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**Pan African Society for Musical Arts Education (PASMAE)
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***Objectives of the Pan African Society for Musical Arts Education
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In keeping with the objectives of the regional body, *PASMAE* West Africa shall be for the advancement of research and studies in all aspects of the musical arts of Africa and other musics of the world; a purpose for which all interested music scholars, researchers, educators, policy makers are encouraged to join the membership, irrespective of ethnic, national and religious affiliations. The aims include serving the society and its entire membership by organizing biennial conferences that will provide ample opportunities to music researchers, practitioners and educators to share contemporary knowledge and experiences in the musical arts of Africa. Also, to disseminate current and relevant knowledge of the musical arts to members of the society and other members of the general public, particularly those interested in music studies through workshops, posters, panel discussions, publications, etc.

West African Journal of Musical Arts Education (WAJMAE)

The West African Journal of Musical Arts Education (WAJMAE) is an official organ of the Pan African Society for Musical Arts Education (PASMAE), West Africa Sub-Region. PASMAE West Africa is a Sub-Regional organ of the PASMAE Africa Region of the International Society for Music Education (ISME). The Regional and Sub-Regional bodies of ISME carry on with such activities as organizing conferences within their jurisdictions and publishing research articles, as part of efforts to strengthen ISME output and to pull a wider participation from the grassroot level to the international level. The journal is a referred/peer reviewed journal published twice annually. It publishes original research articles in the various aspects of the musical arts education in Africa. In the beginning, the journal shall, but not be limited to, publish papers presented at its conference, which duly focused on the theme and sub-themes of such conference, and pass the blind

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Contents

Editorial Notes

Notes on contributing authors

A Study of Construction Techniques, Structure and Tuning System
of Agidigbo (thumb-piano) among the Oyo-Yoruba People

- **Owolabi, Adeolu T. and Adeleke, O Adesoye** 1

Curriculum Innovation through Culture: The Integration of Yoruba
Folk Songs in Nigerian Primary Schools

- **Oladipo, Olufunmilola Temitayo and
Adeyeye, Adetoyese Oladapo** 18

Livestreaming and the Digital Economy: Monetisation Strategies
in Nigeria's Gospel Music Industry

- **Bakare Micheal Adeleke.** 32

Evaluation of the Creative Deployment of Costume and Makeup
in Kunle Afolayan's October 1

- **Odule, Adesimbo Oluwakemi** 52

Evaluating the State of Music Education in Nigeria: Perspectives
of Selected Music Educators

- **Oguntuase, Ruth Olayemi** 69

Cultural Transmission Through Yoruba Wedding Traditions:
The Educational Roles of Alága Ìdúró and Alága Ìjókòó

- **Oladipo, Olufunmilola Temitayo** 83

The Advent, Development and Future of Technology in
Music Education in Nigerian Schools

- **Olusola, Kayode** 104

The Functional Roles of Music in the Oke-Ibadan
Festival among the Yoruba People

- **Ikumapayi, Abayomi Ayoola** 117

Tradition, Modernity, and Innovation: The Aesthetic
Dynamics of Design in Nigerian Film

- **Afabor, Henry Kunle** 132

Reassessing the Importance of the Performing Arts in the
Contemporary World

- **Odule, Adesimbo Oluwakemi** 156

Editorial Notes

It is the desire of the editorial board to uphold and consolidate the mission and vision of Pan African Society of Musical Arts Education (PASMAE) in respect to publishing peer-reviewed articles and of high standard. This journal articulates the research activities of PASMAE with special attention to the West African regional peculiarities.

In this edition are articles interrogating construction techniques of African musical instruments, curriculum innovation and evaluation of music education in Nigeria from different perspectives. The educational roles of various African music performances were explored to contribute to music pedagogical issues in Africa.

This edition also features the development of technology in music education where it explores the impact on different levels of education in Nigeria. A section of the journal examines music in festival; the aesthetic dynamics of design in Nigerian films; and a re-assessment of the importance of performing arts in contemporary world.

We commend the academic efforts of the authors and the Reviewers for their critical and invaluable insights into the published articles. We extend our deepest gratitude to everyone who contributed their time and expertise to this volume.

