
TRADITIONAL MUSIC AS AN ESSENTIAL TOOL FOR HUMAN DEVELOPMENT: THE NIGERIA EXPERIENCE

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Abstract: *In addition to the quality and beauty of Nigerian traditional music and the pleasure it conveys, the concept of musical aesthetics in Nigeria includes the functionalism of music. The aesthetic outlook therefore should be able to define the extent at which the music is able to enhance other activities associated with it. Nigerians, like other peoples of the black race or developing nations, are faced with numerous challenges that delay human development. Nigerian traditional music, although at one time or the other, presents some challenges to even the owners, can serve as a vital tool for development. On that basis, this paper sought to investigate the role of Nigerian traditional music in human development. Discussed in this paper are the role of music in social and cultural life of the people, morals, and economy. Others are music in education, health, emotion and, religion. The study employed the historical, sociological, anthropological and musicological tools which included bibliographic approach, participant-observation and interview techniques. The study revealed that Nigerian traditional music plays a vital role in human development and that, the different genres of music contribute greatly to the development of the nation as well. The study concludes that if the abundant traditional music resources in Nigeria are harnessed adequately, most of the human development and national challenges associated with music would be optimally tackled.*

KEYWORDS: Traditional Music, Essential Tool and Human Development

Introduction

Music is a discipline that has gained traction in the history of human existence. Research involving music and human development has multiple viewpoints. Alongside the large and formal body of work revolving around

traditional aspects of music education, music is increasingly being investigated in its broader context as an influence on the cognitive, emotional, social, and behavioural aspects of human lives. It forms an integral part of people's culture and has helped in the increase and flow of communication in all its ramifications. Research strongly suggests that suitable and purposeful musical experiences can be a positive force in all aspects of human life.

Nigeria possesses a plural music culture as a result of the numerous ethnic groups the country is made up of. The vast array of styles and categories of Nigerian traditional music, as a result of the multi-ethnic assemblies, cultures, and languages, lends itself as an effective instrument for improving the lives of the people. Each ethnic group has its own distinct cultural practises that are influenced by historical, linguistic, socio-cultural, economic, and political factors. As a result of the multi-dimensional nature of music and its integration into the Nigerian lifestyle, it is an indispensable tool in the achievement of social, cultural, political, religious, and economic pursuits, among others. There is no doubt whatsoever why almost all communal activities in Nigeria are accompanied by one kind of traditional music or the other, for it enhances the effectiveness of specific actions on particular occasions, thereby contributing as a part to the total socio-cultural system. Vidal (2002) corroborates this view when he asserts that musical expressions in Nigeria reflect social functions, occasions, and activities connected with the day-to-day life of the average Nigerian. Idolor (2002) adds that in almost all Nigerian societies, music plays a significant role, such as the authentication of core events or rites and several regular activities that require the services of music.

Review of Concepts and Opinions

Concept of Human Development

Development can refer to the gradual evolution or completion of a process. Human development is the gradual and endless process that entails the quantitative and qualitative transformation of the lives of individuals through improvements in social and cultural structures as well as material infrastructure. It is the series of life modifications in human beings as a result of contact with the environment. The process of human development requires the availability of adequate ethical, intellectual, material, and social resources to individuals, communities, and organisations necessary to improve on existing circumstances and live according to their choices. Development processes, therefore, are not only related to economic and social factors but also to attitudes, values, self-understanding, history, and the process of interaction. The basis for human

development must therefore be founded on the people's culture, for it is the cultural concepts and ideas of the people that can propel or repel development.

Concept of Traditional Music

The term "traditional music" covers a vast area of musical discourse. Several renowned music academics have attempted to explain what traditional music means. Agu (1990), for example, says that traditional music is the folk music of a people, which evolves as a corporate communal experience. It can also be seen as a communal property with spiritual qualities shared and experienced by all the members of any given society. It is the product of the society and fundamentally, a collective art; therefore, it cannot be separated from the society such as ours. Traditional music is truly a mirror of the people's culture, and the musical practices of such people lead to a state of wholeness and unity where their norms and values must be holistically adhered to. African traditional music, unlike its Western counterpart, which focuses mostly on entertainment needs, tackles effectively the concrete desires for social and cultural development of Africans.

