AFRICAN MUSICOLOGY ON-LINE

(An international, peer-reviewed, e-journal on African Musicology)

(Vol.1, No. 2)

ISSN: 1994-7712

Bureau for the Development of African Musicology (BDAM)
C/o H.O. Odwar, Department of Music, Maseno University, Kenya

'AFRICAN MUSICOLOGY ON-LINE' Vol.1, No.2 *[2007]*
(An international, peer-reviewed e-journal on African Musicology)
is published by:

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ISSN: 1994-7712

The aims and objective of *'African Musicology Online'* are as follows:

- To serve as the voice of Africans at the international level in the study of their own Music;

- To publish original research papers and reviews by Africans on their own music (encompassing all categories of African music);

- To foster mutual co-operation among African scholars in the field of African Musicology;

- To promote and develop the concept and practice of African Musicology, by Africans.

All enquiries and correspondences should be directed to:

The Editor <africanmusicology@yahoo.com>

EDITORIAL

ABOUT THIS EDITION

In this edition, we feature musical experiences from Kenya, Uganda and Nigeria. There are four articles in all. Emily Akuno in the first article demonstrated how Music Education serves as a medium to understanding Kenya National culture. In the second paper, Yemi Olaniyan described the creativity techniques used in Fuji, one of the most successful Nigerian popular musical genres. Universal Primary Education in Uganda and how it affects music education is the concern of the third article written by Benon Kigozi. In the last paper, Yomi Daramola from Nigeria discussed the new musical forms that evolved among the Yoruba as a result of contact with the Islamic religion. The outcome is the birth of various Yoruba Islamic and Islamized musical forms. Of interest is the historical approach employed by almost all the authors in this edition. This makes the works to be more significant as African Musicological studies. However, the findings and views expressed in the papers are those of the authors and not of the editorial board.

We thank the contributors to this edition and wish to request that articles be submitted to time so as to give time for the review and editorial processes. Henceforth, *African Musicology Online* will be published twice in the year.

- Editorial Board

CONTRIBUTORS TO THIS EDITION

Emily Achieng' Akuno, PhD, originally from Kenya, She is currently Associate Professor of Music Education and Performance at the University of KwaZulu-Natal in Durban, South Africa, where she heads the School of Music. Her research and publications have focused on the principles and practice of using indigenous music for Music Education and for general education. ****E-mail:

Yemi Olaniyan, PhD, is a Senior Lecturer in the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria. His areas of specialization include Composition, Performance and African Music and Dance. **E-mail:** *oluolan2010@yahoo.com*

Benon Kigozi, PhD, is a lecturer in Music & Musicology in Makerere University, Kampala. **E-mail:** *benkigozi@yahoo.com*

'Yomi Daramola, PhD, lectures in the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria. He specializes in African Music, Performance, Islamic and Islamised Music. **E-mail:** *yomusik77@yahoo.com*

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UNDERSTANDING A NATIONAL CULTURE THROUGH MUSIC EDUCATION: THE KENYA EXPERIENCE

Emily Achieng' Akuno, PhD

INTRODUCTION

A brief look at music in Kenyan schools reveals two complementary attributes: music in education and music education. The former, ever present, is characteristic of indigenous educational practices. Music, an indigenous knowledge system, has been the repository of the people's beliefs and practices. Vice has been condemned through song and dance, and virtue praised through the same media.

Through indigenous music, that allocates songs and dances to each age group in the community, young people have been socialised. They have learnt, using age-related and appropriate language, expressions and activities, what it means and takes to be a member of their family, community and nation. This is an informal procedure, where people learn relevant music material through participation in pertinent activities for groups that they belong to. A lot of these activities, both ritual and recreational, have music as part of their content. The music gives the activities identity and meaning on one hand, while deriving identity and meaning from the activities on the other hand. In such an instance, music is used in the education of members of the community.

Running side-by-side with the above is the training of musicians, in a quasi-formal manner. *Quasi* because of the non-formal, flexible setting and timing, yet formal because of the understood content, expected level of attainment and desired enrolment age. This training considers aptitude and interest. It is demanding and comprehensive because at the end, the graduate is an accomplished instrument manufacturer, technician and player, as well as music composer, performer and teacher. These form the various 'modules' of the unwritten, yet clearly understood syllabus. The mode of delivery is practical through apprenticeship and total immersion of the learner in the subject.

At one time, only the above characterised music learning in Kenya. However, the last century or so has seen the emergence of a different way of education.

This has run alongside the former in many areas, especially music and the other performing arts. The two have often conflicted, notably where education providers have been deficient in or suspicious of either system.

HISTORICAL BACKGROUND OF MUSIC EDUCATION IN KENYA

Formal Western-type classroom-located learning came to Kenya with colonial and missionary activities. Both government and church schools emphasised music in education. Primary and secondary school programmes included song, but of the type known to the teacher – missionary or colonial. The repertoire was heavily Western, with hymns dominating the mission schools and English folk songs and singing games being part of the latter. Classroom singing was practised in the primary schools, while secondary schools ventured into school choirs, inter-house and other competitions and participation at larger festivals, including the Kenya Music Festival (1926 to date).

With various colonial government directives regarding provision for cultural education in the curriculum, several schools included indigenous music on their entertainment programmes for school functions. This happened at a time when there were distinct schools for European, Indian and African children. At this time, Missionary schools enforced music education, where basic literacy and theory were introduced. Though singing dominated the delivery, with sol-fa notation, instrumental tuition was also available, especially piano/organ, and staff notation. The aim of this provision was to facilitate good music in church.

After independence in 1963, there were efforts to unify the syllabus. Music in education thrived at primary school, and music education was offered by select secondary schools, especially those that were previously European and had the facilities. As late as the 1980s some of these schools were still staffed by volunteers from the United Kingdom (VSOs) and United States of America (Peace Corps). Tertiary institutions concentrated on teacher preparation, but since the late 1990s, other programmes have been introduced that focus on training of musicians, not just music teachers.

In the post-independence curricula, the place of Kenyan indigenous music has been minimal due lately to inadequate resource, and previously to non-accessibility of the knowledge system. This is because of negative labels the music had been given by foreign providers of education for Africans before independence, and the negative attitude of African teachers at independence (Katuli, 2005).

INDIGENOUS KENYA MUSIC

The music that has traditionally served mankind's socio-economic needs is a gateway to the understanding of mankind. Each of Kenya's 42 indigenous ethnic communities has song and dance material that reflects and defines its existence. When music is part of social activities, it plays a vital role in creating cohesion among partakers of the events. It also gives credibility to and defines the event. It meets society's needs.

The music, and especially song, is both tone and text. The sounds that create the melody are selected and arranged in sequences that are a reflection of the accents and pitches of the spoken words. In societies where intonation and stress are determinants of meaning of words, songs are a good introduction to language learning. The melody, texture, rhythm, harmony and form reflect society's organisation. The form also expresses the dominant philosophy of the practising community (Bigambo, 2005). Organisation of a music performance necessarily pre-empts or demonstrates the civic organisation of the practising society. Call-and-response is a common structural arrangement in Kenyan music. Three distinct strains of the form are recognisable:

1. Where the solo does most of the work, always varying the call to a repetitive, short response from the chorus, sometimes just a vowel sound – long call, short response;
2. Where the solo plays very little role, just probing or cueing, with chorus carrying the burden of the song – short call, long response;
3. Where the solo line is repeated whole by the chorus, no variation or addition –response copies call (Akuno, 2005a)

These denote the various administrative structures in our communities at various levels – family, village, clan etc. and are traceable in modern political arrangements and dynamics.

Songs always address issues of societal concern. The words of the songs indicate their societal role. Even when a song appears to be for entertainment (as opposed to ritual), a lesson or two will be found tucked in somewhere. The musician is traditionally an educator (Akuno, 2006), so must find ways of teaching, correcting or reinforcing through the tool of his/her trade, music. This music ultimately becomes a repository of

indigenous cultural values and beliefs (Njoora, 2005). 'Words of songs address issues that concern that community. The people's hopes and aspirations, fears and failures, successes and victories are the subject of these songs (Akuno, 2005b:12)

This music, being an embodiment of a people's existence, serves the needs of the community. Its processes express and reflect the structures that comprise the architecture of the practising community. As a living art form, it is 'largely dependent on improvisation, re-creation and variation' (Andang'o, 2005:52). This is a clear reflection of the dynamics and unified nature of culture.

Involvement with the music occasions a physical-physiological-mental process. The mental process, through hearing, results in sound discrimination and perception. In learning, there is an aesthetic process involved in working with sound selection and organisation. Analysis leads to understanding and assimilation, which lead to application of what is known in music creation, an analytical-creative process. Yet in performance, there must be co-ordination and relation of the sound structures with particular gestures and actions, an associative process (Akuno, 2005c). Finally, involvement with indigenous music whose content is described above is a process of education. Participants receive knowledge because the music conveys information – through sound and text (Akuno, 2006).

Indigenous music's role is multiple and generative. It primarily plays a developmental role (Bigambo, 2005; Oehrle, 2001), being from within and able to express the people's perceptions. It exists for the service of society. As a unifying force (in performance), it is a catalyst for development because it leads to identification and modification of the environment. It provides the significance of a community. By highlighting aspects of life, it serves as a carrier of values, while lending itself to use for the organisational process of societal life (Mindoti, 2005). The role of indigenous music is therefore as diverse as its content. Despite the impact of modernisation, 'indigenous music genres are still regarded as means through which members of various cultural groups perceive the present and reflect on their past experience, while projecting into the future' (Digolo, 2005:60). They are symbols of cultural identity, a role emanating from collective participation in their construction and preservation. And so in my community, we talk of ***wende jo-Luo*** and ***miend Luo*** to denote songs and dance of the Luo people – the musical expressions that belonging to, issue from and that are substance of the Luo people.

Since this music is a '…part of the community's existence, it must be present for specific events to actually be. It gives credence, character and even identity to a number of activities of socio-cultural (and economic) significance' (Akuno, 2005b:13). This music then by its content, exhibits processes that articulate the vital role it fulfils in the existence of those who produce and consume it.

NATIONAL CULTURE IN SCHOOL

Music as Culture

With the apparently clear distinction between tangible and intangible culture, music defies categorisation. Where as its elements, the attributes that characterise sound, are intangible, its material is tangible. It is therefore tangible and intangible, a wholesome cultural experience.

In several fora we speak of our cultural heritage as opposed to active culture. Where culture is a people's way of life, it is understood that it is not static. The challenges of life necessitate innovations to bring about survival of individuals. The current beliefs, attitudes and practices regulate behaviour thereby defining the active culture. Yet innovations do not spring out of a vacuum. They evolve from practices, beliefs and attitudes, a worldview that characterises a people. This rich backdrop to current thinking lives on in physical sites and structures, objects and folklore.