Dr. Femi Abiodun
Editor-in-Chief

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A Study of Construction Techniques, Structure and Tuning System of Agidigbo (thumb-piano) among the Oyo-Yoruba People

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Abstract

The Yoruba people of Nigeria has their own indigenous musical instruments which they made from local materials and indigenous technological knowledge. This study specifically analyze and document the construction techniques and tuning system of the Agidigbo among the Yoruba people. The research method used for data collection was both primary and secondary methods. The primary method involve field investigation with the makers of Agidigbo in order to observe the process and conduct oral interview. The secondary source includes the review of related literature on the construction techniques in African musical instruments. Research findings also reveals that the construction of Agidigbo is rooted in the Yoruba indigenous technological knowledge credited to an unknown family. Agidigbo is constructed in same shape but in different sizes in order to achieve different pitches in sound and qualities. The combination of these pitches and rhythms during performances produces the desired percussive melodies and patterns. This study herby concludes that when we consider the construction, tuning and playing techniques of Agidigbo in Yoruba culture, we would accept the fact that our fore-fathers have made an important contribution to the Yoruba's indigenous knowledge in the traditional musical instrument construction techniques, as well as given us a noble art which should be improve upon. Agidigbo are very significant in traditional Yoruba society and are of great importance which cannot be denied or forgotten.

Keyword: Agidigbo, Juju music, Agidigbo music, Faaji .

Introduction

The Agidigbo, a remarkable instrument found in various cultures across the globe, has played a significant role in communication, music, and cultural expression for centuries. Among these diverse thumb piano, the Agidigbo of the Yoruba people in Nigeria stands out as a particularly fascinating and complex instrument.

Agidigbo and other percussion instruments, in general, have been documented in various parts of the world. In West Africa, they have been integral to communication systems, often used to transmit messages over long distances. The Akan people of Ghana use the Atumpan, while the Hausa of Northern Nigeria employ the Kalangu. In East Africa, the Luganda-speaking people of Uganda have the Engalabi, and in Asia, the Philippines boasts the Kubing, a bamboo jaw harp capable of mimicking speech.

In Nigeria, talking drums and other percussion instruments are particularly prevalent among the Yoruba people. The Yoruba talking drum family includes several varieties such as the Iya Ilu, Omele-ako, omele-abo and gudugudu. Each of these drums plays a crucial role in Yoruba music, rituals, and communication systems. Other percussion instruments include Agogo, Sekere, Apepe, Gudugudu and Agidigbo (thumb-piano) among others

The Agidigbo, the focus of this study, is a rectangular shaped or cube shape box made with special wooden material with a round hole on top which serves as a resonator

for sounds produced. Sound is produced when the flat iron materials in different length that are attached across the resonating hole are plucked with fingers to produce sounds of different pitches.

Scholars such as Akin Euba (1990) and Amanda Villepastour (2010) have extensively written about Yoruba music and instruments, providing valuable insights into their cultural significance and musical properties. However, there is a gap in the literature regarding the specific construction techniques and tuning systems of the dundun drum.

The importance of this topic extends beyond mere musicology. Understanding the Agidigbo's construction and tuning provides insight into Yoruba cultural practices, linguistic patterns, and technological innovations.

From an educational perspective, this research contributes to the preservation and dissemination of traditional knowledge, which is crucial in an era of rapid globalization.

1.5. Theoretical Framework

The research will be informed by ethnomusicological theory because it relating to the study of musical instruments within their ethnic and cultural context. This perspective will help in understanding the construction techniques and tuning system of the Agidigbo and role in Yoruba music and society.

Kenechukwu (2020) observes that In recent times, traditional musical instruments are not spun out in the technology use in-line with today's technology advancement. A number of Nigerian musicians nowadays have innovated traditional musical instruments using modern technology which can be described as robotic musical instruments Robotic musical instruments are either use to make more interesting music performance and to build an everlasting crew that can play with musical artists (Kapur, 2005; Annuar, 2021).

Generally, the innovation is often centered on modern or western musical instruments but hardly ever on traditional instruments (Leng, Norowi & Jantan, 2018) and a large number have thrived in performing the innovation instruments (Damkliang, hongnuan & Chanlert, 2012). For that reason, the call for technological innovation in Nigeria traditional musical instruments is indispensable which can unite the past with the future, create more opportunities to showcase them on the international level and for the purpose of education.