Okafor (2005) says that next to the local language, traditional music is the most widely used medium of expression for all manners of occasions and at all times and periods of life and that communities manipulate it to give voice and sound to their collective thoughts, actions, and even spirituality. By implication, traditional music is the people's way of life expressed in verbal and physical actions, either in songs, dancing, playing of instruments or in combination. It can also be described as a communal property with spiritual qualities shared and experienced by all the members of any given society. It is the product of society and, fundamentally, a collective art, and so it cannot be separated from it. Unlike its Western counterpart, which focuses mostly on entertainment needs, Nigerian traditional music effectively tackles the concrete desires for social and cultural development of Nigerians. Therefore, Nigerian music can be an effective means of socializing and educating all Nigerians, irrespective of tribe and tongue.

Nigerian Traditional Music

Nigerian traditional music constitutes the music that the various peoples of Nigeria use in their day-to-day lives, where the language, styles of rendition, instruments and instrumentation, as well as dance styles are characteristically localized. Nketia in Agordoh (1994) describes Nigerian traditional music as the indigenous music of the different ethnic groups in Nigeria, while Ekwueme (2001) simply describes it as the folk music of Nigeria. According to Agus (1990), Nigerian traditional music derives its origin and versatility from oral traditions or the

folklore of the different ethnic groups that make up the Nigerian nation. Its practise reflects the people's tradition without the influence of culture. It encapsulates almost all indigenous practices, which are integral to people's lives within a given culture. The music practices range from the rituals of birth and puberty, marriage, cult activity, initiation, and rituals of livelihood such as farming, hunting, recreation, and other aspects of life activities, to the ceremonies of death. All these have music as their central pivot.

Traditional music in Nigeria, and indeed Africa in general, is a human-centered art. It is a feeling and communal therapy, a humanizing communion, a sharing of human-being-ness. Nigerian societies do not necessarily conceive music purely for its own sake as an expression of sheer artistic/aesthetic expertise and intellectual skill but as an integral part of human life meant to provide major and support services to human, social, and cultural life and events in acceptable ways. Although traditional music in Nigeria is enjoyed as a creative art in its own right, the idea behind its creation and practice is that it is not isolated from human social and cultural life or produced solely for contemplation unrelated to the social and cultural needs of the people. Being a social art, music is intentionally structured to affect the people in certain ways; hence, its contribution to human and even national development.

Categorizations of Nigerian Traditional Music

There are as many categories of traditional music in Nigeria as there are various occasions and demands for it. The occasions and their necessities determine the type of music to be performed. Based on Agu's (1996) categorization, there are seven main categories grouped according to the functions they perform. These are: folkloric, ritualistic, ceremonial, social, recreational, occasional, and incidental music. These are discussed thus:

- i. **Folkloric Music:** Folklores are traditional customs, tales, sayings, dances, or art forms preserved among a people. Folkloric music includes all forms of folklores and folktales, legends, myth, ballads and epics which are rendered through the medium of music. Nigerian folklores are generally interesting stories with directed objectives.
- ii. **Ritualistic Music:** Rituals are rites performed in accordance with social custom or normal procedure. It is a prescribed form or method for the performance of a religious or solemn ceremony. There is an abundance of secret societies or groups in Nigerian. Members of those groups indulge in some form of rituals which use music to propagate their

- activities. Such groups, among others, are: Ekpe, Ekpo, Idiong, Idem and Obon. Customarily, ritualistic music is accompanied by dance performed either seasonally or as demanded by the people.
- iii. **Ceremonial Music:** Ceremonial music is music meant for specific ceremonies. The music is very conservative and resistant to forces of change, modification and adulteration. The reason is that ceremonial music is tradition-based and performers are usually selected from a definite social stratum. For instance, Akpakaha Royal Music of Efik Kingdom can only be performed by the daughters of the ruling class. Also, Ebre music of Ibibio community can only be performed by the Ibibio women without blemish.
 - iv. **Social Music:** The term 'social' denotes something marked by or passed in pleasant companionship with friends or associates. Social music therefore embodies the many types of music mainly meant to entertainment a group of people or intended to please both the performers and consumers. While ritual and ceremonial music retain their original instruments and instrumentation, social music is sentiment-bound and tradition-regulated especially in the deployment of its instrumental ensemble and choice of text.
 - v. **Recreational Music:** Recreation refers to refreshment of strength and spirits after work or a diversion from labor. Recreational music includes all forms of music that are performed for entertainment and any function of social and festive nature. The music under this category has no cultural restrictions whatsoever. It can be performed at any time of the day, season or year and at any occasion and by any group of people
 - vi. **Occasional Music:** Unlike recreational music, occasional music includes those linked with traditional rites and ceremonies and therefore cannot be performed freely except on occasions on which they are intended. Under the category belongs music used for celebrations of life cycle, chieftaincy, associations and organizations as well as activities of certain cult groups.
 - vii. **Incidental Music:** The word 'incidental' refers to something occurring merely by chance or without intention or calculation. Incidental music is grouped under all forms of music that are non-ritual and non-ceremonial in nature. It includes occupational music designed to promote economic activities. Incidental music also includes cradle songs, games music as well as music performed at an informal story-telling session.

