming classical musicians. [84] Professor Coker was applauded by the *Lagos Musical Journal* in 1915 for being the first indigenous organist in Lagos. He was also admitted into the Holy Orders of the Church of England after his retirement. [85]

Nationalistic Tendencies

The parallel existence of Nigerian and European musical traditions continued to thrive throughout most of the nineteenth century. In Nigeria this side-by-side relationship of cultures created a bias against African traditional music, as European music was seen to be superior at the expense of its African counterpart. An example of this bias would be the numerous newspapers that featured European music performances, while "native" musical activities were ignored by newspapers. [86] Traditional drumming in the streets of Lagos was dismissed as noise and drummers were prohibited from performing in town. [87] During a meeting with the traditional rulers due to the prohibition, a consensus that was reached that stopped traditional drumming at

[83] Michael Echeruo, *Victorian Lagos*, (Ibadan, Nigeria: University of Ibadan), 79.
[84] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 16.
[85] Michael Echeruo, *Victorian Lagos*, (Ibadan, Nigeria: University of Ibadan), 79.
[86] Ibid. 69.
[87] Ibid. 68.

6pm in Lagos.[88] It was events such as this, along with the political and economic landscape that caused indigenes to question European dominance and triggered their innate nationalistic tendencies.

In a few Christian denominations, some Africans were allowed to be clergymen, but they were not promoted despite being instructed by European church leaders to completely disassociate themselves from the traditional African practices. As a result, African members of the church began to question the total European approach to Christianity and moved to establish an African church known as the Native Baptist Church. [89] Over the years, other Africanized Christian denominations sprung up in many numbers and several breakaway churches formed in Nigeria. Exemplary churches that exhibit true Africanized Christianity are the *Aladura* church, and the Cherubim and Seraphim church popularly known as white-garment churches. [90] Even though they are Christian churches, they kept and used African traditional methods in worship.

African traditional songs were introduced in Christian worship, and in the Native Baptist Church in Ekitiland, European hymns were completely dismissed. Drumming and clapping were introduced by a few other breakaway churches in Nigeria and The African Church Choir was established to enhance and promote traditional folk tunes. Herbert Macaulay was notable for being the father of nationalism in Nigeria and an activist for Nigeria's Independence. [91] During his time, he fought for the preservation of Nigerian culture and organized a series of concerts which featured and recorded Yoruba music. During the year of post-independence, nationalistic movements motivated musical groups, like the military bands, to include African traditional

[88] Michael Echeruo, *Victorian Lagos*, (Ibadan, Nigeria: University of Ibadan), 69.
[89] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 18.
[90] Ibid.
[91] Ibid. 19.

elements to their compositions and performances. [92] Several arrangements of Nigerian folk songs were included in the standard band repertoire in order to strengthen both the nationalistic pride and foster Africanistic expressions.

Social Class Distinction and Class-based Differentiation of Classical Music Audiences in Nigeria

Life in Lagos during the late nineteenth century and early twentieth century was modeled after Victorian England. Musical concert programs demonstrated an affinity for the music of Handel and Mendelssohn, while plays and poetry performances gravitated toward Shakespeare. [93] Ironically, it was slavery that birthed the emergence of the elitist group in Nigeria, as this group can be traced to early slavery and missionary activities. Former slaves who returned to Nigeria formed a new class in Lagos society. This group made up the majority of performers and even audiences of classical music in Lagos. [94] During the nineteenth century, European courts, particularly the English court, still kept up the fourteenth-century courtly phenomenon known as *sprezzatura*. This is the nonchalant demeanor shown in the execution of an action, performance, or the act of improvisation, so that it appears to be effortless. [95] This style appeared in the making, learning, and teaching of music during the early modern period. This seamless improvisatory display of one's musical abilities was an important skill set to have. As seen in Europe, nineteenth century educated Lagos residents, both African and non-African, were

[92] Godwin Sadoh, *Joshua Uzoiqwe: Memoirs of a Nigerian Composer-ethnomusicologist* (Charleson: SC, BookSurge Publishing 2007), 24.
[93] Ibid.
[94] Godwin Sadoh, *Joshua Uzoiqwe: Memoirs of a Nigerian Composer-ethnomusicologist* (Charleson: SC, BookSurge Publishing 2007), 21.
[95] James Haar, "The Courtier as Musician: Castiglione's View of the Science and Art of Music," in *The Science and Art of Renaissance Music* ed. Paul Corneilson (Princeton: Princeton University), 23.

desperate to show their musical prowess. Attending classical music performances, particularly operas, was a symbol of high class in nineteenth century Lagos society, [96] and even now in present-day Lagos, listeners of classical music seem to be among the elitist group.

The promoting and development of Western art music in Nigeria have always depended on the wealthy members of society. Godwin Sadoh describes the elitist group as the "backbone" for the advancement of Western art music. During the nineteenth century this group included Europeans, educated Africans, politicians, and Saros. [97] This social class of classical music promoters in Nigeria has remained the same since post-independence until today.

Western Art Music Custodians in Nigeria and Places that Sustained Classical Music in Nigeria

There are a few organizations that have helped to promote, sustain, and develop Western art music in Nigeria. The major ones include The Musical Society of Nigeria and the Cathedral Church of Christ. Others are the Steve Rhodes' Voices, Lazarus Ekwueme Choral, Music Circle, Terra Choral, and the Ile-Ife Choral Society. [98]

[96] Michael Echeruo, *Victorian Lagos*, (Ibadan, Nigeria: University of Ibadan), 67.
[97] Godwin Sadoh, "Modern Nigerian Music: The Postcolonial Experience," *The Musical Times* 150, no. 1908 (Autumn, 2009): 79, accessed September 20, 2020, http://www.jstor.org/stable/25597642.
[98] Godwin Sadoh, *Intercultural Dimensions in Ayo Bankole's Music* (Lincoln, NE: iUniverse 2007), 13.

The Musical Society of Nigeria

The Musical Society of Nigeria (MUSON) was founded during the late 1970s [99] by western-educated Nigerians and foreign expatriates who lived and worked in Nigeria. These individuals have in one way or another experienced art music outside of Nigeria and wanted a similar encounter in Nigeria. The original goal of MUSON was to achieve a high level of classical music performance in the country by organizing concerts, recitals, and operas. Both Western and African art music were considered program-worthy, so long as the standard was comparable to that of the West. Upholding this high level of excellence made MUSON the "go-to place" for the enjoyment of art music in Nigeria.

In 1983, members and benefactors of MUSON built a formal structure in Lagos known as the MUSON Centre, consisting of a multipurpose auditorium and a recital hall. The MUSON Centre is located in Lagos Island, where wealthy residents of Lagos live and big businesses are established. As late as the 1990's, the musical scene in Lagos was still affiliated with the British Monarchy. In 1995, Nigeria welcomed the Prince of Wales, Prince Charles, to Lagos where he performed the unveiling ceremony of MUSON Centre's facilities. [100] Although the organization became formally established in 1983, MUSON members and performers have been active since its very inception in 1970. The choir, which was first formed in 1995, performed western repertoire and African art-music repertoire, particularly oratorios. The symphony orchestra was formed in 1995 and became the first professional Western-music orchestra in Nigeria. [101]

[99] Godwin Sadoh, "Modern Nigerian Music: The Postcolonial Experience," *The Musical Times* 150, no. 1908 (Autumn, 2009): 81, accessed September 20, 2020, http://www.jstor.org/stable/25597642.
[100] "Muson Centre," Wikipedia, accessed September 20, 2020, https://en.wikipedia.org/wiki/Muson_Centre.
[101] Ibid.