Though, there are conventional musical instruments that are used together with technology, but nearly all of them use a virtual application that uses the least cost. Several studies demonstrate that the use of such technology as an instructive approach has positive attitude on user's understanding, interest and knowledge of traditional musical instruments (Simeon, 2015; Wiguna, 2019; Annuar, 2021).

Musical instruments and their construction, acoustic properties, classification, history, and broader cultural context varies from one part of

the world to another, even ethnic groups are used as authentic media for interaction in various situations such as societal work, worship, recreation and pattern of cultural expressions such as folk tale, dances and plays to mention a few.

Vidal (2012) opined that urgent scholarly intervention to document nature, functions, technology and performance of traditional musical instruments is now essential. Since technology involves the study, development, application of devices, machines, and techniques for manufacturing and productive process, creativity and modernization of existing musical instruments became a welcome idea. This study focuses on the traditional Agidigbo musical instrument in the South Western Nigeria. It is worthy of note that we have hundreds of languages spoken in Africa, one instrument can have as many as ten names. The names Sanza, Mbira, Ubo aka, Ikpa, Mboto, Agidigbo, Kembe, refer to an instrument known by westerners as hand piano, thumb piano or finger xylophone (Akpabot, 1986).

The Yoruba are a people predominantly found in the south western geo-cultural zone of Nigeria. The region comprises of six states, namely Oyo, Osun, Ogun, Ondo, Ekiti and Lagos. There are many sub-ethnic groups which make up the Yoruba nation in Nigeria, they include, Ijebu, Ijesa, Ekiti, Egba, Ife and Oyo amongst others.

There is no gainsaying that not only are the Yoruba lovers of music, but the art is also an inseparable element of their culture. Yoruba musical performance can be instrumental, vocal, or a combination of both. Among the Yoruba sub-groups, there are various types of Music, each associated with one function or the other. Examples of such music are Senwele, Ijala, Ewi, Sango pipe, Agidigbo, Adamo, Dadakuada, Waka, Fuji and Juju. Just like Dundun, Samba and so forth, Agidigbo is both an instrument and musical genre.

As an instrument, agidigbo is structurally constructed as a set of graduated rows of keys made of metal, mounted on a wooden frame box resonator and played through the means of plucking technique using the index and the middle fingers. At times, the body is also hand beaten to create percussive effect. Agidigbo music is named after the principal instrument of the band

Agidigbo. As a genre of Music, agidigbo is a social/ recreational music that is rooted in aphorism, customs and traditions of the Yoruba people.

The meaning inherent in the message of the song and the instrument requires deep understanding of Yoruba language. The Agidigbo is played like Piano, the player maintains concordance with rhythm while the player sings the song with the instrument.

Agidigbo also regarded as metamorphic piano among the Yoruba has its unique features and sound production. The instrument is regarded as a weird Western-Nigeria ancient drum. The tunes are in proverbs and can only be interpreted by the wise. It is also worthy of note that admit every drum makes a resemblance of speech or talk in Yoruba laid from the deep vibrating sound of magnetic gbedu drum to the slapping sound of bata.

Despite the accession of Euba (1969) which defining traditional music, he stated that the type of Music which is created entirely from traditional element and has no stylistic activity with Western music, but the gap is still there □lling the gap to step up traditional instrument electronically. The 2018 annual Agidigbo Musical festival in Badagry, Lagos State was spiced up with other instrumental ensemble like trumpets.

According to Samuel Dagbeyon (2005), the organizer of music festival in Badagry that Agidigbo music is unique at it has its own instrument which is used to play it, and it is complemented with trumpet and side drums which make the and product sound great indigenous at technology of Yoruba in what the instrument maker do employ. This is tight a special skill and by long practice, according to special procedure, principles and norms governing the art in Yoruba culture (Vidal, 1991).

Nketia (2014) submitted that the concept of technology in return to musical instrument ought to involve a robust investigation in the design of the instrument and craftsmanship material and construction as well as function in order to facilitate expansion in the study of indigenous instrument. However, the fabrication of an acoustic instrument as a wireless traditional musical instrument reproduction is not without compromise: acoustic instruments are non-linear systems, and their imperfections and opportunities for exploitation are most often what lends the instruments their

'character' or 'expressivity' (although 'expression' is a fraught term in digital musical instrument (DMI) research (Gurevich & Treviño, 2007).