Nigerian Traditional Music and Human Development

Traditional music in Nigerian society embraces all aspects of life such that every stage of one's life, from childhood to adulthood, usually involves one type of music or another. The message carried by the music usually refers to social codes, norms, and values related to the function of validating social institutions and religious rites. Indeed, the contributions of traditional music in promoting the lives of Nigerians are enormous and can be observed in the domains of social control, education, health, the economy, symbolic representation, communication, literature, emotional expression, and education. Others are aesthetics, transformation, maintenance and continuity of history and tradition, facilitation of community, creation of group distinctiveness and commonality, and many more. All these foster developments of some sort. In this paper, the potential of traditional music for promoting the advancement of sustainable human development is examined in the areas of social and cultural life of the people, transmission of societal values and morals, social control functions, and the economy. Others are educational values, health, emotional development, and religion.

1. Music and Socio-Cultural Development

The concept of "social" is linked to theories about society in terms of the organization of people and their actions and inactions. Studies on social issues focus on the nature of societies as well as an intrinsic assessment of material actions and ways of being in balance with the goals of a society (Ekwueme, 1993). According to Adams, Bozorth, Braymen et al. (2004), culture is the sum total of a specific period, race, or people's achievements and activities, including their implements, handicrafts, agriculture, economics, music, art, religious beliefs, traditions, language, and story. In any traditional society such as Nigeria's, culture defines what is perceived as beautiful or ugly, right or wrong, good or bad. The way of life of the people is reflected in their beliefs, religion, and behaviour involving language, dress, dancing, music, food, etc. Studies have shown that the norms and values of a society can be echoed in music through song texts. It therefore means that the fabric of a society can be upheld in music through which acceptable behaviours can come to life.

As a human-centered art, music follows certain philosophies that are in agreement with the world view of societies regarding their social and cultural life. Such philosophies subsume the uses, functions, and purposes for which music is composed. As one of the well-known providers of entertainment, social gatherings

or occasions in Nigeria cannot attain satisfaction in the absence of music. In fact, the warmth of social and cultural activities is felt in Nigeria when music is incorporated into an event. It can be in the form of singing, playing instruments, dancing, or a combination of two or all. It can also be in the form of acting, as in a play or theatre. Indeed, many social and cultural events in Nigeria attract varying degrees of musical involvement, where people share musical experiences together. Here, musical performances draw people together, and the participants experience some level of gratification. Also, competitions and festivals introduce an individual to teamwork and cooperation. Such events promote cultural and social responsibility.

2. Societal Values and Moral Development

Nigerian traditional music transmits societal values and morals. Parents of yesteryear used folktales and folksongs to communicate moral lessons to the young. Even in later life, people were interested in the messages the traditional musicians carried. As a socio-cultural educator, traditional music presented certain templates and processes for members of society to adhere to. It x-rayed and analysed existing socio-cultural anomalies in order to vindicate its stand on societal issues while motivating people to adhere to the best choice. Musicians poured out the values of the people in their songs and provided quotable quotes and reference materials. They provided signposts that guided people in their life endeavors. Such values transmitted through music were not easily forgotten; instead, they were valued, preserved, and transferred from one generation to another.

Till date, the indigenous musicians in Nigeria are driven by the singular objective to assist or constrain members of society to develop personalities with sound social and cultural uprightness through their social commentary in various aspects of society's life, as evidenced in their music. No doubt, Idamoyibo (2010) points out that the knowledge of values imparted through musical communication normally covers all facets of culture, including human behavior and human development, meaningful and acceptable civilization, socio-moral standards, religious tenets, history, institutions, trade, and so on. He notes that every occasion for traditional music performance is usually an avenue for learning new knowledge, values, and morals.