'Indigenous knowledge systems represent both national heritage and national resources…indigenous refers to the root, something natural and innate. It is an integral part of culture' (Oehrle, 2001: 102, quoting Hopper). Music as described above is an indigenous knowledge system. It is a cultural expression – in deed the expression and reflection of culture. Through it, the past is re-lived, the present savoured and the future projected. The essential values of each culture are embedded in the culture's music, its content, processes and roles. The music is the 'manifestation of a community's lifestyles and aspirations' (Bigambo, 2005: 27). That we sing shows that we are. What we sing opens our world to others, telling what we are. The way we sing tells of our philosophies – how we sing tells how we are. Through the type, content and procedures of music making in a community, its existence, worldview and nature are broadcast effectively.

Music is then the best medium for understanding a culture. Through the music forms, the culture's philosophies of organisation are discerned. Through the music activities, the culture's socially significant occupations are practised. Through the music learning and teaching procedures, the cultures values are reflected. In the content of its material, one finds information that reveals the identity and concerns of the community. In its inherent processes, the community's ways are exposed. From its role in the community's existence, the ethos and significance of the community are expressed.

Curriculum Content and Practice

Current postgraduate music education research in Kenyan tertiary institutions is focused on cultural relevance in, of and through music education. Studies are investigating the use of familiar sounds (indigenous and popular) for teaching of concepts and skills. In literacy and aural training, scholars are encouraging the use of song material from the country's rich and diverse repertoire for content delivery. In creativity, the whole concept is under scrutiny so that procedures can be derived from inherent processes in the indigenous music, thus the idea of re-creation, as opposed to repetition and distinct from variation and improvisation. The focus on experimentation with sound, where indigenous Kenyan idioms interact with Western classical procedures through catalyst of a musically literate composer, have resulted in a new genre of Kenyan Art Music under the general umbrella of Afro-Classics.

In performance, there is emphasis on the retention of the traditionally close link between the expressive arts. 'In the indigenous Kenyan cultural practices, there is no distinct boundary between dance, music and drama' (Mindoti, 2005: 39). So students are taught, and engage in the songs, instruments and body movement, and are expected to master all, for performances that require the same. The teaching procedure is also less verbal than in other areas of the music programme, since 'it is easier to dance than to describe the dance content using ordinary language' (Mindoti, Ibid.). This difficulty to describe, where demonstration is preferred, has been carried into the classroom. The curriculum gives information about dances – types, contexts and functions, but does not analyse them. Attempts at description may also tackle the formations and patterns, but do not deeply articulate the gestures, movements or steps. In learning, there is a deep level of analysis but this appears to elude verbalisation. Learners choose to replicate through imitation.

Could this be as a result of the heterophonic nature of our indigenous music practices – where there is overlapping of activities, roles and even ideas? Is it perhaps due to the unified character of the work of art, where a dance is not just movement or a song just sound and text, but intricate weaving of motion, expression, sound and focus on the underlying purpose for performance?

The Kenya Music Festival

One event that draws the attention of the whole nation's players in education is the annual music festival. This is a competitive display of skills and talent in creativity and performance of elocution, music and dance from Kenyan and international communities. Dubbed the AGM of musicians in the academy, the Kenya Music Festivals celebrated its 81st anniversary in 2007. It is proudly presented as the one institution that survived two great wars – WWII (1939 –1945) and Mau Mau revolt (1952 – 1963). It is credited with the nurture of most of the country's leading artists, in both music and comedy. When there is little focus in music education, this aspect of music in education is one of the avenues through which children experience order, beauty, discipline and co-operation, virtues acquired through engagement with (good) music.

Three categories of music at the festival have a direct impact on the national culture in schools:

a) The folksongs and dances from Kenya, Africa or beyond enable students to step into the shoes of those who make and practice the said forms of art. The largest number of entries is found in these categories, especially folk songs from Kenya (as well as the largest audience). The high level of performance denotes an amount of appreciation and comfort with the art form. This is marked by high degree of involvement and standards of perfection. As the songs have a traditional context, the performances enable participants to express and reflect traditional cultures.

b) In composition, elements of creativity are seen that do not succeed in camouflaging the ethnic, linguistic, or cultural inclinations. The choice and use of sound and verbal material reflect the composers' experiences and training. A variety of cultural idioms come through, treated to new and old compositional techniques. These result in as many stylistic traits as there are composers and/or music schools.

c) The adaptation and arrangement of folk songs category encourages 'modern' treatment of indigenous sounds. Arrangements tend to follow the classical Western treatment, with 4-part harmony dominant. In any song, Bach chorale and 18th century homophonic textures are both likely to appear. This is comfortably negotiated around the indigenous tunes' intricate rhythmic patterns and intervals, and the dominant call-and-response design. It is here that various levels of success in merging Western and African trends can be seen. This is also seen as a chance to 'develop' indigenous music.

Through the classroom and the music festival, Kenya's culture is brought to school. The level of success in integrating this oral art in the formal curriculum set-up depends largely on the determination and enthusiasm of the teacher, and not so much on the level of his/her academic achievement. This is largely due to the apparent 'expensive' status of all things musical in school, hence no guarantee of administrative support. Besides, it is time consuming and the material must first be analysed before being appropriated for various usages. It demands a lot of effort, and few are willing or capable of investing that heavily on it. Unfortunately, music has no short cuts.

EMERGING ISSUES

Social Concerns

The various moves to have indigenous music in the school raise a variety of issues. Chief of these concerns, at social level, revolve around cultural perception. In a multi-cultural society like Kenyan urban schools, the question of whose music is to be taught poses a challenge that reaches political dimensions. Focus on one group's music may present that culture as superior. The issue of liberation is taken seriously, so that one community does not feel dominated by another if there is over-abundance of the other's cultural material in the curriculum. Reaction can be as subtle as 'why do we always learn Luo songs?' from a pupil to 'we hear in a certain school our children are being turned into Luos' from a politician (especially in days preceding elections!). 'Any music education that does not allow people to learn music from their own culture is alienating them' (Katuli 2005:22). In rural schools, everybody shares a mother-tongue and culture, so linguistic origin of the songs in the curriculum is not a challenge.

The other social concern casts an oral tradition in a literate society. People may take exception to the exportation of their music to foreign environments

– an environment unrelated to the originator's way of life (Njoora 2005). This then raises a social conflict with the user.

Closely related is the resultant conflict of an informal practice in a formal setting. 'One of the more significant reasons why it continues to be difficult for music educators in southern Africa to turn to and utilise indigenous thoughts and processes is that we are steeped in Western thoughts and processes – one being the aesthetic approach' (Oehrle, 2001: 105). In Kenya, this challenge will hopefully be addressed when the outcome of several ongoing PhD researches are released, which seek to develop approaches to the learning of music based on the music's inherent structures and processes.

Philosophical Arguments

Knowing that though objects and phenomena may exist in different cultures, yet are perceived differently, it is imperative to appreciate each community's view of music. Each group of people assigns specific roles to its aural expressions, but some may be more special than others. An example is the abundance of song at funerals in Kenyan Christian settings and the absence of the same in Muslim settings. Since music is assigned different roles by different societies, can it really be viewed in the same way? Though universal, music is not uniform. There are many varieties and as many ways of making and responding to it. One can only respond meaningful when they have relevant knowledge and experience (Oehrle, 2001).

Historically, the early educators and policy makers in Kenya were equipped with music skills and knowledge grounded on Western cultural ways and beliefs. Their 'concept of music in education could not embrace the indigenous genres (materials), procedures (methods) and aesthetics (theories)' (Akuno, 2005b:10). Today, there is still a misconception of the value and worth of the music in facilitating learning. This is not helped by the continued absence of an articulated national cultural policy. However, the objectives of education emphasising cultural values are a window that wise music educators use aggressively.

The role of the school may also pose a problem, not just with indigenous music in the curriculum, but also with the whole concept of music education in school. Formal education had been seen as a gateway to while collar jobs. Parents invested in children's education with the hope that the latter would become medical doctors, engineers or lawyers (often in that order of priority).

Music has been so abundant in our communities, learnt through participation in social events, that it was difficult to understand why precious resources like time and money should be spent on it. Schooling was seen to be for higher learning order subjects, a category from which music was excluded!

Fortunately, with time, music too is being accepted as a profession, and more parents now allow their children to study music, though a number still relegate it to an additional course. People's view of music and life impact their attitude not only to music education, but also to the type of music in education. Christians are quick to shun indigenous music because of a previous label referring to it as heathen. The Kenya Music Festival has emphasised African sacred music (spirituals), thereby helping to relieve the anxiety. The independent African Christian churches continue to compose sacred music in African idioms. These songs now find their way into even the conservative mainstream churches.

Curricular Issues

Perhaps the biggest challenge is adapting the music to the curriculum. How do teachers handle the music in class? There is inadequate vocabulary to articulate its procedures. This is a result of the undeveloped means of adequately expressing our view of what we do in and with our music, and hence the choice to perform rather than describe dance.

There are also inadequate skills to discern the processes. The training period of a musician in our traditional systems covers childhood to young adulthood, with quite a rigorous curriculum. This is not provided for in the formal school curriculum, but can be accommodated for the music professional.
We have an inability to manipulate the music products. We have difficulty adapting this music material, the indigenous knowledge system, for contemporary use. We have difficulty using it to serve new and emerging needs of the current economic situation and socio-cultural environment.

As Oehrle (2001) indicates, there is need for teachers and students to get information on terminology in order to be able to appreciate the different musics. This will happen when they understand the different music systems and perform music from the various cultures. It is through experience that we shall generate the relevant vocabulary to express the concepts and processes.

PROJECTION

The prospects for and success of indigenous music in the school will need much more than the afore-mentioned teachers' determination and enthusiasm. Issues of policy that assure its place in the child's life are paramount. To underpin decisions on implementation, a strong rationale must always be in view. Indigenous knowledge systems are a vital resource. They must be considered in the formulation of philosophies of education in general, and not just in music and other expressive arts.

Cultural Relevance

This music must continue to be relied upon not just to enhance culture as stipulated in the goals of education. It must also be recognised as a vital tool for identity formation – at personal, societal and national levels. It needs to be practised so that the intangible and tangible culture that it is bridges the gap between cultural heritage and active culture of Kenyans.

Due to the mixed-cultural set-up of urban and boarding schools, care must be taken to develop an inclusive repertoire, so that nobody is culturally alienated. 'Music plays a major role in defining national solidarity…it provides means by which people recognise the boundaries that separate them' (Njoora 2005: 47). The fear that this move will create tribalism may be a political cry. Paradoxically, it is this music that is useful in helping people appreciate and value others, as it opens a door for its makers to be understood. This music is useful in teaching students about the cultures of people other than themselves.

It is no good saying one is English when they cannot speak the English language. Similarly, I must not present myself as a Kenyan musician when I cannot behave in a manner that Kenyans perceive as musical. This calls for a move towards bi-musicality in our approach to music training in school, the refocusing of indigenous music so that 'culture specific content is packaged to permit instructional links to other sources of musical knowledge' (Mushira, 2005: 25). In this respect, the cultural music is explored for what it contains, and the same is used to facilitate understanding and manipulation of sound structures within that knowledge system.