An often-quoted example of an unexpected law being appropriated as an artistic tool is Jimi Hendrix's use of feedback in his electric guitar performances. How to achieve this same level of 'character' in wireless traditional musical instruments is a difficult question: it is a relatively trivial task to design an innovative wireless Agidigbo that makes like sounds in a way that is more physically accessible than a traditional Agidigbo - it is a different question altogether to make that instrument as engaging as a wireless musical instrument to both the performer and the audience.

As Bates (2012) points out, instruments are not simply passive noise-producing tools, but possess a socio-cultural load that is at least as equally worthy of consideration as the technical details of the way they can be played. In this research, the researcher aims to further explore this innovative production of traditional musical instruments, and in particular whether or not attempting to harness the pre-existing cultural associations of traditional instruments may provide greater access to existing musical cultures for musicians. This research is to widen understanding about the Agidigbo traditional musical instrument in the performance contexts of conceptual and theoretical perspectives and to provide a pathway towards more and better innovative traditional musical instrument blueprint.

The Tradition and Ethnography of Agidigbo

There are various legends and myths about the origin of musical instruments among ethnic groups. In the Yoruba ethnic group, musical origin center around a personality named Aryan. He taught the Yoruba families the art of drumming. The Ijaw of the Rivers State have musical instruments associated with their mermaid dances. They believe humans did not invent the instruments, but they were copied by ancestors who spied on the gods, goddesses, and mermaid of the sea (Natasha, 2012).



Musical instruments play an important role in the lives of Nigerians. Singing and dancing accompanies the musical instruments at social festivities such as weddings and funerals. Traditional musical instruments announce the opening of a war or festival. They may also accompany the arrival and departure of a visitor to and from a royal palace. Musical instruments also play an important role in religious ceremonies. An important aspect of traditional instruments is that they should be played so they reproduce the tonal sounds of the player's tongue.

A musician is evaluated on how poetic his playing is rather than the melody or rhythm. Traditional musical instruments give more happiness than the human voice alone. When musical instruments are played, they appeal to the eye. Elaborate decorations may be made on the musical instruments. Many of them have symbolic figures on them or gods.

The Yoruba music has a drumming tradition with characteristic use of the Agidigbo and dundun hourglass tension drum. The agidigbo are mostly used by the Apala musician. The ensembles using the dundun, play a type of music that is also called dundun. These ensembles consist of various sizes of tension drums, along with kettle drums (gudugudu) and Agidigbo.

The leader of a dundun ensemble is the iya ilu, who uses the drum to talk by imitating the tonality of Yoruba. Much of Yoruba music are spiritual in nature and are devoted to the gods. Yoruba music has become the most important component of modern Nigerian popular music, as a result of its early influence from European, Islamic and Brazilian forms. These

influences stemmed from the importation of brass instruments, sheet music, Islamic percussion a style brought by Brazilian merchants.

In both the Nigerian's most populace city, Lagos and the largest city of Ibadan, these multicultural traditions were brought together and became the root of Nigeria music. Modern styles such as Ayinde Barrister's Fuji, Salawa Abeni's waka, and Sina Peter (Juju) are derived primarily from Yoruba traditional music. Yoruba music of south western Nigeria has now come of age and the new generation of Nigerian music now sing in their native language. 9ice is one of many that broke into the industry will Gonge aso and many more artist followed. UK based saxophonist Sunday Akintan created yoruba at based on Yoruba rhythms.

According to Omojola (1995) in his book Nigerian Art music, said the agidigbo player wears a thick ring on his thumb which he uses to tap the side of the wooden box. The lyrics using by the musician are largely folkloric and entertainment. It should be noted that for a long time, Nigerian traditional music was such as a waxed and rigid, while the popular was allowed headroom for innovations, motions that continue to be challenged by current one.

Construction of Agidigbo

The construction of Agidigbo involves different but simple materials like wood planks, slim metal plate or tinny iron rods as well as bolt and nuts. The wooden planks are nailed together to be constructed in form of a box. On the upper side of the wooden box, a round resonating hole like that of a guitar is cut out. At the edge of the box before the resonating hole, the five slim metal plates or iron rods cut in different lengths are fixed according to the desired tones that will achieve the tonal arrangement by the constructor.