3. Social Control

Since the concepts, values, and attitudes of a society are reflected in song texts, the fabric of such a society is therefore upheld in music through which the

behavioural patterns manifest. As reflected in song texts, the accepted codes of conduct of a society are encouraged through commendations and gratitude, while the unaccepted ones are discouraged through criticism. In that case, violators of societal norms and values are often ridiculed, mocked, or admonished in songs. Thus, law and order are kept through music. For example, in the Ebre music of the Ibibio people of Nigeria, only women of good reputation are permitted to join the group. It restrains the conduct of women such that if a woman steals, commits adultery or fornication, or is involved in any unacceptable behavior, she is ridiculed in songs and paraded around the community to serve as a deterrent to others.

In this political era, corruption is the order of the day, and many Nigerians seem to see nothing wrong with it. Corruption has become one of the known enemies of Nigeria. Unfortunately, some contemporary Nigerians believe in the quick acquisition of wealth with little or no effort. Despite efforts by the Economic and Financial Corruption Commission (EFCC) to checkmate the practices, they may acquire wealth through doubtful means and go unpunished, especially if they belong to a certain cabal. This ugly situation is always reflected in traditional music; whose themes are replete with the act. Drives for discouragement or total elimination of such acts are usually approached with themes and song texts that do not applaud easy wealth. Such songs would exult hard work, honesty, trustworthiness, and other attributes that society accepts. While the music is consumed, a mark on the psyche that directs individuals towards becoming good and acceptable members of society is left.

More so, traditional musicians of various groups are carriers of information. Such musicians thrive to educate and inform people on certain issues of community interest and concern, and most importantly, expose people's wrongdoings. No doubt, Akpabot (1986) holds that the Akata songs of the Ibibio of Nigeria are those of social control performed by youngsters (males) who set themselves aside as community watchdogs. It is a satirical genre, which uses songs in the form of images to critique ills in society and expose deviant members. Indeed, Akata musicians monitor and check people's atrocities and expose them using satirical songs for the purpose of reprimanding culprits. Through their musical performances, the ills of society are checked.

4. Economy

Traditional music contributes, in no small measure, to the advancement of the national economy. It also contributes to the improvement of the financial

situation of groups and individuals in society. Some foreign exchange earnings in Nigeria result from a direct consequence of the music industry. This is seen in the patronage of Nigerian traditional music, especially by Nigerians at home and in the Diaspora, and other nationals both in Nigeria and the neighbouring countries such as Ghana, Cameroon, Cote d'Ivoire, the Republic of Benin, etc. Music, particularly traditional popular music, has a huge impact on raising the standard of living by creating job opportunities for the teeming young. A morale booster for the traditional music industry is the image of Nigerian musicians, which has changed from that of "school drop-outs" or "never-do-wells" to that of serious-minded individuals and great contributors to society and the Nigerian economy. Some of the musicians are undeniably talented artists with specialisations or occupations in fields such as fine art, theater, mass communication, language, law, engineering, and science. As a result, they inject the experiences and artistic visions they garner in those areas into their music practises to enrich them.

The most conspicuous area of human development in the present century lies mainly in its technological improvements, which cut across many aspects of human endeavor. The evolution of the music industry, for example, has provided an opportunity that dramatically affects nearly every aspect of the music medium by providing musicians with tools that enhance the technical and creative aspects of music production. Apart from enhancing creativity, the tools also improve manpower needs, enrich the people's economy, and seal, to a certain extent, the vacuum of joblessness. Technology as applied to music also promotes the nation's import and export opportunities. For example, most of our local instruments are upgraded and exported to other countries. Thus, the new generation of jobs and income for the musicians and the personnel of the music recording studios and marketing agencies are credited to the music industry. The implication is that the general well-being of the musicians and their families is enhanced optimally.

5. Educational Development

Education refers to the systematic development and cultivation of the natural powers by example or inculcation. It is the basis for human advancement and civilization. Its major objective has been to bring a positive change in the lives of the beneficiaries. Education is a human-skills-production industry, the mother of all industries and the father of all professions known to man (Tabotndip, 2004). Music greatly contributes to the education and integration of the Nigerian child into adult society. Through involvement in musical performances as well as instructions delivered through the medium of music, the child's knowledge and skills in all spheres of life are improved. Agu (2006) believes that since whatever

children learn at the early stage of life is well registered in their subconscious mind, music can be purposefully utilised in most learned experiences to aid them in discovering and developing their personality.