Choice of Material

The next hurdle after the theories and policies are put in place is the material to be employed in the curriculum delivery. The information needs to be made accessible. The material selected for any teaching will need to be reachable. The theme and language need to be within the learners' experience or imagination, and not too abstract or far removed from life. At the same time, the music can be used to address issues of current common interest.

This material needs to be rich in musical and extra-musical content. This will facilitate teaching of music concepts and development of skills, while communicating issues of cultural heritage. Ideally, appropriate music for any group of learners will be that with a socio-cultural function with which learners can identify, so age and experience related. When applied to classroom use, it will be assigned an aesthetic-academic function; but will still reflect its cultural role.

The material must also be that which will enhance creativity. The music-making processes of indigenous African societies promote divergent thinking. Divergent thinking is inherent in the music. It is cultivated through group interactions and other social music activities. These processes and others must be adapted for the classroom if the music is to serve the needs of contemporary education. The performance of this music is traditionally inclusive, with well-defined roles for participants. This is not hard to replicate in the classroom.

Delivery

The idea is to re-interpret indigenous music for class use. The focus must be on learning music, as opposed to learning about music. Apprenticeship type of learning and teaching is useful. Andang'o (2005) lauds the oral tradition as it provides a natural route to the development of creativity. She focuses on re-creation, defined as 'the reproduction of music that is heard according to the individual's unique style, as opposed to the exact repetition of what is heard' (p.51). A big advantage of this approach is the presence of experts as models, and pupils' ability to work with and not around the music. Everything is done by watching, and the learning is achieved by doing. This will have to be developed further so that discussions generate the much-needed vocabulary for formal education. The traditional music teacher in Africa is primarily a musician. The better skilled the musician, the more sought after he/she is for teaching assignments. The school environment needs to be re-structured to permit learners to interact with professionals. They come to school for frequent impartation of concepts and skills to

learners. Learners also go to the field to live the music, taking part in its socially relevant activities. This makes the music and its culture part of the learning and living experience.

The understood starting age for professional training in indigenous education system is childhood. This means that in the school there must be an early introduction to music study, and involvement with music making. Learners are to be exposed to a complete music making environment, whatever their level of proficiency – as done in the Suzuki method.

CONCLUSION

The discourse set out to explore how music has been used to bring Kenya's diverse culture to the classroom. Through both core curricular and co-curricular activities, indigenous music's role in music education and in education through music was emphasised.

The paper ultimately calls for the recognition of indigenous knowledge systems as valuable assets and sources of information. It advocates the need to refocus the music's content, leading to a shift in instructional design that conforms to the music's internal structure and processes. This necessitates a new concept or view of the music, its attributes and procedures of creation and learning. The structures of the music are to be central to curriculum design and delivery. These structures include the music's re-creative nature, its improvisatory character, spontaneity in performance within recognisable call-and-response design, the place of ostinato, the rhythmic layering in its texture, the fusion of melody and rhythm in instruction, the cyclic nature of performance and the close tie between vowels of speech and musical intervals. Since the role of the curriculum is to facilitate musical behaviour, the latter must be re-defined within the context of the indigenous knowledge system.

This brings to mind a posited psychosocial approach to music in education that defines 'music education as a process of transformation, where the learner interacts with the music, resulting in the transformation of the learner, and enabling him/her to manipulate the music for service and betterment of society' (Akuno 2005b: 17).

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THE EVOLUTION AND THE TECHNIQUES OF CREATIVITY IN FUJI: A NIGERIAN POPULAR MUSIC GENRE

Yemi Olaniyan, PhD

INTRODUCTION

Africa is a continent that is endowed with a very rich musical heritage. Though, there are certain features and factors that bind the people together as Africans, several other factors and features differentiate one group from another. In music, specifically, Africans are bound together in a related music tradition. Nketia (1974) asserts that African music overlaps in certain aspects of style, practice or usage and share common features of internal pattern and basic procedure and contextual similarities. Apart from the areas of relationship, there exist areas of dissimilarities, as could be found in the various languages of the people. Basically, the music is ethnic-bound. Similar categories of instruments are used but materials used depend solely on what could be got in each environment and few that could be transported. In spite of all that has being said, Africa can still be described as a continent that is still in unity despite the cultural diversity. The cultural interaction with other civilizations of the world through trade and religious penetration has tremendously influenced the trend of the growth and development of music. A remarkable innovation has been taking place over the years in African music. The activities of Christian missionaries and those of Islamic religion have influenced the trend of African music immensely. The influence has resulted in the creation of variety of African popular music forms of international repute with *fuji* as a prominent type.

THE ORIGIN OF FUJI

The activities of Christian Missionaries around the first half of the 19th century have great impact on the innovation of music in the country. Also remarkable is the influence of the British colonial administration on the change of musical idioms in Nigeria. These factors gave rise to new art music for the use in church worship and new secular entertainment music. Omibiyi-Obidike (1992) notes that contemporary African art music developed as a result of the introduction of Western education brought by the Christian Missionaries. Some of the entertainment popular music types that emerge are highlife introduced from Ghana to Nigeria, Fela's Afrobeat and *Juju,* as westernized popular genres of Yoruba origin. The introduction of Islam to Nigeria is not without its own impact on the music of the people. One

important observation noticed on the styles of music influenced by Christianity and those influenced by Islam is that the instrumentation accommodated the foreign instruments. For instance highlife and *Juju* started with a combination of both African and Western instruments. While highlife was mostly influenced by the performance mode of the police and the military bands established by the colonial administrators, *juju* was influenced by the Afro-Cuban musical form. While highlife uses brass and woodwind instruments, guitars and percussion instruments including African ones, *juju* was predominantly regarded as a guitar band but with the combination of African drums, rattles and bells.

Among so many popular music genres created in Nigeria, *Fuji* has emerged as one of the most prominent in the country. Its popularity has cut across national boundary. As I have earlier explained in a nutshell, the extent of Western influence on music types such as highlife and *juju* is remarkable. *Fuji,* as a genre, is well known as the music of Muslim Yoruba as it is very much influenced by Islam. Adegbite (1989) observes that *fuji* is linked with Islamic influence by virtue of its association with Muslim musicians. It was quite evident that Islam did not welcome much use of music and dance in their mode of worship except the use of their Qur'anic cantilation. This conservative idea has not deterred the Muslim exponents from initiating several music types to the world of music entertainment. Really, Islam, as introduced to certain communities in Africa, has been more liberal to African culture in the approach of their attitudes towards the converts. Christian missionaries, though, not harsh, cleverly used persuasion and enticement to discourage the practice of African cultural ideals including music. Nevertheless, the yearning for cultural identity coupled with the spirit of cultural nationalism stimulate the exponents of music such as highlife with E.T. Mensah, Bobby Benson and Victor Olaiya to mention just a few of the most popular ones, and juju with I.K. Dairo, Ebenezer Obey and Sunny Ade as examples of very prominent ones, to use the basic African musical elements as the bedrock of their music. While highlife uses African and Western elements, juju, in addition to the elements of the cultures mentioned earlier, taps from Cuban and Brazilian music traits. In consonance with this observation, Ewens (1991:103) asserts that the Yoruba cults which survive in Cuba and Brazil, and the elements they contributed through the Lagos community of Brazilian returnees apparently had an effect on the city's popular music in the first half of the century, as did the indigenous *Aladura* churches. The more liberal attitude of Islam towards its converts makes it possible for music exponents to initiate several music forms of Nigerian origin. Examples of such music forms are *Seli, waka, were, apala, sakara* and *fuji*. It is also evident that the Muslims in Nigeria, especially in Yoruba land are those still carrying on the preservation of our traditional music in most

cases. They constitute the largest number of the practitioners of *fuji* music, while Christians constitute the largest number of the practitioners of highlife and juju.

Fuji has been changing in form from time to time. The main pioneers have been practitioners of *were. Were* was the brand of music used to wake Muslims at dawn to eat their early morning meal in preparation for their fast during the month of Ramadan. This meal is called *saari* by the Yoruba. The musicians involved are called *ajisari,* meaning he who wakes up people to eat *saari*. *Were* became very popular between 1950 and 1960. The instruments involved are *sakara* (a tambourine – like instrument but with clay frame), *Sekere* (gourd rattle) and *agogo* (bells). All are handy and portable instruments which enable the players to move from street to street easily. Both Ayinde 'Barrister' and Ayinla Kollington were former *were musicians.*

THE EVOLUTION AND THE TECHNIQUES OF THE CREATIVITY OF FUJI

I shall like to discuss the evolution of the techniques of the creativity of *Fuji* under three periods. According to Alhaji Sikiru Ayinde Barrister who is credited with inventing the music, the word *'fuji'* was adopted from *fuji* the mountain of love in Japan. The name, since then, has been used for the music. Generally, f*uji* is both a vocal and instrumental music. The vocal aspect which carries the major part of the message centers around the theme of love, self praise of the musicians, praise of important dignitaries in the society, current affairs with regard to the political, economic and socio-religious happenings within the society. Many rich Yoruba are patrons of *fuji* as they are to *juju* music.

The First Period of Fuji *Music Estimated as 1965 to About Early 1980s*

One important fact established in this study is that there exists no abrupt demarcation between an era and another. The influence of *were undoubtedly crept into the beginning era of fuji*. The African vocal music style of solo and chorus response forms a notable feature in the singing. The tambourine-like drum called *sakara* was incorporated as one of the instruments used in the earlier *fuji*. In this first period, the instruments were predominantly African traditional ones such as talking drums, bells, *agidigbo* (thumb piano), *sakara*, three in number. During this time, an important role was given to the players of the talking drums. An ostinato background of a textual phrase is continuously played in the performance of a composition. Such a background

ostinato may be a proverb, an idiom, a philosophical saying, a folk song or a fragment of the solo part. An example is

Yoruba: *Ma d'ogun (2ce)*
Osan ori akitan
Ma d'ogun

English: Do not cause crisis (war 2ce)
The orange tree on the refuse ground
Do not cause crisis

This is highly proverbial because the orange tree that grows and produces fruits on the refuse dumping ground is not really planted there by anybody, but if care is not taken, it may cause a crisis among the people of the community when they are trying to pluck the fruits as somebody may claim ownership of the land while others may refute that nobody actually planted the seeds grown on the land. Another example is

Yoruba: Awa 'o Janpata mo (2ce)
Shagari wole eekeji
Awa 'o janpata mo

English We are no longer worried (2ce)
Shagari has won the election for a second term
We are no longer worried.

The examples quoted are played by the talking drummers as rhythmic *ostinato* background in each case. The interpretation is a reflection on the Nigerian Presidential Election result of 1979.