Sponsors and audience members of performances at MUSON include distinguished members of Nigerian society, as well as prosperous business moguls, diplomats, and highly educated individuals. [102] International oil companies like *Azienda Generale Italiana Petroli* (AGIP) and the Royal Dutch Shell (Shell) are both major sponsors and stakeholders of the Muson Centre; a recital and a concert hall are named after these two companies, respectively. Other major sponsors of Muson are embassies of different countries in Nigeria. Embassies like those of America, France, and Norway not only sponsor Muson, but their employees are also very reliable audience members at concerts and performances. Muson has served as a platform where young aspiring classical performers, most especially singers, are given the opportunity to showcase their talent for the purpose of getting scholarships to study music in western countries. The Franco-Nigerian soprano Omo Bello was discovered when she was performing at the Muson center by the French consulate. Her performance of Johann Strauss's *Mein Herr Marquis* caught the attention of some French consulate officials who were members of the audience. This performance started a conversation that got Ms. Bello a scholarship to study in Paris, France at the *Conservatoire National Supérieur de Musique et de Danse de Paris*, where she later graduated with high honors. [103] Bello is now one of Nigeria's renowned sopranos, singing and winning first-place prizes all over the world.

[102] Godwin Sadoh, "Modern Nigerian Music: The Postcolonial Experience," *The Musical Times* 150, no. 1908 (Autumn, 2009): 82, accessed September 20, 2020, http://www.jstor.org/stable/25597642.
[103] "Omo Bello," accessed September 30, 2020, https://www.omobello.com/about.html.

The Cathedral Church of Christ, Lagos

The Cathedral Church of Christ, Lagos was known to have the most reputable boy choir in West Africa. This church also trained reputable Nigerian art-music composers and performers, as well as music teachers. Nigerian musicians like Fela Sowande, Akin Euba, Christopher Oyesiku, and Ayo Bankole were singers in the choir under the tutelage of Thomas Ekundayo Philips. [104] Members of the choir were children born into upper middle class and wealthy families in Nigeria. The role of the appointed choirmaster at church was and still is a very prestigious appointment, and potential candidates pass through a very rigorous scrutiny. The church named Reverend Robert Coker as its choirmaster, and in 1895 he put together the first church choir consisting of both male and female young singers. Coker was notable as being the first choir director to lead a Nigerian performance of *Messiah* by Handel. [105]

In 1914, Thomas Ekundayo Philips became the organist and master of music at the Cathedral Church of Christ, a role he accepted after his studies at Trinity College of Music, London. [106] During his time in this position, he succeeded and elevated the performance standard of the choir, which made the choir a role model for other orthodox churches in Lagos. Under his directorship, the Cathedral Church of Christ Choir became the first choir in Nigeria to be featured in the legendary Sunday Spiritual Service broadcast of the British Broadcasting Corporation (BBC).[107] Many other influential Nigerian musicians have served as choirmasters

[104] Benson Idonije, "Classical music in Nigeria," accessed September 4, 2020, https://www.musicinafrica.net/magazine/classical-music-nigeria
[105] Godwin Sadoh, "Modern Nigerian Music: The Postcolonial Experience," *The Musical Times* 150, no. 1908 (Autumn, 2009): 81, accessed September 20, 2020, http://www.jstor.org/stable/25597642.
[106] Godwin Sadoh, *Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music* (Bloomington, IN: iUniverse LLC, 2009), 18.
[107] Ibid. 19.

and organists at the Cathedral Church of Christ, Lagos. This church continues to be a strong promoter of Western art music in Nigeria.

Chapter 4

Interculturalism

The Western education of major Nigerian musicians in the early to middle twentieth century was a significant contributing factor for the acceptance of classical music by Nigerian audiences. This major milestone also led to the unique creation of a classical music genre known as Nigerian Art Music. Interculturalism became more prominent in Nigerian music as more Nigerian citizen became exposed to Western education.

Defining Interculturalism

Within the social circle of intellectuals in Europe, Australia, and North America, there have been counterattacks on multiculturalism, which instigated a need for a revolutionary improvement of multiculturalists' ideas. The fight of multiculturalism is to protect and accommodate the many varying numbers of indigenous minority cultures and to afford these groups the equal regard and appreciation that has been shown towards dominant or majority groups. [108]

While it is true that multiculturalism protects the distinctiveness of the individual indigenous cultures, controversially, the indigenous cultures are excluded from the negligent or harsh treatments suffered by the respective immigrants from those cultures. This can be seen in the adoption of food, music, and clothing; however, the hostility still exists towards immigrants in

[108] François Levrau* and Patrick Loobuyck, "Introduction: Mapping the Multiculturalism-Interculturalism Debate," *Comparative Migration Studies* 6, no. 13 (2018): 4, accessed Joly 4, 2020, https://doi.org/10.1186/s40878-018-0080-8.

employment opportunities and housing. The bulk of the heavy-handed animosity against multiculturalism arises from the diversity produced by immigration, particularly Muslim immigrants. [109] Being different, especially in religious worship, can be seen as a threat to the existing cultural norms. That is to say, indigenous cultures enjoy the attention they receive from majority groups by means of exoticism, while immigrants endure the backlash of multiculturalism.

Many argue that, because of the very nature of multiculturalism, societal structures stand very little chance of withstanding the disintegration caused by social fragmentation in a multiculturalist state. Others state that culture should not be the element that drives or shapes human behavior, and that flexible maneuvering should underlie the structural fabric of cultures.[110]

The condemnation of multiculturalism demonstrates the possibility of a suitable middle ground that interculturalism potentially delivers. [111] As indicated by Gerard Bouchard, the binding force that gathers a nation goes beyond the commonality of its lingual characteristics or marked territorial boundaries, which are all elements of interculturalism. It is the combination of inclusivity, representative cultural identity, and mutual remembrance that really holds a nation together. After the end of the World Wars, most Western democracies adopted interculturalism, which is strengthened by the pluralist mentality that eliminates difference-based prejudice and accepts ethnocultural diversity. [112] Bouchard further explains a pluralist mindset as one that

[109] François Levrau* and Patrick Loobuyck, "Introduction: Mapping the Multiculturalism-Interculturalism Debate," *Comparative Migration Studies* 6, no. 13 (2018): 8, accessed Joly 4, 2020, https://doi.org/10.1186/s40878-018-0080-8.
[110] Ibid. 3
[111] Grace Olúwabùnmi Tàlàbí, "A Study of The Music and Social Meaning of Selected Choral Works from DayọOyèdúṅ's Cantatas" (PhD diss., Stellenbosch University), 6.
[112] Gerard Bouchard, "What is Interculturalism," *McGill Law Journal* 56, no. 2 (2011): 440.

recognizes principles that include national symbolism, cultural acknowledgement, diversity acceptance, etc., and allows room for interpretation, yet do not lead to multiculturalism.