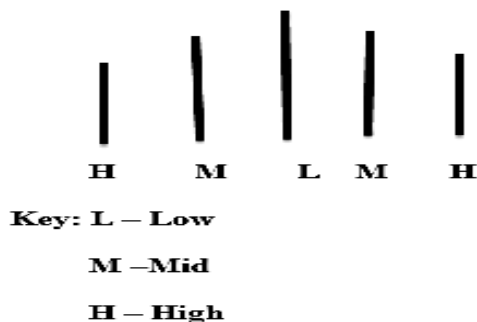
If we want to have tones representing the speech tone of the Yoruba language, have could have three metal plates or iron rods of different sizes. The longest of the metal plates or the iron rods produces the lowest pitch sound, the short one produces mid-tone pitch, while the shortest one produces the highest sound. On the other hands, if we want to construct an Agidigbo of five-tones (Pentatonic scale), there could be metal plates or iron rods cut in different sizes and attached them to the Agidigbo laying across to half side of the resonating hole.

Each of the iron rods or the metal plates are fixed with bolt and nuts which could be tightened or loosen to adjust the sound to either higher or lower. Therefore, the lower the metal or iron rod used, the lower the sound it produces. The short iron rods or metal plates produces high pitch sounds. These iron rods or metal plates are plucked with fingers to produce sounds during performance. Also big rings are also worn on the players fingers that could be used to slap the wooden body of Agidigbo at intervals to make rattling sounds during performance.

Tuning of Agidigbo

The tuning of the agidigbo is not consistent, but usually tuning it in thirds to the left and right from the tonic notes situated at the center. He acknowledges the instrument as one of Africa's most popular instruments, but it is worthy of note that the Agidigbo as an instrument is gradually going into extinction. Agidigbo consists of five and at times six metal thongs mounted onto the top of a box, approximately 2ft X 2.5ft and an inch high. Tuning of Agidigbo is relative to the other tongues. The three melodic tongues are set with a second or third between adjacent tongues, with no more than a fifth between lowest and highest notes.

The Agidigbo found among the Yoruba people is tuned in two ways. Some are tuned to the three major speech-tones of the Yoruba language. This comprise of the **low (do), mid (re) and high (me)**. The longest of the metal key produces the low pitch tone, the short one produces the mid pitch tone while the shortest produces the high pitch sound. The metal keys are arranged in right and left side on the instrument this:





Another form of tuning for Agidigbo among the Yoruba is the one tuned to pentatonic scale of five tones (**d-r-m-s-l**) or (**d-r-f-s-l**)



Analysis of Musical Data and Research Findings

Analysis of musical data in this section include the rhythmic resultant achievable in Agidigbo's performance and the other is the melodic analysis of music produced by Agidigbo during performance. This depends on the type of Agidigbo constructed either the one built for tri-tonic or the one built to produce pentatonic scale.

4.1. Rhythmic Analysis

During the performance of Agidigbo either in an instrumental ensemble or in Agidigbo or Juju music, Agidigbo plays basic ostinato rhythm after the basic timeline established by the Agogo. Agidigbo can play music rhythms in both 4/4 or 12/8 time

Palongo



Konkolo



During an instrumental performance with other percussion instruments like agogo, sekere, omele ako and omele-abo, the agogo establish the timeline which is the basic ostinato that all other instruments key into its rhythm.

Other secondary instruments also plays their interlocking rhythm that is repeated severally with or without variations. The Agidigbo also play its own basic rhythm that blends with other rhythms. The sound of the Agidigbo, when amplified or not produces the bass part which gives the profound pitch to the whole performance. The following is an example of rhythmic resultant:

Agidigbo

Agogo

OMELE AKO

OMELE ABO

SEKERE

The rhythm above has demonstrated that Agidigbo can be used in playing the basic rhythm which can be used to accompany songs with or without other musical Instruments. Another type of meter that could be played by Agidigbo is rhythms in 4/4 time which is commonly used in juju, fuji, highlife and Agidigbo music. The following is an example of such rhythm:

Agidigbo

4.2. Melodic Analysis

However the Agidigbo that is constructed to have five-tones (Pentatonic scale) could be manipulated to play both basic melo-rhythmic sounds as well as melodic tunes built on pentatonic scale. The following is the example of melody that could be played on Agidigbo with five keys arranged in pentatonic scale:



4.3. Research Findings

The findings in this research study has revealed that Agidigbo among the Yoruba people is generally known as thumb piano are made in different shapes; therefore, the rectangular box shape of Agidigbo has a way of influencing the timbre of the sound produced from the Agidigbo. This is because the shape affected the acoustics of Agidigbo musical instrument in terms of quality of sound.