Music educators and their students can affirm the effectiveness of the application of music in helping children perform better in their subject areas. Gersema (2016) observes that music accelerates brain development in young children, particularly in the areas of the brain responsible for processing sound, speech perception, language development, and reading skills. William (2021) asserts that listening to and playing music can make one smarter, happier, healthier, sound in mind, and more productive at all stages of life. A sound mind carries a sound body, and a sound body makes good advancement in academic endeavors, he adds. Skills learned through music can be transferred to study skills, communication skills, and cognitive skills useful in academic work. Participation in musical ensembles, for example, helps students learn to work effectively in the school environment without resorting to violent or inappropriate behavior. There are a number of facts that can attest to the ways that music studies are correlated with success in academic work. Research reveals that a good percentage of students who participate in traditional music programmes (singing, dancing, and playing of instruments) and other arts in Nigerian secondary schools show a significant increase in self-esteem and thinking skills. Studies also reveal that the mathematical skills of students at the University of Uyo, Nigeria, who use piano keyboard training and music software alongside mathematical software are remarkably higher than those who use only mathematical software. Researchers also found that science students who report consistently high levels of improvement in instrumental work over their secondary school years show significantly high levels of involvement and proficiency in mathematics and related courses in tertiary institutions. Over time, differences in those who are involved with music as opposed to those who are not have become more significant. The observation holds regardless of students' socio-economic status.

Music, whether taught, learnt or performed in or outside of school, helps students excel in the following ways:

- i. Better language development
- ii. Slight increase in Intelligent Quotient (IQ)
- iii. Increased brain connectivity
- iv. Increased spatial intelligence and
- v. Improved examination scores

6. Health

Health simply refers to the soundness of any living organism or the general condition of the body or mind as to vigour and soundness. Most illnesses or mental disorders are caused by one form of stress or the other. Sometimes, music plays a therapeutic role and sets the mind free from problems, thus reducing stress and stress-related ailments. At other times, music aids relaxation and, consequently, reduces anxiety. It therefore means that the lack of stress contributes greatly to the achievement of the general well-being of individuals, which eventually results in a more stable society, higher levels of productivity and life elongation. Nigerian traditional music can be used as an analgesic, that is, as a medium for producing diminished sensations of pain without loss of consciousness. Music has the ability to relieve and sometimes eliminate pain. For example, music is used as an analgesic during the performance of circumcision rites in some parts of Nigeria, such as Oron in Akwa Ibom State (Akpabot, 1986) and Ishielu in Ebonyi State (Okafor, 2004). It is also observed that, through renditions of powerful songs of supplication, the power of healing can be controlled as it falls on diviners.

Nkere Ebe (Thinking of Husband), a genre of Ibibio traditional music for women, is particularly interested in the personal hygiene of all females in society, particularly maidens preparing for marriage. As Akpabot (1986) rightly points out, during the performance of Nkere Ebe music, some married women adjudged to be clean or blameless are appointed as sanitary inspectors or sanitation officers to check the members' cleanliness. Those whose attire, nails, teeth, hair, armpits, and other parts of the body were found to be unclean were not allowed to participate in the dance. Their motto is, "Cleanliness begins at home." They believe that the issue of cleanliness does not suddenly emerge at the performance venue or elsewhere but has its roots in their different homes or families. The Nkere Ebe group thrives to promote healthy living among women in the community, especially those who attain the age of marriage, that is, from the age of twenty-five (25)

7. Emotional Development

Music has a great impact on the moods, emotions, and behaviour of individuals as well as groups. Traditional music can be used to create a positive atmosphere and can also influence people's behaviour as well as their psychological, emotional, and thinking processes. Okafor (2005) holds that engagement with traditional music can create positive and lasting effects on people's minds. The author adds that traditional music can act as a social stabilizer

for the mind and enhance mental stability and release from emotional distress caused during and after strenuous activities. Okafor also points out that traditional music helps to bring a lot of stability to the mind and that it does not only provide relief from the tediousness and tempo of work but also helps to keep the mind from running wild. He observes that Nigerians do not sing meaningless songs; rather, their songs carry messages full of meanings and with maxims and idioms.

Traditional songs may be performed to help redress people's excesses, criticize wrongdoings, give direct warning to erring members of society, while also establishing directly or indirectly what is considered to be good and acceptable behavior. Through music, the accepted codes of conduct are encouraged and maintained. Purposeful human development is always reflected in the themes of traditional songs, and the songs generally exult hard work, honesty, trustworthiness, and numerous other qualities that promote mutual co-existence.