Interculturalism was invented as an antidote for the failures of multiculturalism. Scholars agree that it is a well-suited concept and seemingly a welcomed alternative that addresses the various flaws embedded in the multiculturalist framework. [113] A very important characteristic of interculturalism is the particular interest it renders to social interactions, collaboration between people of separate backgrounds, and sense of belonging through shared membership. [114] Dr. Talabi summarizes these ideas and puts forward a definition of interculturalism:

> Interculturalism can therefore be described as a concept that presupposes cultural understanding, social cohesion, integration and harmonization of common values amidst understandings that contemporary societies are no longer monolithic, and nationality is not a stable denominator in any society. In a globalized world, interculturalism seeks to find and promote the links, overlaps, shared experiences and fluid mutualities among different social and cultural actors. [115]

Before plunging into the manifestation of interculturalism in the arts, it is beneficial to discuss its relevance to modern day societies. One significant way in which it is relevant is the realization that our environment, both immediate and collective, has transformed into a salad bowl of a diverse assortment of identities with the incredible possibility of emerging into a cosmopolitan citizenry. [116] Interculturalism reinforces that no particular culture is "pure" or

[113] François Levrau* and Patrick Loobuyck, "Introduction: Mapping the Multiculturalism-Interculturalism Debate," *Comparative Migration Studies* 6, no. 13 (2018): 1, accessed Joly 4, 2020, https://doi.org/10.1186/s40878-018-0080-8.
[114] Ibid. 2.
[115] Grace Olúwabùnmi Tàlàbí, "A Study of The Music and Social Meaning of Selected Choral Works from DayọOyèdúṅ's Cantatas" (PhD diss., Stellenbosch University), 6.
[116] Donald Cuccioletta, "Multicultural or Transculturalism: Towards A Cosmopolitan Citizenship," *London Journal of Canadian Studies* 17 (2001/2002):1–11.

devoid of complex mixtures. This is due to the constant anthropological blending and interactions of humans, which result in blurred social identities. [117]

Interculturalism in the arts denotes an emblematic juncture that encourages intellectual conversations about cultures by investigating the connection between theory and practice, in order to make significant contributions in the arts and humanities. [118] The dialogue helps to create in-depth understanding of cultures in order to minimize the chances of appropriation while promoting a sense of solidarity and belonging.

Interculturalism in music only started to become a topic of conversation in the late twentieth century in the works of scholars like Max Peter Baumann, Everett Helm, and Margaret Kartomi. [119] Music has the power to evoke varying emotions in people, and this ability is dependent on the listeners' cultural background. For example, the implication of a major triad to a Western listener rings differently to the ears of someone from Africa, where the use of pentatonic scale sounds celebratory. It is with cases such as this, that the meaning of "intercultural" could equal "intertextual." [120] Also, the context in which music is heard plays a role in its perceptions. For instance, people respond differently to music played at a funeral than when the same music is played at a wedding. This different context, both consciously and subconsciously, guides the listener's reaction. Peter Dunbar-Hall asserts that the diversity of humans is key to subjective responses to music, and it is what makes intercultural study in music a legitimate field.

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[117] Grace Olúwabùnmi Tàlàbí, "A Study of The Music and Social Meaning of Selected Choral Works from DayọOyèdúṅ's Cantatas" (PhD diss., Stellenbosch University),7.

[118] Conal McCarthy, "Theorising Museum Practice Through Practice Theory: Museum Studies as Intercultural Practice" in *The Routledge International Handbook of Intercultural Arts Research*, ed. Pamela Burnard, Elizabeth Mackinlay, and Kimberly Powell (London: Routledge, 2016), 24. Pages -- 24–34.
[119] Cynthia Tse Kimberlin and Akin Euba, "Introduction Intercultural Music," *CIMA* 2, (1999): 2.
[120] Peter Dunbar-Hall, "Intercultural music: Creation and interpretation," *Musicology Australia* 29, no. 1 (2007): 200, accessed September 2, 2020, https://doi.org/10.1080/08145857.2007.10416601. pages 199-201

Musical examples of interculturalism abound in various styles of music. Western classical music is made up of contributions from musical traditions from various parts of the United States and Europe Akin Euba, who was a leading scholar on interculturalism in African art music, made notable examples of interculturalism in music. Folk musical traditions of eastern Europe found in Bela Bartok's music exemplifies the presence of intercultural activity in Western classical music as Euba points out:

> The music of Bartok, in which elements of Hungarian Folk music are employed, comes under this category. Furthermore, the act of extracting folk elements from their local ethnic or social contexts and placing them in an international context where they have relevance for people outside the indigenous society is a fundamental aspect of interculturalism. [121]

The movement of anthropological findings to a different culture than its origin may promote such blending in that the found object may hold equal or more significant meaning in its new environment. The intercultural activities involved in the sub-Saharan slave trade allowed the introduction of African music into the West and of Western music into Africa. One of Euba's examples is the symphony orchestra, a medium of Western classical music found in almost every corner of the world. Its origin can be traced to the European acquisition of musical instruments that are native to the Middle East. [122] This example contains at least two intercultural musical activities – a) the idea that non-European countries have symphony orchestras, which is generally associated with the European musical form and b) the Europeans getting exposure to the instruments (strings) from the Middle East. Another of Euba's examples is the globalization of jazz and the symphony orchestra. This example is rife with more musical intercultural

[121] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 158. pp. 153-174
[122] Cynthia Tse Kimberlin and Akin Euba, "Introduction Intercultural Music," *CIMA* 2, (1999): 2.

activities. The origin of jazz is traced back to Europeans bringing Africans to America to work as slaves. The music of those slaves evolved into different genres in the United States and jazz became one such genre. So, the combination of one intercultural music with another intercultural music shows music's very powerful ability to connect cultures of the world.

Nigerian Art Music and How Interculturalism is Manifested Within It

The very premise of this study was conceived because of the existence of interculturalism in the Nigerian musical landscape. Musical interculturalism in Nigeria was initiated by activities like the advent of both Christian and Islamic missionaries, trading with Europeans and Middle Easterners, and the trans-Atlantic slave trade, among others. With these activities, the possibility for various forms of cultural encounters were increased. For the sake of this study, intercultural activities in Nigeria will be limited to the influence of Western musical idioms, particularly Western classical music, on the practice of art music in Nigeria.

The term "Nigerian art music" was coined and used mostly by scholars. It is typically used to describe the works of Nigerian composers that exhibit the influence of Western classical music. [123] However, in Nigeria, art-composed music is popularly referred to as classical music. [124] Bode Omojola refers to it as "modern Nigerian art music" in his article titled, *African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba*. [125]

[123] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 173.
[124] Johnson Njoku, "Art-composed music in Nigeria," *The Garland Encyclopedia of World Music* 1, (1998): 232. Pp 232-253
[125] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 153

After the introduction of Christianity in Nigeria, the translation of hymns to indigenous languages became more and more popular in Christian churches. The translation process produced unsatisfactory results as the translated texts conveyed different meaning from the original English texts. This instigated Nigerians to start composing original hymns using indigenous languages. This process solved the problem of unintended meaning of translated texts. The compositions adapted existing indigenous melodies with freshly composed local texts, and in some cases, newly composed melodies were set to fit the intonation of the language. [126] Nigerians composing hymns with the use of Nigerian languages were the first intercultural activities in the practice that eventually morphed into the genre known as Nigerian art music.

To further explain interculturalism in music, Euba identifies three levels of intercultural music. The first level is Thematic intercultural activity. In this case, the composer of a piece, which contains intercultural elements, belongs to one of the cultures from which the elements are drawn. The second level is the Domicile intercultural activity. This is where the composer writes in a cultural idiom to which he does not belong or that is separate from his/her own. This kind of interculturalism is seen in Nigeria where original compositions written by Nigerian composers use Western classical compositional idioms like fugues, cantatas, sonatas, inventions, etc. In this case, the compositions are not intercultural since no African resources were employed, but, the compositional activity itself is intercultural. The final level of interculturalism in music involves performance. In this case, the performer is from a different culture than the music he/she is

[126] Godwin Sadoh, *The Organ Works of Fela Sowande: Cultural Perspective* (Bloomington, IN: iUniverse LLC, 2014), 4.

performing. An example of this would be Africans performing Western music or Asians who perform Western music with an admirable degree of authority. [127]

Defining Art Music and African Art Music

African art music scholars and composers have offered various definitions of the term *art music*. In Omojola's book *Nigerian Art Music*, he defines *art music* "as music in which a great deal of attention is given to the musical, technical or artistic interest of the piece as a focus of aesthetic enjoyment." [128] Nketia's definition follows a similar narrative, describing *art music* as music designed for intent listening or presentation as concert music in which expression of feeling is combined with a high level of craftsmanship and a sense of beauty." [129] Kofi Agawu offers that *art music* "in its modern guise is the performance of composed (written) scores for non-participating audiences." [130] Finally, Eúbà adds that *art music* "in western terms is that type of music which is specially written by trained composers for performance by trained executants and which is designed for contemplation in a special setting, such as the concert hall." [131] Some common threads with these definitions would include high technicality of the work and presentation by specialists for the enjoyment of non-participatory audiences. *Art music* requires a stage, and it is delivered by a skilled professional, which makes it different from African traditional music.