Summary of the features of the first era of *fuji*

Vocal techniques include

a. Recitative unaccompanied by instruments
b. Elaborate solo with occasional chorus response
c. *Yoruba language* occasionally mixed with Arabic or English
d. Simple duple or simple quadruple time and occasionally compound duple or compound quadruple time
e. Praise texts and texts based on current affairs

f. Throaty vocal technique and chest vocal style
g. Nasal voice production
h. Occasional unison singing
i. Much Arabic vocal inflexion
j. Modal style of vocal rendition in speech – song style rather than melodic tuneful style (the singing is chant – like)
k. Occasional use of vocal interjection
l. Melismatic vocal technique
m. Long duration non-stop performance.

Instruments and Instrumental Technique

The instruments involved include talking drums, *sakara, conga, sekere* (gourd rattle), *agogo* (bell), *igba* (calabash) and *agidigbo* (thumb piano).

Techniques of Creativity

a. Talking drums' textually based *ostinato* background.
b. Drumming interlude with dance rhythmic articulation (alujo) and truncation.
c. Instrumental improvisation.
d. Instrumental imitation of vocal part.
e. Repetition of rhythmic fragments by some instruments

Views of Dundun – Sekere Musicians

During my research into the composition and performance techniques of *dundun - Sekere* Music, Salawu Ayankunle, one of my informants stated that *fuji* musicians borrowed the basic concept of their rhythm from *dundun – Sekere* music. To support this, he sang the following:

Song text: Adebimpe Atanda Baba Agba,
Baba Wulemotu O

Meaning: Adebimpe, Atanda the elderly father,
the father of Wulemotu

The above, according to Salawu Ayankunle, was specially performed to praise prince Aremo Ariamosa in Oyo.

Text used as rhythmic motif by drummers:

Odolugbekun tiriri enu go go (2ce).
F'ori kan 'le, un 'o f'ori kan 'le
F'ori kan 'le, un 'o f'ori kan 'le
Odolugbekun tiriri enu go go

Meaning:

Odolugbekun (an irresponsible person) sticks forward his mouth
Touch the ground with your head (instruction by the master drummer to the dancer)
I shall not touch the ground with my head
Touch the ground with your head.

It should be noted that the verbalized rhythmic motif was not meant to abuse any particular person; it was only a rhythmic interplay to enhance an easy remembering of the background rhythmic pattern of the music.

One could believe this view as it is true that in *fuji* music, a considerable number of talking drums are used along side with *sekere* and other instruments. There is no doubt that the Yoruba *dundun – sekere* music has influenced *fuji* music a great deal.

The second Era Estimated as from early 1980s to early 1990s.

The second era of *fuji* witnesses very strict competition. The earliest pioneers, Ayinde Barrister and later Ayinla Kollington always struggled to move with time by introducing new ideas into their music. At this time, the very prominent feature of *fuji* music, the talking drums' textually based ostinato background continued for a while. The feature distinguishes *fuji* from *apala* and several other popular music forms of the time. The innovations introduced into the genre by the new entrants put the older exponents on their toes for future enterprising endeavour. The new entrants such as *Wasiu Ayinde*, a former member of *Barrister's* group, *Adewale Ayuba and Abass Akande Obesere* started to do things in their own way. They have introduced Western instruments. They continue with a partial use of the textually based talking drums' ostinato and later a complete elimination of the feature. The effect of this dimension on the works of the earlier exponents is that they have started changing their mode of instrumentation. More instruments are being added. Around the 1980s, Ayinde Barrister added jazz drum set, guitars and the keyboard in addition to the African musical instruments. Within this period, almost all the *fuji* exponents used both African and Western instruments. Notable among them are Ayinde Barrister, Ayinde Wasiu (alias KWAM 1), Ayinla Kollington, Adewale Ayuba and Wasiu Alabi

Pasuma. In the hands of the musicians mentioned, many interesting innovations have taken place.

Innovations on Vocal Style

In addition to the vocal techniques listed under the first era, there are the additions of:

a. Melodic and tuneful technique of singing
b. Part singing as in Western music form e.g. as arbitrary chordal progression of thirds and fifths.
c. *Western* songs and songs based on the Western oriented educational system
d. Narrative vocal style as used by Ayinde Wasiu

The Third Era

Fuji, at this era has assumed more interesting and dynamic dimensions. In reviewing the features of the music as it stands today, I would say the following:

Vocal Style

a. Recitatives are used occasionally
b. Solo and chorus response still in use.
c. There is more use of foreign languages especially English.
d. Frequent use of simple duple and simple quadruple time.
e. Themes based on Praise, love and texts based on current affairs persist.
f. Vocal techniques remain the same.
g. There is more of part singing
h. There is more use of vocal interjection.

Instrumentation

a. The instruments used in the past are used while many more exotic ones are added e.g. computerized keyboard and synthesizers. Some now add western wind instruments.
b. The talking drums' ostinato is no longer frequently used
c. Drumming interludes are still used.
d. As noted by Daramola (2001) the digital switching techniques allow for each generation of sound which is produced repetitively in a

variety of, rhythm and tempi to provide, in effect, a self – playing instrumental accompaniment. This device is being effectively used by many *fuji* musicians and other popular music stars.

e. There is now a remarkable disco music influence on the instrumentation of fuji.

f. Instrumental styles are borrowed from other popular forms such as highlife, juju, Afro beat, reggae, makossa etc.

Observation

It is necessary to remark the trend as currently cutting across religious boundaries. There are now some Christian Gospel musicians performing in *fuji* style. Their music is called 'Gospel *fuji'. Some of the new* entrants into the fuji music genre include Waidi Konkolo and Shanko Rasheed who are both in their teens at the time of writing this article.

Another special observation is that, stylized dance is now a vital aspect of *fuji* music in the area of audio-visual dimension. Some of the most popular albums of some exponents are *Ajuwejuwe* and *Fuji* Garbage by Ayinde Barrister, *Lakukulala* by Ayinla Kollington, London Scope by Ayinde Wasiu, *Fuji* Musik by Adewale Ayuba and American *Faaji* by Abass Akande Obesere.

After considering the changes that *fuji* music has undergone, one wonders to which direction the genre is moving. Is it moving towards becoming *juju* or highlife? This answer may not be completely 'yes'. If not, whither *fuji* as a Nigerian popular Music genre? *Fuji* has to grow, develop and change as a result of the dynamic changes in the society, in particular and the world in general. The society is the consumer of the product and its interest should be catered for.

EVOLUTIONARY FACTORS

Factors considered to be responsible for the changes include artistic adventure, competition among artists for market, technological advancement etc.

Artistic Adventure

Culture is believed to be dynamic. Practitioners of popular music are expected to be dynamic so that their music will change with time. Most of the successful *fuji* music exponents are artistically adventurous. Not only that

they travel around the world with their music, they imbibe musical traits and elements from other cultures, which they use to enrich their music in order to make it acceptable globally.

Competition among Artists for Market

Popular music is created for the consumption of the general populace. It should serve not only as a locally or nationally accepted art form of entertainment but also of international acceptability. *Fuji* musicians who have taken their profession as a commercial endeavour struggle hard in order to make their releases marketable. As a result, they compete to outshine one another. Such competition gives more room for improvement in *fuji* music arena.

Technological Advancement

The rapid development in technology world-wide has created an incentive for better music generation among *fuji* musicians. The advent of sophisticated electronic keyboards into the music field has afforded many *fuji* music exponents the opportunity of composing their songs faster. More musically talented people have been encouraged into *fuji* music practice, first as solo artists, and later as leaders of musical groups. The internet which has become a very useful medium of music advertisement has made possible, very easy communication among artists, promoters and marketers the world over. *Fuji* musicians have benefited immensely from this modern technological development.

CONCLUSION

It is necessary to conclude that the music that originated from *'were'* meant for use during the Ramadan fast has passed through several stages to a position where its features of identification have started changing with time.

The modern trends in the development of electronics and computer systems have affected the creativity of *fuji* music tremendously. The music has passed through several stages of evolution such that its original features of identification have changed with time. It is interesting to note that the borrowing taking place from one popular genre or the other has given room for the promotion of a Nigerian National identity while still moving on within a dimension that could continue to make the music internationally acceptable, but care should be taken not to erase completely the African traits from the music. It can be finally stated that though the musicians now adopt

Western instruments, such instruments are manipulated to play in African idiom. The national identity is still preserved since efforts are being made in creating the music within the African music performance style. Some of the exponents believe Africans can colonize the other world cultures with their popular music.

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UNIVERSAL PRIMARY EDUCATION IN UGANDA: ITS IMPLICATIONS FOR MUSICAL ARTS EDUCATION

Benon Kigozi, PhD

INTRODUCTION

In 1987, when he assumed power, President Museveni set up the Education Policy Review Commission with an ultimate purpose to evaluate and report back on the state of education in the country. The commission, after assessing the situation, recommended for the attainment of universal primary education (UPE) by the year 2000. In 1997, the National Resistance Movement (NRM) government pledged to provide free primary education to four children per family. Until then, education had been given a low priority by the government and was accessible to only the minority rich. The education census of 1996 revealed that 10% of primary schools and 24% of secondary schools were privately owned (Kwesiga, 2002:85). Social strife, the worsened terms of trade, a huge public debt, the devaluation of the shilling over other currencies, the financing of education by the state and parents through the Parent Teacher Associations (PTA), all suffered a heavy blow. There were no resources in many institutions. In schools where they were, education resources and equipment were dilapidated. Salaries were unattractive and the shortage of teachers at all levels intensified, leading to many untrained and unlicensed teachers in schools (Kajubi, 1992:298).

> The main income sources for government aided schools were PTA levies collected from parents by the school, central government transfers and PTA contributions for teacher salaries, government funding for capital expenditures and capitation grants and retained tuition fees (Reinikka, 2001:350).

The government was slow to implement the UPE program Because of the economic constraints, however, when it did, the response was overwhelming leading to the doubling of the enrolments in primary schools. This was the most remarkable feature of UPE following the removal of school fees, a common situation to UPE initiatives in Kenya and Tanzania earlier on and more recently in Malawi in 1994 when enrolments rose by 50% as a result of abolition of school fees (Reddy and Vandermoortele, 1996). The increase in educational enrolment among the disadvantaged children was desirable for Uganda, a developing country, with the hope that the expansion in education would enhance productivity and foster economic growth. However, UPE reduced the quality of education thereby weakening the economic benefits of

schooling. This paper presents the study conducted to evaluate music education and the impact of UPE in Uganda. Information gathered from the research on the impact of UPE relays the hypothesized benefits of the program in terms of enhancing the quality of educational access on one hand, but also records the deterioration of conventional indicators of school quality.

METHOD

Data for this study was collected through interviews, observations and literature survey. Primary school teachers and administrators (n=64), aged between 20 and 65, participated in the research. The sample was drawn from primary schools both rural (n=20) and urban (n=20).

PROCEDURE

The study was conducted to evaluate musical arts education under the UPE program, from learners' and educators' perspectives as well as determine beliefs of stakeholders and how these beliefs affect the instruction. While observations in the school environment were regarded as just a compliment, the empirical emphasis was on interviews, which were based on specific areas and combined with free conversations with learners and teachers. Attention was further given to the structural contexts in which participants found themselves previously, in order that explanations are included in the account.