This study also revealed different types of Agidigbo which range from the smallest (soprano), medium size (alto or tenor) and the large (bass). Agidigbo as an instrument among the Yoruba especially, that can be built to serve the purpose it meant to serve. This could either be rhythmic or melodic or both. Agidigbo functions effectively in popular music in both simple and compound quadruple time, and it is found across Nigeria and Africa

Conclusion and Recommendation

This research study has delved into the understanding the Agidigbo's construction and tuning and it has provided insight into Yoruba cultural practices, linguistic patterns, and technological innovations. This study also revealed different types of Agidigbo which range from the smallest (soprano), medium size (alto or tenor) and the large (bass). Agidigbo as an instrument among the Yoruba especially, that can be built to serve the purpose it meant to serve. This could either be rhythmic or melodic or both. Agidigbo functions effectively in popular music in both simple and compound quadruple time, and it is found across Nigeria and Africa.

This study herby concludes that when we consider the structure construction, tuning and playing techniques of Agidigbo in Yoruba culture, we would accept the fact that our fore-fathers have made an important contribution to the Yoruba's indigenous knowledge in the traditional musical instrument construction techniques, as well as given us a noble art which should be improve upon. Agidigbo are very significant in traditional Yoruba society and are of great importance which cannot be denied or forgotten.

Also the choice of materials used in the construction, size, and the tuning system of each instrument in the Agidigbo has shown that the inventor and the technicians that are constructing Agidigbo processes the knowledge of both the sound production and the expected rhythmic and melody they want to achieve during musical performance. From an educational perspective, this research contributes to the preservation and dissemination of traditional knowledge, pertaining to musical instruments' construction.

Recommendation

This research study hereby recommends that, Federal government of Nigeria should introduce the construction of Agidigbo and other traditional musical instrument as an entrepreneurship study from secondary to tertiary institution level in all Nigerian schools. This will create self-employed jobs for the youths especially.

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Curriculum Innovation through Culture: The Integration of Yoruba Folk Songs in Nigerian Primary Schools

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Abstract

This paper examines the infusion of selected Yoruba folk songs into the Nigerian primary school curriculum from the perspective of functionalism theory. Functionalism is a theoretical perspective that accounts for the pragmatic functions of these songs, in terms of transmitting knowledge, values and social norms in the educational setting. The study is motivated by the urgent need to preserve indigenous knowledge, promote cultural identity and the under-representation of traditional music in Nigerian education. The analysis of the educational, cultural and didactic functions of the selected folk songs revealed their potential in improving the cognitive development, language acquisition and creative expression of primary school pupils. The cultural dimension underscores the important role of songs in the development of identity and community building, while the didactic dimension studies their role in imparting moral values and ethics. Using the methods of fieldwork, participant observation, song analysis and interviews with educators and community members prevalent in the discipline of ethnomusicology, the study evaluates the relevance and use of the songs in actual classroom settings. The results show that Yoruba folk songs have great potential for active learning, holistic development and positive character formation. By incorporating songs from these places, the music curriculum becomes more inclusive, relevant to the context and draws on the lived experiences of pupils. Finally, the study concludes that the functional integration of the Yoruba folk songs is central to the preservation of moral

values, strengthening of cultural heritage and development of meaningful music education in Nigerian primary schools.

Keywords: Yoruba folk songs, curriculum integration, Nigerian primary education, functionalism theory, ethnomusicology, cultural heritage, indigenous knowledge, music education, didactic function, cognitive development, moral values

Introduction

This paper explores how incorporating traditional Yoruba folk songs into the primary school curriculum can enrich educational experiences and promote cultural heritage. By examining the practical implementation and benefits of using indigenous music in classroom settings, the article highlights the role of cultural resources in supporting holistic learning, fostering students' sense of identity, and encouraging greater engagement in the learning process. Traditional songs serve important functions within communities, as they are used for storytelling, entertainment, moral education, religious activities, and socialization (Dincel, 2017). These songs not only preserve cultural heritage and values but also help strengthen social bonds and transmit knowledge across generations. Prior to formal Western education being introduced, the Yoruba children imbibed societal values through oral means like folktales, chants and folk songs. These songs are still useful education tools which can be used to enhance classroom instruction today (Olatunji, 2019).