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[127] Godwin Sadoh, "Intercultural Creativity in Joshua Uzoigwe's Music," *Journal of the International African Institute* 74, no. 4 (2004): 636, http://www.jstor.com/stable/3556844. pp. 633-661
[128] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 6.
[129] Kwabena Nketia, *African Art Music: A Personal Testimony* (Ghana: Afram Publications, 2004), 5.
[130] Kofi Agawu, "The Challenge of African Art Music" *Circuit : Musiques Contemporaines* 21, no. 2 (2011): 50.
[131] Grace Olúwabùnmi Tàlàbí, "A Study of The Music and Social Meaning of Selected Choral Works from DayọOyèdúṅ's Cantatas" (PhD diss., Stellenbosch University), 10

African art music according to Nketia refers "to works that manifest these attributes but which are rooted in the traditions of Africa. Its concepts, aesthetic goals, and techniques may show variations consistent with the values of its own contexts of creativity." [132] With this definition, African art-music compositions, despite their deep roots in African tradition, are performed by music specialists in front of an audience that cannot participate. A stage performer and an audience are intercultural concepts associated with European culture. [133] Such musical presentations did not exist in African traditional music practice. For instance, music, especially singing, existed in everyday Africa as part of culture, religion, vocation, and drama. Participation typically involves the whole community, where one group sings a call, and another sings the response. However, Ghanaian composer Ephraim Amu thinks that the fusion of African and Western music idioms in a manner that gives particular prominence to the strong features of African music was a strategy for reinstating African cultural identity in music in church and school. [134] African art music provides an opportunity to show African traditions in parts of the world that would not have experienced it otherwise.

One uniqueness of African art-music composers is that they have a thorough understanding of the African traditions, which gives them more flexibility when they combine African and Western classical idioms. A distinguishable feature of African music practice is its effortless relationship to social and cultural life. [135] Music for African traditional rituals like weddings, funeral rites, and births have different musical inflections that require a thorough understanding in order to effectively compose music for them. African art-music composer, J.H

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[132] Kwabena Nketia, *African Art Music: A Personal Testimony* (Ghana: Afram Publications, 2004), 5.
[133] Akin Euba, "New Idioms of Music-Drama among the Yoruba: An Introductory Study," *Yearbook of the International Folk Music Council* 2 (1970): 94, accessed July 5, 2020, https://www.jstor.org/stable/767427.
[134] Kwabena Nketia, *African Art Music: A Personal Testimony* (Ghana: Afram Publications, 2004), 6.
[135] Bode Omojola, "Contemplating African art music: a reflection on the Akin Euba Symposium and Concert," Journal of The Musical Arts in Africa 16, (2019): 163. Pp 163–171

Kwabena Nketia, observed the following when he wrote a piece for a funeral, " I followed the intonation and rhythm of the texts as I composed the melody for each line of text, using the lilt of *adowa* music defined by its standard bell pattern as the framework of my phrase structure." [136] Among Nketia's art music compositions are 30 *Sankudwom,* art songs for voice and piano. A few of these pieces were transcribed *canzonas* by his prodigy, Andrews Agyemfra-Tettey, under Nketia's direct guidance. [137] Although these compositions were written within African musical traditions, they are not designed to be performed in the contexts in which they were written. For instance, funeral laments are songs that could be performed as concert pieces or transmitted on public radio. [138]

Omojola articulated some points about the intricacy associated with performance spaces and the listener's connection entailed in the performance of African art songs. He argues that in African art-song compositions, the composer does not express the connection between the contextual traditional African musical rites and the traditional space within which the music belongs. Since African art songs are now out of context and being performed on the western stage, a conscious effort needs to be made to forge connections. [139] He further explains that creating these connections would depend on the technical expertise and social experience of both African and western musical cultures of the composer. There is also work to be done by the listeners in order to establish any kind of connection or understanding to the music. They have to know or at least have an idea of the cultural, social, and musical context of the piece of music that is being performed. With the performance of intercultural composition by African art

[136] Kwabena Nketia, *African Art Music: A Personal Testimony* (Ghana: Afram Publications, 2004), 9.
[137] Kwabena Nketia, *African Art Music: A Personal Testimony* (Ghana: Afram Publications, 2004), 4.
[138] Ibid. 10.
[139] Bode Omojola, "Contemplating African art music: a reflection on the Akin Euba Symposium and Concert," Journal of The Musical Arts in Africa 16, (2019): 164.

composers, such as Nketia, music and musical expressions assume a bi-cultural status within the context of African tradition.

The Development of Art Music in Nigeria

The development of art music in Nigeria can be categorized into three periods. The first period was the Victorian era (1846-1914). This period witnessed the introduction of Christianity and Christian music. The second period was the colonial period (1914-1960). This period saw the emergence of composers who were the first Nigerians to study music in the West. These composers include T.K.E. Philips, Fela Sowande, W.W.C. Echezona, Ayo Bankole, Lazarus Nyanyelu, and their students. The third period started from the late twentieth century (1960) until the current date. This period expresses a new generation of music scholars and technologically innovative composers. [140] They are often referred to as "modern art music" composers due to their affinity for non-functional harmonies and their tendency to push the boundaries of tonal harmonies. Although a number of these composers still compose around functional tonality, a majority of the accomplished modern art music composers are the ones who continue to explore regions beyond tonal centers.

Choral Singing in Nigeria

The voice is the most common medium composed for in Nigerian art music. According to Johnson Njoku, the choral life of Nigeria is vigorous. Choral groups are numerous in the

[140] Eúbà, Akin, "New Idioms of Music-Drama among the Yoruba: An Introductory Study." *Yearbook of the International Folk Music Council* 2 (1970): 94, accessed September 24, 2020, https://www.jstor.org/stable/767427 Pp. 92-107

Nigerian musical landscape in both the rural and urban areas. Church choirs are the most popular choral groups and some orthodox churches have upwards of three choirs. [141] Most of the members in church choirs are volunteers with a salaried pianist or organist. Choral groups that operate outside the church usually share the proceedings of the income they receive from benefactors after performances. Some choirs are privately funded by wealthy members of the society who are sometimes members of the choir. Other choirs are created by some Nigerian composers, which provide them a platform for their music to be performed. Some composers/choir founders include Prof. Laz Ekwueme, Sir Emeka Nwokedi, Steve Rhodes, Sam Ezugwu, Jude Nwankwo, Jude Nnam, etc. [142] The repertoire of choral music groups heavily includes oratorios, as most of them are affiliated with churches where religious music is expected. They also perform hymns, anthems, airs, canticles, chants, cantatas, motets, masses, etc. Privately owned choirs perform Nigerian art music and works written in indigenous languages. Seasonal choral competitions are held throughout the country and participating choirs prepare enthusiastically for them.