A comparative analysis of policy documents on music education as an attempt to reflect different perspectives and notions regarding situations and phenomena, was done. Policy documents compared from other African countries including Nigeria, Ghana, Kenya, Botswana, Malawi, Namibia and Zambia, helped in obtaining a deep and broad picture. The review included other relevant and recent publications of music education and music policy documents worldwide, and of their significance in the Ugandan music curriculum. 64 questionnaires to teachers and music administrators were filled in order to determine what was taught over the years and how it was transmitted. Questionnaires further helped in highlighting qualifications of music educators, and the nature of resources and facilities available in schools. Interviews with learners, providers of learning, music performers and the community, both urban and rural, were conducted to determine the needs of music education.

FINDINGS

Facilities and resources

School instrumental ensembles in Uganda consisted of *amadinda* (xylophones), *endingidi* (tube fiddle), *ennanga* (harp), *endongo* (lyre) and *engoma* (drums), in various sizes. These instruments were accessible in schools initially, however, because of UPE enrolment levels, they are no longer accessible.

Interviews revealed that the school, and adults, judge musical experience and knowledge differently from how learners do. Learners value music more for relaxation and life-style whereas the school and the adult world emphasize technical knowledge of facts, of reading and playing of music, and knowledge that can be and is measured.

With the introduction of UPE, Parent Teacher Associations, (PTAs) were abolished and as a result, school budgets were negatively affected. Repairing and servicing of instruments has since become more expensive for average schools in Uganda. 50% of the teachers expressed concern over the expenses involved with replacing worn-out instruments' parts like drum skins. 97% of the respondents indicated inadequacy of music facilities in schools including music rooms, music books, sound equipment as well as irregular electricity supply. Policy makers and administrators do not view music as one of the priority subjects. Rural schools account for 37% of schools under UPE scheme; however they remain the most disadvantaged in terms of accessing any support from the Ministry of Education and Sports (MoES), because of their locations. Music education in Uganda thus faces a significant challenge of finding appropriate ways of achieving its objective with such limited resources. It still has to be seen whether the recommendation by the Education Strategic Investment Plan framework (Uganda, 1998), that the government make available funds for the development of UPE, including the resources needed would benefit music education in Uganda in the medium term.

The survey depicts insufficient numbers of trained music teachers in primary schools. Because of UPE, average teacher/pupil ratio is 1:136 in both rural and urban schools. There are class sizes of more than 60 learners in rural areas and of more than 75 learners in urban schools. Initial training for training teachers is inadequate and there is lack of in-service training. The current certificate, diploma and degree courses do not provide prospective teachers with adequate knowledge and skills for effective music instruction. The syllabus is perceived to require more knowledge and skills

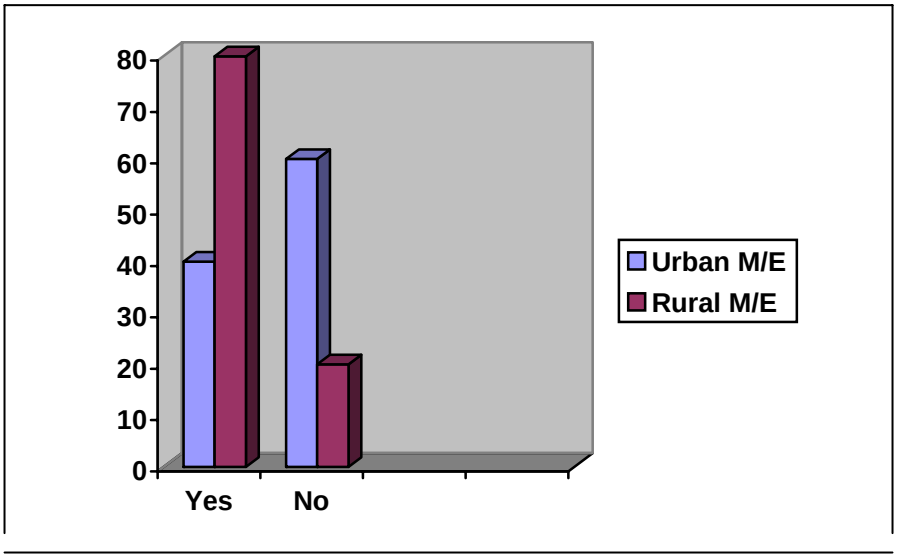
than the teacher normally possess, thus some teachers improvise what they teach without referring to the syllabus.

Table 1 Teachers who received training in music education

Post-graduate Degree		First Degree		Diploma		Certificate		No qualification in music		Not answered	
2	3.1%	5	7.8%	30	46.8%	15	23.4%	7	10.93%	5	7.8%

30 of the respondents possess a diploma, 15 possess a certificate and 10 possess a first degree. 7 of the music teachers do not have any formal qualification. Music education syllabus is based on Western values as a result of the British missionary work in Uganda. There is a general negative attitude by indigenous people towards traditional indigenous music education. Indigenous music is seen by many people as primitive. It is a general problem in many countries in Africa. Oehrle (1992:28) recounts that urbanized youths react negatively to traditional music. From the survey, only about 20% of the rural teachers preferred the current syllabus for music educators, so did 40% of the urban teachers as represented in the diagram below:

Figure 1 Teachers for and against revising the music syllabus



From the graph analysis above, most rural and urban teachers preferred the revision of the teacher education program because it does not effectively empower them as music teachers thus undermining their self efficacy. Because of UPE, teachers do struggle with accessing even the simplest teaching resources to deliver the music curriculum; the majority of the rural teachers were keen about revising the syllabus. They are presented with a lack of music-making experiences, inadequate training and of inappropriate musical background. There is a general emphasis on music theory at the expense of the power of music-making of the learners' natural disposition, which is so crucial in developing the young learners' musical skills. Most respondents felt that the music specialist, as opposed to a general classroom teacher and music demonstrators would be the most suitable for carrying out music lessons.

Table 2 Most effective class music teacher

(46 primary teachers, 6 MAT cell members, 6 tertiary music educators, 6 school administrators)

Who would teach music most effectively in primary schools? (N=64)	Class music specialist	General classroom teacher	Music demonstrators
Primary music teachers	67.24 %	18.96%	13.79%
Tertiary music educators	83.33%	16.66%	0
School administrators	100%	0	0
MAT cell members	100%	0	0

Although the respondents regard specialist music teachers as the most effective music teachers, it is currently common for class teachers and demonstrators to teach music in schools. One of the reasons is because there are hardly specialist music teachers.

With regard to professional development, continued education and skills are insufficient and ineffective, in producing music teachers of the quality demanded by the music education profession. Information collected through the survey indicates that most teachers were not aware of any in-service education opportunities available in the country. The majority of respondents in Buganda have never attended a refresher course or any other form of training since their graduation as teacher trainers.

Technology in music education is yet to take root. More than 90% of the music educators are not computer literate and have no easy access to computers. Even though all the 64 respondents feel that ICT in music education is important, the value of 82.8% of inaccessibility to tape-recorders, CD players and sound equipment among music educators is extremely significant.

The nature and quality of music educators in Uganda threatens the successful implementation of the curriculum. The survey carried out depicts poor implementation of the curriculum in the sense that in various cases the curriculum is not progressively delivered, and many times it is not at all referred to by teachers that find it difficult to implement. The time allocated for curriculum implementation is in many cases misused as a result of poor timetable administration, and very often music periods are used for non-musical activities. Multiculturalism as a social ideal promotes musical exchange among various groups in order to enrich all, without manipulation but respecting and preserving the uniqueness of each. Kwami highlights the importance of multiculturalism, seeing music education as an area in which the skills and background of all learners can be valued equally. He says:

> A comprehensive education program needs to recognize that deviations do not equate with inferiority and that diversity can contribute to a rich and more meaningful tapestry of life and experiences (Kwami, 1996:61).

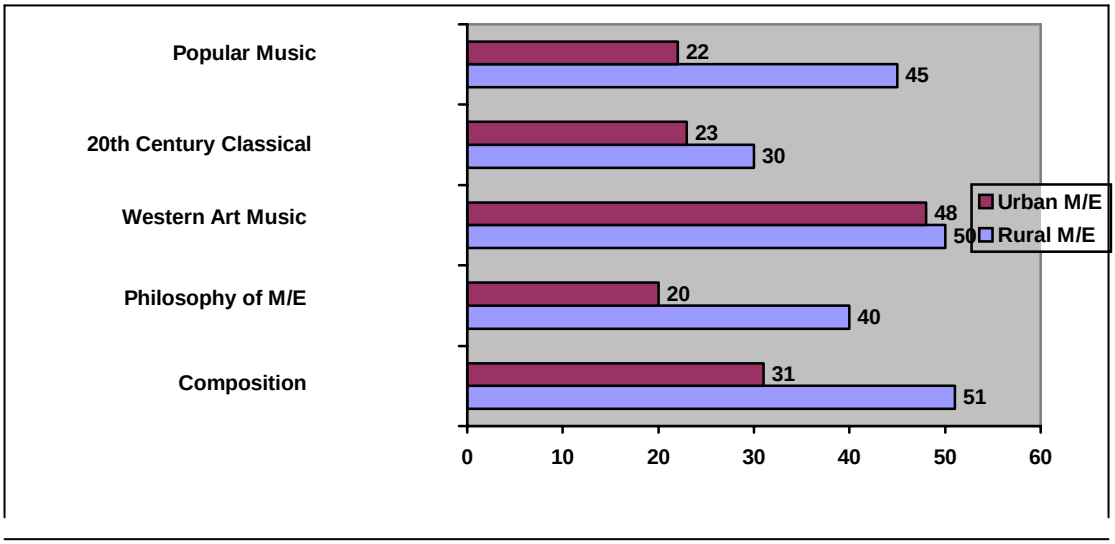
The syllabus does not provide for a wide spectrum of subfields in terms of music of other cultures and various ethnic styles. While the scope of music, dance and drama (MDD) focusing on Ugandan and classical music is emphasised, the scope heightens a possible danger of abandoning a logical sequence for in-depth music content with omitting other styles and musical cultures.

Floyd recounts that teaching multiculturalism might engender insecurity and a lack of confidence amongst music teachers and that teachers must be interested in it themselves before they can share it with learners.

> We should be aware of; have experience of; know music from other cultures in the first instance because this will enrich, widen and transfer our own individual cultural make-up. It needs to affect us first; anything that does not, may lead to disinterest at best, and create or reinforce negative attitudes which could spill out into the community beyond school at worst (Floyd, 1996:30).

Multicultural music education is not part of the training program for prospective teachers, however, a few teachers who feel obliged politically, socially and morally, occasionally teach it. Teaching and learning with a strong hands-on and practical component for music, must be balanced with a respect for cultural origins of the music in order for pupils to perceive it from within, in terms of its structure and logic, and of the place in society from which it originates. Music programs that are not directed at teacher education, for example, the Music, Dance and Drama program at Makerere

University, has a significant number of music styles offered, though western classical music is still dominant. More than 50% of the prescribed music content is based on western principles. Alongside Western music, the curriculum should emphasize the indigenous styles of music that can also be used in the context of the pupils themselves. 48% of the rural teachers and 50% of the urban teachers are in favor of the Western art music. 22% of the rural and 45% of the urban teachers regard 20th century classical music as an essential part of tertiary education in music. The chart below shows respondents views on music styles as an essential part of tertiary music education.