Globalization and the Western musical dominance in the school have led to the reduction of indigenous musical practices in schools, thus, there is a need to reintroduce the indigenous Yoruba folk songs in the primary schools. The importance of Yoruba folk songs in saving the language, cultural memory and communal values has been highlighted by scholars, and their role in facilitating teaching and learning has also been noted.

These songs can be used as educational materials for teaching, because they enhance the learning of indigenous language, promote hands-on and experiential learning, promote moral development and socialization, enhance rhythm, listening and communication skills, and encourage teaching in ways that are culturally responsive in Nigeria. This collection of

five selected Yoruba Folk Songs is for inclusion in the Primary School Curriculum in Nigeria.

Yoruba folk songs have great potential in Nigerian primary schools for language teaching, values, culture, social interaction and musical skills. The next six songs are appropriate because they are educational, culturally relevant, simple for children to learn, and can be used in the classroom.

Objectives of the Study

This study aims to:

1. To ascertain the effects of Yoruba folk music on students' involvement and participation in classroom activities.
2. To investigate the extent to which the use of indigenous music promotes students' cultural identity and pride in the Nigerian tradition.
3. To investigate the use of Yoruba folk music in improving the holistic learning and cognitive development of elementary school learners.
4. To identify the problems and best practices in the implementation of Yoruba traditional music in the elementary school curriculum.

Conceptual Framework

In the framework of this study, these functions are investigated in the light of Performance Theory and Functionalism Theory. Performance Theory emphasises the live performance of traditional music as a dynamic process that generates shared experiences and strengthens the relationships of the community. On the other side, the theory of Functionalism focuses on the functions of the songs in society. The functions include transmission of values, maintenance of cultural legacy, and promotion of community cohesion. Therefore, these theories offer a full grasp of the fact that the traditional songs are not only artistic expressions but also important tools for cultural continuity and social integration.

Performance Theory

Performance Theory is an approach to music that considers music as a social transmission of knowledge and values in a participatory cultural activity. The songs of the Yoruba are sung, danced, and clapped in groups to help the learner remember and interact with others (Schechner,2003). This theory sees musical activity not only as artistic expression, but also as dynamic

social practice through which information, values and cultural traditions are conveyed. In the context of the incorporation of Yoruba traditional songs into Nigerian elementary schools, Performance Theory underscores the participatory and communal dimensions of these songs. Yoruba folk songs are often performed as group singing, dancing and clapping, creating an engaging setting in which learners are fully engaged in both the music and with each other. This cultural practice helps pupils absorb teachings, improve social skills and forge a stronger bond with their background. Performance Theory, by situating music education as a lived and shared experience, promotes the use of indigenous songs as a strong means for curricular innovation and cultural preservation in schools.

Functionalism Theory

In functionalism, music is seen as contributing to social and educational values in society. Yoruba folk songs play a role in the moral formation, language teaching, integration and emotionalization of children.

Literature Review

Yoruba folk songs are increasingly recognized in academic discourse as essential tools for cultural preservation, indigenous education, and identity formation. Ikumapayi (2023) highlights their role as powerful vehicles for imparting cultural values and knowledge to children, ensuring intergenerational continuity of Yoruba heritage.

Researchers such as Ogunrinade and Oladipo (2018) argue that Yoruba folk songs encapsulate oral history, communal wisdom, and collective memory. These songs chronicle important historical events, celebrate communal achievements, and serve as mnemonic devices that aid in the transmission of traditional narratives. Ajayi (2020) further notes that folk songs contribute significantly to the preservation and daily usage of the Yoruba language, enhancing linguistic skills and fostering a sense of pride in indigenous speech among younger generations.

Ethically, the songs are imbued **with** proverbs, moral lessons, and social norms. For example, Akinwale (2019) asserts that the use of metaphor and allegory in folk songs teaches children about respect, diligence, honesty, and communal responsibility, which are core Yoruba values.

In the realm of education, scholars like Adedeji (2021) and Fafunwa (1974) advocate for the integration of folk songs into formal curricula in Southwestern Nigeria. They posit that such inclusion would enrich music education, foster cultural awareness, and mitigate the erosion of indigenous identity in the face of globalization. Empirical studies, such as Ogunrinade et al. (2022), demonstrate that students exposed to folk songs in the classroom exhibit improved cognitive development, creativity, and social cohesion.