The performance of art music compositions in Nigeria follows the cultural convention of Western concert music. Classical music performances typically take place in concert halls, church buildings, and college halls. [143] In churches, choirs organize annual concerts in commemoration of feast days of saints, church building anniversaries, or in honor of founding members of the choir. On these occasions, the repertoire must include vocal music with biblical texts as most churches in Nigeria forbid the performance of non-sacred texts anywhere within the church premises. Other performance venues vary from church premises to rented secular spaces

[141] Johnson Njoku, "Art-composed music in Nigeria," *The Garland Encyclopedia of World Music* 1, (1998): 236.
[142] Johnson Njoku, "Art-composed music in Nigeria," *The Garland Encyclopedia of World Music* 1, (1998): 236.
[143] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 153.

like town halls and specifically designed concert halls, which are open to either selected audiences from the general public or paying participants.

Nigerian Art Instrumental Music Compositions and Composers.

Composers have also explored other instrumental mediums like Ayo Bankole's *Piano Suite*, Akin Euba's *String Quartet*, Fela Sowande's *African Suite* for piano, *Art Songs* for Tenor and String Orchestra, etc. [144]

African Pianism

Akin Euba is a prominent Nigerian art music composer. According to Njoku's periodization, Euba is a composer of the second developmental period of art music in Nigeria. His music compositions indicate a tendency to reinterpret musical components of Nigeria into contemporary art music while outlining an intercultural element where Nigerian and European musical features intermingle. [145] He conceived and advanced the idea of *African Pianism*, and his piano music exemplifies this tradition. Euba formulated African Pianism as an experimental concept that reflects his fluency with the stylistic component of Nigerian Yoruba culture and Western musical idioms on the piano. In African Pianism, the Western piano is used to capture the percussive elements of African traditional music. Rhythmic nuances of percussion instruments like xylophones, thumb pianos, plucked lutes, drums, etc. used in African music are replicated on the piano. Godwin Sadoh explains that in African Pianism, "African musical

[144] Johnson Njoku, "Art-composed music in Nigeria," *The Garland Encyclopedia of World Music* 1, (1998): 233.
[145] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 156.

traditional elements, stylistic, and creative procedures are copiously utilized to harness the African essence and give meaning and identity to the pieces." [146]

Due to the piano's suitability and ability to capture various polyrhythmic structures of African music, African pianism delivers an avenue for this particular kind of intercultural activity. [147] Euba was first introduced to classical music by his father, who played the piano. He later took piano lessons from a colonial administrator, Major J.C. Allen, while he attended CMS Grammar School in Lagos. In 1952, he travelled to Trinity College of Music in London and three years later, he acquired degrees in both piano and composition. During his years in London, Euba continued to push the boundaries of tonality in his compositions, and by the end of his studies, he wrote two atonal pieces, one for orchestra and the other for string quartet. It was during his ethnomusicology studies at UCLA that he began to experiment with non-Western and African sources as inspiration for his compositions. An outpouring of intercultural compositions that explored unusual instrumental combinations followed after studying at UCLA. Some examples include Three Yoruba Songs (for baritone and *Iya-ilu**, 1963), *Igi Nla So* (for piano and four Yoruba drums, 1963), Four Pieces (for African Orchestra, 1966), and Olurombi (for Symphony Orchestra, 1967). [148]

With African Pianism, he showed that he did not abandon his studies of Western musical style; instead he combined this knowledge with his interest in projecting African music, and this led to the evolution of a bicultural compositional style. Euba narrates some components of African pianism which include:

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[146] Godwin Sadoh, *Intercultural Dimensions in Ayo Bankole's Music* (Lincoln, NE: iUniverse 2007), 50.
[147] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 157.
[148] Ibid. 155.
* Iya-ilu also known as mother drum, is the lead instrument in the Yoruba drum ensemble.

1) Thematic repetition, 2) direct borrowings of thematic material (rhythmic and/or tonal) from African traditional sources, c) the use of rhythmic and/or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms d) percussive treatment of the piano, and making the piano 'behave' like African instruments." [149]

Omojola analyzed Euba's composition called *The Wanderer*, which shows characteristics of African Pianism. *The Wanderer* is a tone poem written for violoncello and piano with a thematic structure that narrates the odyssey of a barren woman in search of a child. The plot originates from a Yoruba cultural narrative, which is depicted in the English translation of the tune:

I met three stones on the road to Ijofio,

One pierced my foot,

another told me to proceed with care,

A third demanded, "where are you going in the dead of the night?"

I replied that I am making rituals in respect of a child. [150]

The Yoruba tune of the plot is heard in the melody which is played by the cello. Chromaticism of the melodic line serves to accommodate tonal linguistic characteristics of the Yoruba language. Euba takes advantage of this chromatic element to push the piece to the point of atonality and then uses some Western tonal harmonies to sustain and release harmonic tension. African Pianism is noted by the rhythmic and metric elements of the piece like polyrhythm, syncopation, and staggered entries of phrases which are characteristic models of Yoruba traditional music.

[149] Godwin Sadoh, *Intercultural Dimensions in Ayo Bankole's Music* (Lincoln, NE: iUniverse 2007), 53.
[150] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 160.

Nigerian composer, Joshua Uzoigwe was a follower of Euba, especially with the further explorations of African pianism in his compositions. Like Euba, Uzoigwe assimilates African drumming into compositions for piano, paying more attention to Igbo drumming and dance elements. Uzoigwe is a leading figure of Neo-African art music, a genre of African art music that shares the same historical developmental origin. [151] Having schooled in both Nigeria and England, Uzoigwe highlights his African origin with the extensive use of African pianism in his works while still using Western idioms. Uzoigwe established himself as the foremost promoter of African pianism, which could be seen in some of his works like Talking Drums (1990) and Agbigbo (2003) for solo piano, and in the instrumental part of the song Eriri Ngeringe (1973). [152] Other composers who explored African Pianism inside and outside of Nigeria include Ayo Bankole, Ghanaian composer Kwabena Nketia, American composers Roy Travis and Gyimah Labi, who released a recording of their piano works under the title Studies in African Pianism.[153]

Just like Western music instrumental etudes, African art music composers write pedagogical pieces to help with the mastery of the genre's instrumental works. African composer Nketia composed 12 pedagogical pieces for the piano to teach African pianism. [154] Nigerian art music composers continue to explore the bi-cultural aspect of their creative processes. Intercultural activities in Nigeria and the development of art music create avenues for new genres of classical music to emerge, which add diversity and acceptance of Western art music in Africa. The contributions of Nigerian composers have expanded classical music literature and with the

[151] Akin Euba, "Remembering Joshua Uzoigwe: Exponent of African Pianism (1946-2005)," *Journal of the Musical Arts in Africa* 2, no. 1, (2005): 85. Pp. 84-88
[152] Ibid pg. 84
[153] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 158.
[154] Kwabena Nketia, *African Art Music: A Personal Testimony* (Ghana: Afram Publications, 2004), 3.

concept of African pianism, they deliver a more thorough understanding of African musical cultures.

Chapter 5

Pedagogical Practices of Classical Music in Nigeria

There are three major forms of education in Nigeria: Traditional education, Islamic education and Western education. This study will focus on the Western music education in Nigeria and other institutions that teach Western art music.

Before colonization and globalization on the continent, education in African societies was not institutionalized. Educating an individual involved every member the community and lessons were taught at any time of the day without the restriction of a timetable or a schedule. [155] Hence, the African saying, "it takes a village to raise a child." Music learning was incorporated with other vocations like farming, fishing, etc.; during recreation, adults taught young children new repertoire. Moral stories were accompanied with songs, which served as tools used for retention of the morals that were being taught. On the home level, parents and grandparents were in charge of installing traditional values, social and individual responsibilities, and some vocational skills for survival. Specialization began at about seven or eight years. [156] Women taught singing and cooking to their daughters while men made sure to prepare their sons to someday assume the leadership position of the family.