'Own' versus school music experiences

The young generation is the largest consumer of music in Uganda and their interest in music is to a large extent bound up with lifestyle, fashion and different sorts of ideals. New music groups are formed every now and then by the music industry especially in America and Europe, and they are readily exposed to the world through wide-spread marketing. They come with music genres that appeal to the young generation and these are easily accessed by pupils through TVs, radios, DVDs and the internet. On the contrary, the traditional music programs that are taught at school do not appeal to most of the pupils. Several of the learners that are not geared towards conventional music instruction and traditional music styles do not usually volunteer to take part in school ensembles.

However, they may already be proficient in dancing and singing in basic rock, pop or even jazz styles. They generally play and sing by ear, often mimicking songs and performance styles of their favourite artists like Shakira, Bioncey, Michael Jackson and R. Kelly, without the aid of a school music teacher. Some teachers strongly believe that popular music has no place in the

classroom. However, popular music is only an umbrella phrase covering diverse styles. Young people perceive its music as that which separates them from adults especially their parents. The question is whether popular music is a controversial issue for music educators or whether classical music is better for the teaching of elements of music than the popular music that they presumably already know. An interview with Kirabo yielded the following information:

Q. *Kiki kyosinga okunyumirwa mu ssomero?*
(What do you enjoy most in school?)

A. *Nnyumirwa nnyo okuyimba n'okuzina.*
(I enjoy singing and dancing)

Q. *Nyimba ki ezikunyumira?*
(What songs do you enjoy most?)

A. *Byetuyimba mu ssomero ssi byebisinga okunnyumila. Nnyumirwa nnyo enyimba za Michael Jackson, eza Mary Mary ne R. Kelly.*
(What we learn at school is not my best songs. I enjoy most songs by Michael Jackson, eza Mary Mary ne R. Kelly)

Various pupils indicated that popular music is what they mostly engage in, and enjoy. While I feel that pupils are not convinced about the music they learn being worth of their time, teachers should begin with the music that pupils enjoy, know and value. However, with the enrolment numbers as high as they have become because of UPE program, it is increasingly difficult to access basic music equipment that is necessary for a wide cross-section of school pupils to deliver 'own music' styles. Kuzmich recounts as follows:

> All music is made up of the same elements, including melody, rhythm, harmony, form, timbre, and dynamics', he adds that 'different kinds of music make use of those elements in different ways, but, with a few exceptions, any music can be used to teach any of the elements (1991:50).

If this is so, why hasn't popular music come into the music classroom as well? Is it because it requires more knowledge than the teachers posses? Is it because it requires electrical and technical equipment that is not always available in schools? Or, is it because the music teachers would rather stick to teaching what they know than venturing into new styles that they don' know thus the saying 'better the devil you know than the angel that you don't'? Whatever the reasons may be, since pupils are fond of popular music styles, efforts should be made to bring it into the classroom alongside other music styles.

The table below shows the response of pupils in P.5 and P.7 (aged 9-12) of Kabira International School and City Parents Primary School with regard to their favourite music style.

Favourite music styles for pupils aged 9 – 11

N=180	Kiryagonja Primary School (N=60)		City Primary School (N=60)		Greenhill Academy (N=60)	
Pop	**18**	**30%**	**14**	**23.33%**	**15**	**25%**
Western Classical	**0**	**0%**	**2**	**3.33%**	**4**	**6.66%**
Rumba/Congolese	**12**	**20%**	**14**	**23.33%**	**15**	**25%**
Traditional Folk	**8**	**13.33%**	**20**	**33.33%**	**14**	**23.33%**
Gospel	**4**	**6.66%**	**8**	**13.33%**	**8**	**13.33%**
Kadongo Kamu	**18**	**30%**	**2**	**3.33%**	**4**	**6.66%**

According to the results in the table above, the largest percentage of the young people's preference is in pop (78.33%), traditional folk (69.99%) and Rumba (68.33%) styles of music. Not allowing pupils to make use of all their experiences, restricts their capacity and thereby their receptivity to teaching (Dewey 1991:13). Pupils in rural schools too, spend a substantial amount of time in musical activities away from school. Following is a personal interview with Gita, a pupil from Kiryagonja Primary School.

Q. Ki kyosinga okukola ngaol oli kussomero? (What do you enjoy most at school?)
A. Kuvuga ggaali, kugenda mu kifaananyi, n'okuzina. (Dancing, watching movies and bike club)
Q. Nyimba kika ki zozinirako? (What type of music do you dance to?)
A. Emabega wa kaduuka ka soda waliwo ekiggunda bulijjo. (Rhumba music just behind the kiosk).

Most pupils confirmed that music is their main leisure interest for which they engage in it to relax, pass time and enjoy.

Their musical experiences are categorised in terms of sociocultural and emotional depots of experience. Stalhammar describes socio-cultural depots of experience as those experiences deriving from contexts providing a certain degree of theoretical and practical competence such as music schools, associations, the church, one's own music-making, family music-making, music-making with friends, listening to music on radio, watching TV and videos and attending concerts. He describes emotional depots of experience as those that comprise experience which, on the basis of certain elements of the

socio-cultural depot, derive from personal experiences which could create a preparedness regarding coming situations (Stalhammar, 2000:36).

Emotional experiences, which can be recalled and perceived anew, with the aid of insight and imagination, can become a model for future situations. The socio-cultural and emotional depots of experiences contribute strongly to explaining the pupils' experiences and attitudes to music in urban and rural settings in Uganda respectively. Another depot of experience, the transverse depot of experience reflects the manner in which pupils experience music and the manner in which they interact with the world around them. However, it has been very difficult to take into account by the National Curriculum Development Committee (NCDC).

MUSIC TEACHERS AND MUSIC AS A CLASSROOM SUBJECT

85% of the respondents regard music specialists as the most effective music instructors for both rural and urban schools. However, from the survey, 98% of ordinary classroom teachers teach music in primary schools; and while music specialists are trained to teach music, the ordinary classroom teacher does not usually possess the skills necessary to effectively implement the music syllabus. A number of schools in Uganda that offer music do not offer it as a classroom subject but rather as an extra curricula activity after school hours. Music is mostly offered as a competitive, rather than as a shared experience. 69% of the respondents indicated that time allocation for music is insufficient in primary school because music is a non-examinable subject. Below is the analysis of respondents' views on their experiences of music as classroom subject. According to the survey, the teacher/pupil ratio is 1: 136 for both rural and urban schools.

The situation of the teaching environment would have been better if music educators and administrators attached much importance to music education. Because they have been slow to recognize the importance of music in schools, school administrators and music teachers do not attach as much importance to music education as they do to other subjects like science, geography and history. I agree with van Dyke that music teaching gains a strong foothold when the educational authorities claim to be serious about holistic teaching and about giving opportunities to the whole child to the fullest potential (Van Dyke, 2000:48).

The survey confirmed the existence of school administrators, heads of music departments, band leaders and choir directors, however there is still no co-ordinated structure of music education, even though some music educators including myself are members of the International Society for Music Education (ISME) and the Pan African Society for Musical Arts Education

(PASMAE). Apart from these, there is no association of music educators in Uganda to enrich music education through systemised strategic and collective planning.

> If the management subsystem works correctly, it thinks continuously about the relationships between the overall objective and the components. It justifies each planning step in terms of the overall objective and stipulates explicitly the steps it will take should its initial plans fail (Churchman 1968:8).

An association specific to music education is crucial in order to plan musical events periodically that include workshops, conferences, concerts and research activities that would benefit music educators, the community and ensure the survival of music education.

SUMMARY OF RESULTS AND CONCLUSION

Music education in Buganda is currently being offered under the umbrella of performing arts and physical education. It faces a crisis of being overshadowed by the 'performing arts' and physical education. The survey shows that music education is lacking in many areas ranging from:

- inadequacy of music teachers,
- inappropriate training for music teachers,
- irrelevancy of content in the music curriculum,
- lack of music facilities in almost all schools except international schools,
- lack of professional development for music teachers,
- inadequacy of music education resources,
- lack of sufficient musical instruments,
- lack of new research and research facilities in music education which would help teachers in engaging in school-based research,
- lack of technological integration into music education,
- lack of funding,
- poor music education management.

Deficiencies in the above areas of music education hinder the preparation of teachers to play creative pivotal roles in curriculum development. In addition, they stand in the way of connecting music education with other academic areas without organising music programs on non-music principles. The lack of ICT hinders learners' opportunities to explore various ways of manipulating music using computer software and technology, as a way of enhancing compositional and creative skills amongst learners. The inappropriateness of teacher training frustrates the absolute goal of having

teachers acquire knowledge, skills, dispositions and norms of teaching music. The lack of research opportunities interferes with sustainability of programs based on research principles. It promotes focus on problems of which only research could provide solutions. Finally, enormous class sizes for the limited number of teachers make well organised and effective musical activities almost impossible. It is however recommended that the Government and the Ministry of Education should address various problems that have been discussed in this study, not until then could we have a functional music education programme in Uganda.

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ISLAMIC AND ISLAMIZED MUSICAL CULTURES AMONG THE YORUBA: THE CONTACT, THE CONCEPT AND THE CONCORD

'Yomi Daramola, PhD

INTRODUCTION

Music, in Islamic divine worship is almost non – existent. This is, to a great extent, due to the attitude of Islamic religious practitioners who totally ignored it in Islamic liturgy. Music-making in Islam, its acceptability or otherwise, have been controversial issues. A sharp distinction is always drawn between 'music', which is seen as sinful (*haram*) and moral demeaning on one hand and what musicologists would consider the religious use of music which is accepted as good by the Muslims but not taken as music on the other hand. Because of this illegitimacy of music in Islamic religious beliefs, there has been no clear-cut definition ascribed to what Islam actually conceived as music. However, what is not conceived as 'music' in the religion comprises the Mosque music traditions which are tolerated in Islamic orthodoxy. Mosque music comprises of the reading of the Quran, the call to prayer (adhan) and hymns and songs for various Islamic festivals. Songs and music that are socio-religious biased are conceptualized as basically different from secular songs and music and are related to in that manner.

Islam is one of the prominent religions among the Yoruba. The apathy Yoruba Muslim leaders had towards music at the inception of Islam in Yoruba land was an inheritance from that of the *Alalukuranis* (missionaries) who introduced the religion to the people. They were strong critics of music. In spite of this, there are some of the religious practices that make use of music either directly or indirectly. Today, the use of music in Islamic religious events has gained wide acceptability among the Yoruba Muslims.

This paper seeks to probe into the concept of music in Islamic world-view in order to ascertain the level of contact and the degree of accommodation between the Islamic and the Yoruba musical cultures.