8. Religion

The general belief in the supernatural by Nigerians regulates certain activities in the society. Nigerians are highly religious and carry their religion everywhere they go. In other words, they have the tribal bond of religion and culture that cannot be separated. Social institutions and religious rites are validated through traditional music making which emphasizes the good and the bad in the society by telling the people what to do, how to do it and what should not be done. According to Okafor (2005), religious rites are usually validated through folklores or doctrines in songs. By means of traditional songs and dances, the young ones receive instructions on family living, customs and practices of the people. The habit of obedience, truthfulness, honesty and high moral values are also instilled in them.

Communion with the Almighty God, prophet Mohammed and other gods and spirits are all centered on music. Akpabot (1986) and Okafor (2004) explain that the greatest supernatural powers reside in music (songs). Consequently, music is believed to be effective in communicating with the unseen beings. Among the Christians, for example, various forms of traditional music are well integrated in the Church and are used widely to facilitate religious events. Traditional music which are used in the Churches in the form of youth songs and choruses serve purposes of emotional expression, spiritual growth and cohesion among the Christian faithful.

Factors Affecting Nigerian Traditional Music Practices

During the colonial era, Nigerian traditional music lost its foothold and foreign musical excellence was introduced and encouraged through songs and musical instruments in churches, schools and club houses. Western musical groups like bands and orchestras flourished while traditional musical groups were less patronized and termed primitive and hedonic. Agawu (2003) affirms that the emergence of new institutions as a result of the encounter with European missionaries was responsible for the cultivation of new types of music and musical instruments. The inadequacy of the foreign music was evident because societal needs were not met. The integrity of Nigerian traditional music was almost lost to foreign values.

Western education has also affected Nigerian traditional music practices. The present day youths in schools are unfortunately most ignorant of their local traditions, history, language and even fail to appreciate their native arts. They are not interested in learning traditional music which they term old fashioned, outdated, primitive and fetish. They are rather crazy about Western popular-based music like hip hop, reggae, jazz, blues, rock, etc.

Urbanization is another factor affecting Nigerian traditional music practices. Migration to and concentration in the urban centers and attendance at night clubs have exposed Nigerians to new forms of music, new ways of life and new standard of living. The few youths in the rural communities are no longer interested in organizing traditional music ensembles as opposed to the past when people took pride in belonging to one traditional music group or the another. Traditional singing and drumming are looked upon as monotonous while the performers are regarded as illiterates. Moreover, the electronic media are to a large extent responsible for the considerable decline in spontaneous music making in rural areas and for the commercialization of the traditional music. Every musician wants to go digital to the detriment of traditional way of performing our music.

The habit of super-imposing other cultural music to the Nigerian traditional music has penetrated the root of Nigerian society. This has affected the music so much that the identity and integrity of Nigerian traditional music is almost lost. In some churches, members are not only prohibited from performing traditional music even outside the church, but also banned from listening to them and watching the performances. Also, participation in community events, traditional

music making and festivals is prohibited and termed sinful. This has led to the loss of great cultures which Nigeria was known for.

The Way Forward

Nigerian traditional music is of immense benefit to the Nigerian society and for human development. The music is of high integrity and should not be relegated to the background. This calls for immediate revitalization of the genuine, positive contributions made by traditional music in achieving socio-cultural and holistic honor in the Nigerian society. Unfortunately, care free attitude, poor leadership and bad governance, moral decadence, corruption and excuse of religion have swallowed up good qualities as honesty, peace, love, brotherhood, sincerity, kindness, purity, etc. All hands should be on deck for the restoration of the lost values so that the face of the Nigerian society can be returned to its lost glory. Through this, Nigerians can once again live in peace and harmony. The desire therefore to protect our traditional music in the face of clearly foreign influences is a common and understandable reaction.

Conclusion

Nigerian traditional music is highly influential and functional in all aspects and so can be judged in terms of human development. It contributes to the growth of the national economy, raises the standard of living of Nigerians and sometimes serve therapeutic function. Nigerians exhibit unity in the expressions of political, economic and cultural life with music and morality as the unifying force. Also, a well-defined moral code is accessible through many channels which include musical messages which serve as standard for individual behaviors. As a result of traditional music's multi-faceted nature, it contributes to the availability and accessibility of social, cultural, ethical, moral and economic resources necessary for the development of capacities of individuals, groups, institutions and the entire nation. In conclusion, traditional music, if utilized effectively, has the potential to lend itself as a formidable tool for human development

Recommendations

It is pertinent to note that music is all pervasive and is integrated into virtually all human activities and so it advisable that we embrace music at all times, even while teaching pupils/students. It is clearly indispensable to the proper promulgation of the activities that constitute a society. Hence, Nigerian traditional music should be made a useful component for human development.

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