Oral traditions are essential in Nigerian societies, and they were used to teach historical information about the past. [157] Music is a very important aspect of teaching history. Just like with

[155] N. A. Nwagwu, *Universal Primary Education in Nigeria: Issues, Prospects and Problems*, (Benin City, Nigeria: Ethiope Publishing Corporation, 1976): 17.
[156] Ibid.
[157] Adebowale Adeogun, "A Historical Review of The Evolution Of Music Education in Nigeria Until The End of The Twentieth Century," *Journal Of The Musical Arts In Africa* 15, (2018): 4. pp 1–1

the teaching of morals, music and singing are used to help with the retention of historical fact or the remembrance of family lineage. The introduction of Christianity and the arrival of Christian missionaries were the beginning of Western education in Nigeria. Mission schools were established, and they targeted younger people as they were more easily persuaded. Some of the parents of these children hardly objected to their children learning Western culture because they saw it as an opportunity for them to learn useful skills, especially reading and writing English or Portuguese. [158] Comprehending English opens a wealth of prospects for trading with Europeans during colonization. Mission school education would evolve into the present education curriculum in Nigeria.

In present-day Nigeria, there are three main divisions of educational institutions. They are the Primary, Secondary, and Tertiary or University institutions. The system put in place for these three divisions are called six – three – three – four. This means six years of primary school education, three years of Junior Secondary School, three years in Senior Secondary School education, and four years of university or tertiary education. [159]

Primary Schools

During colonization, missionary societies established schools, where they mostly taught reading, writing, and arithmetic to indigenes. The Methodist mission founded the first primary school in Nigeria during the first half of the nineteenth century. Music was slowly and

[158] N. A. Nwagwu, *Universal Primary Education in Nigeria: Issues, Prospects and Problems*, (Benin City, Nigeria: Ethiope Publishing Corporation, 1976): 20.
[159] Kunbi Adefule, "The First Primary School in Nigeria," The 234 Project, accessed September 2, 2020, https://the234project.com/history/nigeria/the-first-primary-school-in-nigeria/#:~:text=Structure,years%20at%20the%20tertiary%20institution.

methodically added to the curriculum. [160] The purpose of the introduction of music education was to prepare, teach, and perform sacred music for church services. [161]

In present-day Nigeria, primary school education begins at the age of four. Primary school music teachers mostly teach singing and recorder, and at the end of the year they organize music concerts to showcase what the students have learned. Very little to no music theory is taught at this level and the students are not taught how to read staff notation. However, some private primary schools teach additional instruments like piano and violin. Some primary school choirs participate in singing competitions at the MUSON center organized by different private organizations in the country. Generally, music education in primary schools in Nigeria does not have an extensive or a well-developed curriculum. A nationwide revision of the music curriculum is needed in order ensure that primary school students in Nigeria are getting the best music education.

Secondary Schools (High school)

Secondary school education in Nigeria begins at about the age of ten to eleven. Music education in Secondary schools is a bit more organized and extensive. As in the primary school, secondary school students are taught singing and are encouraged to pick an instrument in which to specialize. Because the instrument options are limited, some students resolve to choose

[160] Godwin Sadoh, "Modern Nigerian Music: The Postcolonial Experience," *The Musical Times* 150, no. 1908 (Autumn, 2009): 79, accessed September 20, 2020, http://www.jstor.org/stable/25597642.
[161] Bode Omojola, ed. *Music and Social Dynamics in Nigeria*. Religion and Society in Africa, (New York: Peter Lang Publishing, 2017): 115.

singing as the only instrument they learn. During the late 1980s, the federal ministry of education introduced the learning of indigenous music in the curriculum. Before this change, the curriculum focused primarily on European music. Secondary school teachers were made to adjust their syllabi to include African drumming and dancing, as well as the singing of African traditional songs. [162] The study of traditional music, Nigerian art music, and the composers of African art music were included in the syllabus nationwide. [163]

Where the addition of African cultural music is included in the secondary school curriculum, teachers continue to use the Western musical approach to teach the basic rudiments of music. The teaching of music theory in Nigeria follows the British rudimental musical terms. For example, a half note is called a crochet in England and in Nigeria. Another difference is the way chords are labeled. Chord inversions are labeled using the first four letters of the alphabet. For example, the root position of a C major chord C E G is labeled as C(a), first inversion will be C(b), and second inversion will be C(c). For seventh chords, the last inversion will be C(d).

Universities

Music education at the university level in Nigeria began at universities in the southeastern states of the country. The first college of music in Africa was founded at the University of Nigeria, Nsukka in the 1960s. Alvan Ikoku College of Education in Owerri trained music teachers for secondary schools and for training colleges. [164] The music curriculum in

[162] Godwin Sadoh, "Modern Nigerian Music: The Postcolonial Experience," *The Musical Times* 150, no. 1908 (Autumn, 2009): 80, accessed September 20, 2020, http://www.jstor.org/stable/25597642.
[163] Akin Euba, *Essays on Music in Africa*, (Bayreuth: Iwalewa-Haus Universitat Bayreuth, 1988): 108.
[164] Robert Kwami, "Music education in Ghana and Nigeria: A Brief survey," *Africa* 64, no. 1, (1994): 54. pp 544-560.

Nigerian universities consists mostly of Western classical music repertoire. Performance majors are required to perform works by European and American composers. [165] There is a natural tendency for school choirs to perform works by Baroque composers, with a special preference to Handel's works. According to Godwin Sadoh, the subjects covered in a music program include Western Music History, Eighteenth and Nineteenth Centuries Counterpoint, Harmony, Western orchestration, Piano pedagogy, and Orchestral string instruments.

Some Nigerian universities like the University of Nigeria, the University of Ife, the University of Ilorin, and the Ibadan Polytechnic are trying to incorporate more Nigerian art music repertoire and composers to their curriculum. For example, Nigerian composer and musicologist, Akin Euba started the music department at the Obafemi Awolowo University, where he made the study of African music, as opposed to Western music, the main focus of the music curriculum. [166] Omojola also added that the inclusion and teaching of African traditional instruments should be enhanced in music educational programs nationwide. However, he pointed out some factors that inhibit this idea, one of them being university funding. [167] Universities barely accommodate the music programs in their budget, let alone provide additional funds for teaching special instruments. He further argues that the traditional Nigerian music should be the center focus in music departments and schools in Nigeria; therefore, funding ought to be allocated to art programs in the country.

[165] Godwin Sadoh, "Intercultural Creativity in Joshua Uzoigwe's Music," *Journal of the International African Institute* 74, no. 4 (2004): 634, http://www.jstor.com/stable/3556844.
[166] Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, no. 2 (Summer 2001): 155.
[167] Bode Omojola, *Nigerian Art Music: With an Introduction Study of Ghanaian Art Music* (Bayreuth African Studies, 1995), 169.

Churches

The practice of performing classical music in the church, which got started by the Christian missionaries, continues into present-day Nigeria. Church choirs in Nigeria have succeeded in sustaining classical music and have devised a unique pedagogical system in teaching repertoire to its members. The existence of staff notation was prevalent in the part of Nigeria where mission societies first started and instrumental music was routinely performed. These parts include the southwestern cites of Nigeria like Lagos, Abeokuta, and Ibadan. However, eastern states in Nigeria, whose population is predominantly Christian, did not have sufficient exposure to staff notation and even though there are a few instrumental music compositions, the majority of art music compositions in Nigeria are vocal music. [168] Therefore, church choirs are taught vocal music with the use of Tonic Sol-fa (Solfège) notation.