DEFINITION

In this paper, Yoruba Islamic musical culture is to be understood as musical practice and concept which have their roots entrenched in Islamic culture and traditions. Islamized musical culture on the other hand, will be understood as

Yoruba musical practice and concept that have been acculturated or influenced by the Islamic musical cultures.

THE CONTACT

Islam as a religion has remained an important phenomenon in the historical development of the Yoruba race. Unlike some other parts of Africa where Islam was spread through warfare, its spread in Yoruba land was through a peaceful means. Islam reached old Oyo from Nupe land through trade routes which connected present-day Northern Nigeria with Yoruba land in the south. From old-Oyo, Islam spread from about the seventeenth century, through Muslim traders and itinerant scholars and preachers, to Kuwo, Iseyin, Ogbomoso, Iwo and other place in the Yoruba country[1].
The Arabian traders who brought the religion into Yoruba land penetrated into the land by selling their wares and simultaneously spreading their faith into the bargain. At that initial stage Islam was essentially a religion of the alien merchants who settled in separate Muslim quarters in the major urban and commercial centres. During this period, the Yoruba converts were introduced to some Islamic traditions. One of such traditions was the study and readings of the Holy Quran in order to be able to say their ritual prayers. The reading of the Quran was fascinated with the use of short melodies (either original or in parody) by Muslim scholars to teach students of Quranic centers (*omo-ile-kewu*) by rote. As these alien Muslims began to gain more converts they also were becoming more established and were able to practice their faith, building mosques and praying in them. By the eighteenth century, the Yoruba were not only receiving Islam but were also propagating the faith within and outside the Yoruba land. Many reasons have been advanced for the fast spread of Islam in various areas of Africa. These include its literacy, uniformity of mode of worship, its accord with the African culture particularly on polygamy to some extent, its universality, the uniqueness of the Quran as a literary masterpiece, etc[2]. All these and some other factors must have enhanced Islamic fervour a great deal among the Yoruba.

Before the emergence of Islamic traditions, Yoruba people had their musical traditions which were practiced as integral parts of socio-religious events. Vidal (1977) asserts that Yoruba music is an inseparable element in Yoruba culture[3], and that ritual and ceremonial types seem to be most prominent in their musical repertoire[4]. The easy integration of Islamic musical culture into the Yoruba musical culture was due to the acceptance of Islam as a religion by traditional Yoruba. The blending of the two cultures gave birth to certain types of Yoruba Muslim music. For instance, traditional musical elements such as rhythm and melody are incorporated into the language of the Quran. According to Adegbite (1989) this led to new performance techniques, new aspects of intonation, and new musical instruments in Yoruba music[5].

However, it is in the realm of semi-religious and socio-religions music of the Yoruba Muslims that Yoruba music makes its greatest impact. A distinct musical style thereby emerged as a hybrid of the Yoruba and Islamic cultures with elements of both cultures in it. The hybridization of these two cultures enhances the musicianship of Yoruba Muslim musicians who now rely on the two cultures for performance resources.

There is among Nigerians today an attitude of tolerance in religious matters, a reflection of professional practice among the Yoruba traditional musicians. According to Deremi (1992), though Islam is one of the religions that have an overwhelming majority of followership in Yoruba land, many of the people still participate in many Yoruba traditional religious festival[6]. To them, religious ceremonies have become less rigid as in the olden days because there seems to be more emphasis towards social and entertaining values. Most of these religious festivals are music-oriented and are performed publicly which allow for syncretism of religious-musical cultures. Such festivals include the ones in commemoration of *Ogun, Sango, Obatala, Esu, Egungun, Oro* etc. Some other festivals that are locally observed in honour of Yoruba deities include *Olojo* in Ile-Ife, *Oke-Ibadan* in Ibadan, *Olumo* in Abeokuta, *Eyo* in Lagos, *Osun* in Osogbo, *Orisa-oko* and *Elefon* in Iloro-Ekiti, *Olosunta* in Ikere-Ekiti among others. These festivals have always been serving as unifying factors that bring people together (both Muslims and non-Muslims) for a common purpose.

A traditional drummer, regardless of his religion, is not discouraged from playing in any situation for which his services might be required. Muslim musicians play for Muslims and non-Muslims alike; they are called upon to perform in the worship of Yoruba gods, and their repertoire includes all forms of music appropriate to the various deities[7]. In this regard, Yoruba Muslim musicians not only participate in traditional religious festivals to enhance their Islamized music repertoire, they are also custodians of Yoruba traditional musical practices.

THE CONCEPT

References to the earliest types of music in 'Islamic World' are chiefly for the distinction of genres they make. The most ancient genre, according to Sadie (1985), is the *huda* (caravan song). This and its contemporary *hasb* of which no description is given was believed to be an offshoot of the *huda* but considered to be more sophisticated [8]. Probably these two types of music were performed by the *gayna* (singing slave-girl) with whom the emergence of entertainment music may be associated. *Ghina* (song or the art of singing) later become generically used for musical practices[9].

The entertainment music which previously was the preserve of the *gayna* later-on gradually came to be dominated by male performers who constituted a group of effeminates who were as renowned for their immoral behaviour as for their artistic accomplishments[10]. Therefore, music, as a profession, given its longstanding connection with the activities of these male performers, became a non-respectable vocation.

The word 'music' has since then been usually avoided in Islamic religion in order to avoid the secular implications of the word. Although there is no prohibition against music in the Quran itself, and it is known that music was played both at the wedding of the Prophet and, later, of his daughter, the austerity of the legalists who followed outlawed music[11]. Even the recitation of the Quran was called 'reading' rather than singing although both melody and vocal ornamentation are beautifully presented there, and, to a greater extent, in the *adhan* or call to prayer.

The hostility to music from the practitioners of the religion, in principle, has led the Islamic world and its law givers to further differentiate between admissible and inadmissible music in reference to sacred and secular music respectively. The admissible music being songs/chants performed without instrumental accompaniment while the inadmissible music being songs/chants performed with instrumental accompaniment. Human voice is regarded as a 'pure' tone from Allah which requires no artificial support of any musical instrument for it to function[12]. Instrumental music or accompaniment, apart from being looked at as profane, is also seen as corruptible which can cause sensual pleasure for the performers and the listeners alike. The admissible music includes the reading of the Quran, the call to prayer, lyrics and songs for festivals in as much as they are not accompanied with musical instruments.

Among the Yoruba today, the argument about the non-admissible and admissible is understood as liturgical (for worship) and non-liturgical (for socials) respectively. To a greater percentage of Yoruba Muslims, most especially the semi-affluent (the middle class) and the affluent (the high class) both liturgical and non-liturgical music are admissible depending on the context for which each of them is used.

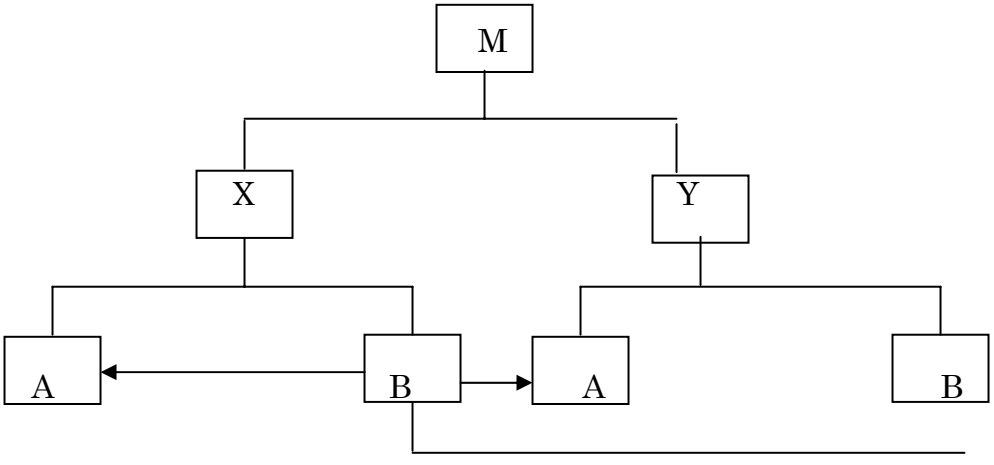
Muslim Youths and musicians are the most vocal about this new concept of Islamic music among the Yoruba. They believed that, to prevent Islamic music from being second-rated or from total extinction, innovation which is forcing itself on the religion and its music like any other religion throughout the world in this age should just be allowed as an element of change and development. For example, Sikiru Ayinde (Barrister) a leading Fuji musician

in one of his albums charges Muslim legists to prove the prohibition of music and dance from the Quran if they can. The text runs

'Tira' to ni ka ma lu lu o (2ce)
'tira' to ni ka ma lu lu,
Emu 'ti-ra' naa wa o
Ka ma mu ti,
Ka ma mu ti, kaa ma se sina,
Kaa ma huwa baje l'Olorun oba-wi o
A mo taa ba n se hun re (2ce)
Ko ni kaa ma lulu, ka fi-jo be o-
Meaning:
Is there a Quranic text that prohibits drumming?
Reveal such text for people to 'see'.
We understand God's command on
Abstinence from drunkenness, adultery
And all sorts of malpractices,
But music making, merry making and felicitation,
He has not refrained.

With this development in Islamic musical culture of the Yoruba, the following classification is induced to represent the people's concept about music. This is based on structured and unstructured interviews conducted with the stakeholders of Islamic religious practices in Yoruba land.

It is clear from the contact and interviews conducted that the Yoruba Muslims also recognize certain elements of melody in the performance of some aspects of Islamic liturgy. These aspects are classified in this paper as 'fixed tradition' in Islamic musical culture. Performance of these aspects however, varies from one region to another. Other musical practices are regarded as hybrids of both Islamic and traditional musical cultures. This is classified as the 'free tradition' in Islamic musical culture.



The above is a diagram of interrelationship between the fixed and free traditions of Islamic musical culture.

Key: M = Music
X = Liturgical (ABX)
Y = Non-Liturgical (ABY)
AX = Call to Prayer
*BX = Recitation/Reading of the Quran
AY = Semi-Religious music
BY = Socio-religious music

The ABX in the diagram represents the 'fixed tradition' while the ABY stands for the 'free tradition'. The common element to the two traditions is the BX as a major symbol of Islam in all the musical practices. This classification is based mainly on the function of each of the musical practices and the context at which each of them is used.

THE FIXED MUSICAL TRADITION

This is liturgical. The focus of music performed under this classification is worship.

(AX) Call to Prayer (adhan)

It is performed five times daily in preparation for five daily prayers when observed in the mosque. It is considered a duty for every mature Muslim to perform the five daily prayers including the Friday prayer. *Adhan* is aimed at attracting the attention of the faithful for each of these prayers. Its rendition is usually melodious and the pronunciation of its texts impeccable.