Tonic Sol-fa was made popular by John Curwen, and it is used to teach sight-singing. [169] According to Njoku, Solfège is the readiest and the most utilized means to teach choral music in Africa. The pedagogical advantages that Tonic Sol-fa deliver to the average Nigerian choir that performs art music is the reason why it is still very much still in use in Nigeria today. The movable *"do"* of Tonic Sol-Fa notation makes it easy for the choristers to establish relationship with between tones in the key. Also, Africans have the tendency to associate emotions with words; also, Nigerian languages are very tonal. There are sounds or vocal expressions associated with almost every emotion in almost all Nigerian languages. It becomes very easy for an average

[168] Johnson Njoku, "Art-composed music in Nigeria," *The Garland Encyclopedia of World Music* 1, (1998): 235.
[169] "Tonic sol-fa," Wikipedia, last modified November 11, 2020, accessed October 1, 2020, https://en.wikipedia.org/wiki/Tonic_sol-fa.

Nigerian to conceptualize and remember tones of a scale with the use of syllabic representations like *do re mi fa sol la ti do* that are abbreviated to *d, r, m, f, s, l, t, d*, which Tonic Sol-Fa provides.

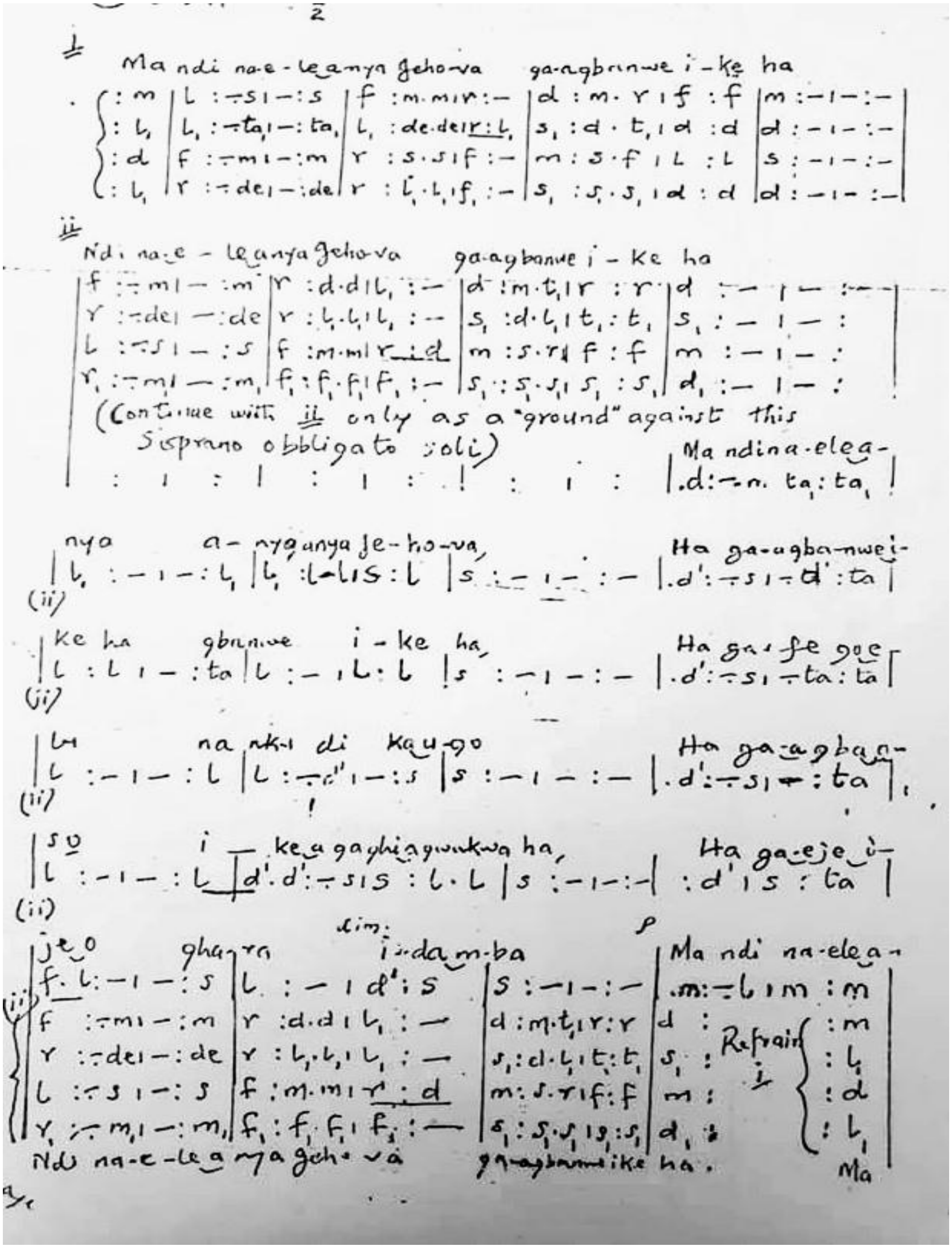
The transcription music written on staff notation into Tonic Sol-fa helps Nigerian choristers learn and master the notes of the piece. During rehearsal, several repetitions of the solfèggio assist with the internalization of tones as singers instinctively memorize the precise pitch accurately. After internalization is achieved, singers discard the Tonic Sol-fa, which is now replaced with the words of the song. Singing the actual song text comes with ease at this point of the learning process. [170]

A majority of Nigerian church choristers are not fluent with reading music from staff notation; however, they show impressive mastery of the Tonic Sol-fa notation. Generally, most music does not come with solfèggio prewritten on it, although, some pieces do. It is typically the responsibility of the choirmaster to transcribe music from staff notation to Tonic Sol-fa notation. The choirmaster transcribes every voice part which is then copied down by the choristers on their notebooks which saves on printing costs. In recent times, copies of the transcriptions are made and distributed to choristers.

Below is an example of a chorister's choir notebook.

[170] Johnson Njoku, "Art-composed music in Nigeria," *The Garland Encyclopedia of World Music* 1, (1998): 235.

Figure 6.


(Continue with ii only as a "ground" against this
Soprano obbligato soli)
Refrain

Another pedagogical technique used in teaching art music to choristers is called the *sing after me* technique. This pedagogical style plainly translates to its name. It is where the choirmaster or part leader sings the melody of the piece one line at a time and the choir repeats the line. He/she does this until the music is learned by the choristers. The words of the melody are written on a board and the choristers write them down on their individual notebooks. This technique is especially effective when the piece is to be sung in unison. However, if the piece is in four parts, the choir would break apart into different sections and each section would be taught using this same technique by the section or part leaders. The part-leaders are taught by the choirmaster or someone who knows how to read music. Learning a piece like this can be very time consuming depending on the length of the piece.

There are, however, merits to this seemingly strenuous technique. Given the fact that most church choirs in Nigeria have limited to no music printing budget, this technique allows them to learn music without printed copies. Also, members of the choir, who have limited education and do not know how to read music, are not left on their own with learning music, but rather they are all carried along in the music learning process. Some art song composers recognize the problems faced by choirs, and they make necessary accommodations. For example, Nketia's *Sankudwom* was transcribed to a midi play back using a computer and was then transferred to cassette tapes. He said that this would help native speakers of the Twi language (Akan people) who could not read music to learn the music by playing the recording over and over until the melody stuck in the singer's ear, and also, so that local artists could perform them. [171]

[171] Kwabena Nketia, *African Art Music: A Personal Testimony* (Ghana: Afram Publications, 2004), 3.

The Musical Society of Nigeria

The Musical Society of Nigeria (MUSON) school of music is a privately-owned school founded in 1989 and was accredited by the Federal Government of Nigeria in 2002. This accreditation allows the school of music to award diplomas in music. The MUSON school of music is divided into two academic groups: The Basic school and the Diploma school. [172]

The Basic school offers weekly private instruction on piano, voice, violin, saxophone, guitar, cello, trumpet, flute, percussion, and music theory. Individual lessons are held at the school location, and the duration for a school term is ten weeks. Students are expected to own their instruments except for piano, which is made available at the school. The Diploma school offers a two-year diploma in music, which is equivalent to a community college music degree in the United States. [173] Available major concentrations include voice, piano, violin, cello, double bass, clarinet, trumpet, and saxophone. Students that are admitted into the diploma school are awarded scholarship by the MTN foundation, a South African telecommunication company. The scholarship waives fees and tuition, provides books, and pays a monthly stipend to all the students. The MUSON is one of the centers in the world that offers Associated Board of the Royal Schools of Music (ABRSM) examinations. ABRSM is an examination board which provides graded music exams in both music theory and practice (all instruments and voice). The graded exams progress from beginner to advanced, grades 1 through 8. [174]

These examples encompass the extent of music education in Nigeria. From the primary schools to MUSON, music education is somewhat limited and hampered by lack of funding.

[172] "Muson school of music," The Music Centre, accessed October 1, 2020, https://muson.org/muson-school/
[173] Ibid.
[174] "ABRSM," Wikipedia, last modified October 3, 2020, accessed October 3, 2020, https://en.wikipedia.org/wiki/ABRSM#Graded_music_exams.

However, this has not dampened the Nigerian spirit for music and music education as can be observed in the continuous activities of Nigerian church choirs.

Chapter 6

Conclusion

The indiscriminate amalgamation of different nation states divided by the Niger River would seemingly be the beginning of the people inhabiting the region from the European perspective. This idea has been perpetuated for years on end and is far from the actual reality. The history of Nigeria goes far back beyond 1914 when the British government joined different people for economic gain. Nigeria's heritage dates back thousands of years; its cultures, traditions, and kingdoms are as ancient as most known and written civilizations. Much archeological evidence found in the area demonstrates beyond doubt, the long existence of human beings in the region. Societal practices, like the agricultural enthusiasts in the south-eastern parts, the art practitioners in the western parts, the crafters and formidable soldiers in the northern part, the fishermen in the southern part, and the entrepreneurship abilities for the Hausa-Fulani all combined to form an organized civilization to be reckoned with by the Europeans invaders.

In present day Nigeria, Lagos, a city-state mostly occupied by the Yoruba tribe, became the first capital of Nigeria post-independence from the British in 1960. Music in the Yoruba court and its use in Yoruba religious festivals and worship would morph over the years into a very crucial part of African traditional worship. The advent of the Christian missionaries and the establishment of churches provided Nigerians their initial contact with classical music. This intercultural activity evolved into a classical music genre known as Nigerian art music. The translation, not always successful, of European hymns into Nigerian languages led to the composition of original hymns that fit the contour of the Nigerian languages. Some Nigerian

citizens began to travel to the United States and Europe to study music, and when they returned, they became pioneering Nigerian art music composers and classical music advocates in Nigeria.

Christianity took a strong hold in the southeastern part of Nigeria and with the Catholic church being more prominent than other Christian denominations, translations of Mass parts into the Igbo language became available for native congregants. During the years of post-independence in Nigeria, the development of classical music was halted due to the lack of infrastructure. Corruption and political unrest caused the poor maintenance of classical music traditions that were brought into Nigeria by Europeans. However, the resiliency of Nigerian composers and performers, despite the lack of resources, led to the continuation of Western art music in Nigeria.

Churches, private organizations, and schools in Nigeria began to offer music education. Historically, they all taught with the use of Western music models; some Nigerian composers are beginning to advocate the inclusion of African traditional music to the music curriculum at different educational levels. Organizations like the Musical Society of Nigeria (MUSON) remain the most advanced institutions in Nigeria to provide comprehensive and thorough music education. Many graduates from MUSON go on to study in America and Europe and have successful music careers afterwards.

The Current State of Classical Music in Nigeria

Western art music performances in Nigeria are becoming more and more frequent. New performance groups are springing up on a regular basis and more individuals are interested in the of learning Western musical instruments. The most common of these instruments are violin,

cello, piano, classical guitar, trumpets, and clarinets. Private individualized lessons are available for interested people, and with advancement in technology, online learning has made it easy for individuals to get instantaneous access to music lessons. The study of vocal performance is the most sought-after music lesson in Nigeria. This is because, in Nigeria, vocal music makes up the majority of art-composed music. With numerous singing groups both in and outside the church, the demand for voice instructors is always high. However, vocal pedagogy in Nigeria could still be improved in terms of technique and the availability of qualified instructors.

Art music in Nigeria continues to evolve and composers continue to explore more modern Western idioms. Nigerian art music as a genre is beginning to gain more attention and acceptance in Nigeria as it takes root in rural areas where it was non-existent in the past. Classically trained Nigerian music performers are tracing their way back home in an effort to source locally composed pieces in order to create variety in the repertoire presentations.

How Might Nigerian Art Music Develop in the Future?

African and Nigerian art music represents a significant part of the cultural practices in the continent. However, art scholars in Africa constantly pay attention to the visual arts like sculpture, masks, paintings, etc. and continuously ignore musical art forms in the continent. [175] This situation begs a question: if African art scholars disregard the music from their continent of origin, who is expected to sustain the tradition and the legacy which is contained therein? Njoku suggests that if this question is left unanswered, it might lead to the demise of an essential part of African tradition. However, in rectifying this lack or limited amount of scholarship, African art

[175] Art-Composed Music in Nigeria. Njoku. Pg. 232

music will be recognized all over the world, and its significance to the society at large will be evident. Furthermore, Nigerian art music composers, whose artistic contributions to the classical music genre are hardly recognized outside their immediate surroundings, will be put into the limelight. [176] Contrary to the negative impression repeatedly highlighted about Africa, Dr. Hugh Tracey asserts in his article titled, *A Plan for African Music* the potential positive influence that Africa can deliver to the world:

1. That Africa has something important to contribute to the sum of world music.
2. That by fostering their genuinely indigenous music, Africa may bridge the gap between itself and the West, and between literate and preliterate in its own society,
3. and that by doing so, Africa could make from its legacy of musical talent, a unique contribution to modern education. [177]

Scholars around the world should engage more with African art music, exploring its diversity, its uniqueness, and the potential pedagogical influence that this genre can provide. Art music in Nigeria until today still suffers from lack of appropriate facilities to properly thrive. With no support from the government, the burden of sustaining classical music in Nigeria rests on private companies and individuals. Support from private companies can be unreliable since they can go bankrupt or simply choose to withdraw their support at any time. These problems have made the future of classical music in Nigeria quite uncertain. Instrumental players can hardly afford good quality instruments and there are only a handful of performance spaces, which are inadequate. However, Nigerian classical musicians have proven their resiliency time after time. The story of classical music in Nigeria is that of hope and striving through adversity.

[176] Hugh Tracey, "A Plan for African Music," *African Music* 3, no. 4 (1965): 7, https://www.jstor.org/stable/30249594. pp. 6-13.
[177] Ibid. 6.

A Need for Further Research

Another topic that could grow out of this research document could be comparing the African music that incorporates Western traditions with the music in the new world that came from Africa. This may help to increase the literary sources on the subject matter. The study of music, its beauty and appreciation, contributions to the cultural fabric, its influences and evolution, and its cathartic use to a people is significant anywhere, not least of all in Nigeria. Classical music appeals to the Nigerian audience as much as it appeals to its Western counterpart. It is for this reason that the effect of this musical form should be documented and explored. Further study of classical music performances in Nigeria may be an effective instrument to change the narrative of the Nigerian people and Africa at large.

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