(BX) Recitation/Reading of the Quran

Ubaidallah Ibn Abi Bakr who flourished before A.D. 700 was the earliest 'reader' to use melodies (*alhan*) in reciting the Quran[13]. Ornaments are usually found in the most common styles of Quran reading (no Muslim would call this 'singing'; he would stress the term 'reading' although melodies are developed). Four methods in reciting the Quran from memory have been established. The most commonly used by experts is the tajwid[14]. In this method the ornamentation of the voice and psalmodising of the Quran are

perfectly blended. It is usually rhythmically delivered with accentuation of long and short syllables, and observance of pauses (with or without text) [15].

There are no strict regulations guiding the recitation of the Quran except that it must enhance the comprehension of the text and must not be based on secular melody. "Good recitation", therefore, is based on the experience of the individual reciter/performer and this encourages personal and regional variants. Comparatively, the AX is more musical than the BX. The latter consists of more properties of music such as pitch (determined by a particular frequency), volume (determined by amplitude of note or sound vibrations), rhythm (free), tonality, dynamics and timbre, than the former. All these properties are always exhibited in the performance or rendition of the AX. The voice undulation in the AX for example, gives a more precise musical contour and phrasing which are not found in the BX. However, much is determined in each case by the ability of the performer.

THE FREE MUSICAL TRADITION

This is non-liturgical. Its focus is entertainment. It embraces all forms of music used fro semi-religious and socio-religious activities, such as the celebration at each point of life-cycle: birth, circumcision, puberty, marriage and death. It also covers ceremonies for the return of pilgrims from Mecca, the celebration of the Ramadan, the commemoration of prophet Mohammed's birthday (*Mawlid*) etc.

(AY) Semi-Religious Music (e.g.Alasalatu music) [15]

Music of this category is used to accompany semi-religious events either outdoor or indoor. In some instances, the music is performed without instrumental accompaniment. Such instances include *wolimotu* (graduation ceremony), *waasi* (sermon- this may be indoor or outdoor), *wiwe-wonka* (Muslim conversion rite synonymous to the Christian baptismal rite) etc. In some other instances, the music is performed with instrumental accompaniment e.g. during circumcision, Id-al-fitri, and Id-al-Kabir. The early musical instruments found in semi-religious music include pairs of circular tin-foil idiophones (*aro*) with jingles (*seli*) which are struck against one another. The peculiarity of this genre is in its performance which is strictly based on Islamic beliefs, norms, customs, traditions and ideas as stipulated in *Sunnah* and Bid'ah[16]. Although it is dance music, the Islamic features mentioned above are maintained in its performance. Its songs are mainly for the spiritual inspiration of participants in semi-religious events. At the inception, musicians of this genre were mostly women who performed the music as a vocation.

The approval of music in this category by Yoruba Muslims is borne out of the fact that it expresses religious sentiments. The general attitude of Yoruba Muslim leaders is that music is acceptable if it is put to proper use, not done in excess and respects the Hadith of Prophet Mohammed. It is within this context that music is regarded as something good. "*Orin to ba fe Oloun mu*" (music that agrees with the will of Allah) is usually a phrase used to recognize religious and semi-religious music as against the secular music.

(BY) Socio-Religious Music

This is an offshoot of the semi-religious music. It is derived from it (see the diagram on page 9). It embraces all forms of music used for social activities such as child naming, marriage, funerals, the return of pilgrims from Mecca[17] etc. Since its inception instrumental accompaniment has been a permanent feature of the music. Percussive instruments are the most prominent.

Musical genres in this category include *waka, were, seli, sakara, Apala, Awurebe, Dadakuada, Fuji*, and *Senwele*. Although all these musical genres are linked to Islamic religion, the first three have more direct link and *waka* has historically been confirmed to have predated its contemporaries[18] as a direct offshoot of the *alasalatu* music.

Initially, waka developed as a vocal music performed almost in the same manner as the semi-religious music. It was commercialized and departed from its original religious functions inherited from its source. Its instrumental accompaniment became augmented by both traditional drums and Western instruments like trap-set, and keyboard organ. As may be imagined, since this transformation from religious simplicity to secular sophistication does not conform to the notions of Islamic orthodox, it has met with disapproval from Yoruba Muslim leaders. Though no serious ban was inflicted on it, the people no longer recognize waka music as vehicle for religious inspiration. This hostility mostly from religious extremists later extended to all socio-religious music.

However, all musical genres in this category are recognized to have derived from Islamic culture, not only because they stylistically resemble waka but also because they have been created chiefly by Muslim musicians. While were, seli, sakara, apala, awurebe, *fuji* and their variations thrive as social dance music among the southern Yoruba Muslims, *dadakuada* and *senwele* are the vogues among the Northern Kwara Yoruba Muslims. Today, these musical genres enjoy some degree of popularity not only among Yoruba Muslims but also among the non-Muslims. These musical types have now become vocations to most of the Yoruba Muslim musicians (both male and female) and have remained the legacies of Islam on Yoruba traditional music.

THE CONCORD

The accord between the Islamic and the Yoruba musical cultures is born out of the peaceful coexistence between the Islamic and Yoruba traditional religions. Among other areas of alliance between the two cultures, such as in marriage (polygamy), politics, commence, military and so on, music seems to have proved itself above board. It has been able to weather all storms of resistance from within and outside the cultural enclave. This is mostly felt in the areas of semi-religious and socio-religious music where musical elements from the two cultures are used and blended in performance.
Also some musical instruments found among the Yoruba have some semblance with those found in the Islamic world, though they are geographically separated and differ in decoration. The nomadic Arab simple spike fiddle called *rebab* for instance, resembles the *goge* (a bowed-string instrument) of the Hausa which is adopted in *sakara* of the Yoruba Islamized popular music. The Hausa *Tambura* and the Indian *boya* which are linked to music in Islamic world are semblance to *gudugudu* and *opon* of Yoruba music respectively. The *gudugudu* is usually combined with tension drums to form the *dundun* orchestra. *Opon* on the other hand is used in Yoruba *Bata* orchestra.

The favourite instrumental music for major Islamic and Yoruba traditional socio-religious music is that of *dundun* tension-drum orchestra. The music itself does not seem to have any particular style that could be considered exclusive to Islam. The drum patterns are taken from the general repertoire of Yoruba traditional music. The main difference is in the language of the *Iya'lu* talking drum, which on Islamic occasions assumes a prayerful tone appropriate to the religion. The *Iya'lu* is of course also used to recite the praise poetry of important person attending the festivities[19].

In the areas of traditional music, Yoruba Muslims have excelled. It is of a great interest to note that even till today, there are more Muslim traditional musicians than musicians of the indigenous and Christian faiths. Most of these musicians, as confirmed by an informant, accepted Islam as a stepping-stone to civilization[20]. They see their participation in traditional music as an expression of traits of Yoruba cultures which have nothing negative to do with their belief as Muslims. For example, in Iwo, Ede, and Osogbo, most *dundun* and *bata* drummers are Muslims. In Ilorin, most of the Yoruba traditional musicians especially the *esa* chanters and *dadakuada* players are also ardent Muslims (Adegbite: 1989).[21]

The Yoruba people are not only dynamic but also pragmatic; people whose response to changing circumstances is extremely elastic. Islam an alien religion though, has influenced Yoruba musical culture; the people have not allowed it to erode their indigenous musical heritage. Instead, they have allowed the two to fuse and produce a new musical experience – the Islamized Yoruba music. The craze for Yoruba music is now on the increase. Islamized Yoruba music is one of the most favoured in this regard. The genre has served as a vehicle for popularizing Yoruba musical culture. However, Arabic language is commonly used in the music in order to differentiate highly articulate Muslim musicians from the less articulate ones even when Yoruba or any other language is used in its song texts. Arabic language intonations still characterize its rendition.

CONCLUSION

This paper opens some vistas for the need of a reorientation about the concept of music among Yoruba Muslims. Every race has its own music. No music of a race is superior to the other. It is a common phenomenon to have elements of music from one culture present in another as a result of migration, trade, religion, or war. The contact may also lead to a hybrid of a new musical culture, but does not mean a subjugation of the musical culture.

Religion has been one of the major charitable means of fusing musical cultures of different peoples. This is evident in Islamized music as practiced by Yoruba Muslims. Similarities in some cultural institutions of the two cultures e.g. polygamy, killing of sacrificial animals for religious purposes, belief in the efficacy of charms etc, facilitated their contact and fusion.

In conclusion, I like to posit that the road to promoting Yoruba music in particular and Nigerian music in general to an international greatness is in the democratic study of every musical sub-type on its own merit. No music would then be favoured on the expense of the others, but rather, every musical sub-type would be understood as a factor for development, religious interfaith, unity and common identity.

NOTES AND REFERENCES

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2. See Abdu-Raheem, M.A. (1992) 'Islamic Concept of Tolerance and The Task before the Nigerian Muslim'. Olupona, J.K. (ed.) *Religion Peace in Multi-Faith Nigeria.* Ile-Ife: O.A.U. Press, 74.

3. Vidal, Tunji (1977) 'Traditions and History in Yoruba Music'. *Nigerian Music Review, No. 1,* 66.

4. ibid, p. 70.

5. Adegbite A. (1989) 'The influence of Islam on Yoruba Music'. *Orita: Ibadan Journal of Religious Studies,* Vol. xxvi, 34.

6. 'Deremi Abubakre R. (1992) 'Religious culture and politics among the Yoruba Muslim'. Olupona, J.K. (ed.) *Religion and Peace in Multi-faith Nigeri.*, Ile-Ife: O.A.U. Press, 125.

7. See Euba A. (1971) 'Islamic Musical Culture among the Yoruba: A preliminary Survey'. Wachsmann, K.P. (ed.) *Essay on Music and History in Afric.*, Evanston, 173.

8. See Stanley Sadie, (1985) *New Groove Dictionary of Music and Musicians*, Vol. 1, Hong Kong: Peninsula Publishers Ltd., 520.

9. ibid., 521.

10. ibid.

11. See Jean Jenkins and Paul Rovsing Oisen (1976) *Music and Musical Instruments in the world of Islam.* England: Westerham Press Ltd., 2.

12. This information was given by an informant, Alfa M.A Raji, of Central Mosque, Ede, in Osun State, Nigeria.

13. See Adegbite A.., op. cit

14. ibid.

15. Asalatu is a compound Yoruba word meaning the owner of *as-salat* (prayer). The word is synonymous to Yoruba Muslim women but used in music realm to cover musicians of all semi-religious Islamic music among the Yoruba. The music is actually used beyond the context of prayers. It is used to offder praises, exultation and supplications to Allah and to promote Islam and the attributes it extol (*fatwa*).

16. For more information, see Abdur-Raheem Adebayo Shittu (1996) in '*What is Sunnah? What is Bid'ah'*, Crescent Investments Ltd., Shaki, Nigeria, 12 – 13.

17. Adegbite A.A., op.cit., 35.

18. See Euba A., op.cit., 179.

19. ibid., 177.

20. The information was given by Mr. Sule Ayanbunmi (a.k.a. Edebaba) of No. 1, Edena Compound, Ile Ife.

21. Adegbite, A., op. cit., 42.

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