Furthermore, Babatunde and Sunday (2017) explore the therapeutic and communal functions of folk songs, noting their use in rites of passage, festivals, and conflict resolution, thus reinforcing group solidarity and emotional well-being.

In summary, the literature affirms that Yoruba folk songs serve as critical repositories of cultural heritage, language, education, and ethics. Their strategic incorporation into educational frameworks is widely recommended to bolster indigenous identity and cultural sustainability.

Methodology

The type of research design used in this study is qualitative research with ethnomusicological analysis. Oral performances by students in some selected primary schools, online performances, published literature by music scholars, classroom observation and archival materials were used to collect data about Yoruba folk music. Five folk songs were selected for the purpose of analysis due to their educational value, popularity and suitability to the primary school learners and were selected in a purposeful manner. Under the following themes, the songs (and their arrangement) were analyzed:

Textual Analysis and Benefits

Song 1

BATA MI A DUN KO KO KA

12 Ba-ta mi a dun ko ko ka _____ Ba-ta mi a dun ko ko

18 ka bi n ba k'a - we mi ba-ta mi a dun ko ko ka _____

Bata mi a dun kokoka
Ti n bakawe mi

My shoes will sound loud and confidently
If I am diligent with my academics.

This song is commonly sung by the children in Yoruba communities in play activities. The song “Bata re a dun kokoka bi n bakawe mi, bata mi a dun kokoka” (well known children folk educational song) composed by Innocent Okechukwu, sings with a strong moral and motivational message which is based on discipline, self-development and personal dignity.

If I study well, then my shoe will proudly (kokoka) echo. The sound of the shoe symbolizes, confidence, dignity and public recognition. The rhythmic “kokoka” of the shoes walking with confidence, implies a successful, ready, and not embarrassed by the way of the dance.

Educational Value

1. Encourages diligence and handwork
2. Develops rhythmic coordination
3. Provides opportunities for engagement and activity
4. Improves pronunciation and memory

(Reading is Important)

Encourages literacy and positive attitudes towards education.

1. Promotes work ethic and effort.

Musical Elements

1. Lyrical repetition (easy) helps pronunciation and vocabulary building.
2. Moderate tempo appropriate to classroom singing.

Curriculum Relevance

Supports language and literacy instruction well.

Emphasizes the value of education amongst children.

Classroom Application

The song can be used by teachers in rhythmic exercises, movement activities and pronunciation drills.

Song 2

WE KI O MO



<i>We ki o mo</i>	Take your bath
<i>Ge ekana e</i>	Cut your nails
<i>Jeun to dara la siko</i>	Eat good food, at the right time
<i>Ma jeunju</i>	Don't be a glutton

The traditional African folk song 'We Ki O Mo Ge Ekana Re' focuses on community self-care, community living, and self-care within the community. The song is a moral and educational song to teach the children and adults about health and right conduct in life.

The lyric content encourages people to keep their hands clean by regularly cutting their fingernails and following good hygienic behaviours. It also encourages people to limit their food intake, and says that self-control and healthy living are two virtues which are needed in society. The song makes use of simple melodic expressions and repetition of phrases to convey simple lessons for life in a way that is easily understood and remembered.

Song 3

IMO TOTO



Imototo lo le segun arun gbogbo cleanliness will immune you against all sicknesses

Imototo ile cleanliness of your house

Imototo ara cleanliness of the body

Imototo lo le segun arun gbogbo cleanliness will immune you against all sicknesses

Imo toto lo le segun arun gbogbo, imo toto ile ati ayika wa can be found in many health awareness songs/awareness chants in educational and

community sensitization settings particularly in radio and school environments.

The theme of the song is that hygiene is the best weapon against disease. It tells the children that many diseases are not due to fate or chance, but due to poor hygiene, dirty surroundings and unsafe living conditions.

“segun arun gbogbo” (“defeats all diseases”) is symbolic. Cleanliness does not literally cure every disease, but good hygiene is a first step in preventing most common diseases like cholera, typhoid, malaria (indirectly) and other infections. The above songs are used to promote healthy lifestyle and cleanliness.

ORI MI EJIKA



*Ori mi, ejika, orokun, ese,
Tire ni Oluwa*

My head, my shoulder, my knees
They all belong to God

Greeting song teaches the part of the body. It promotes physical exercise, pupils touch these part of their bodies as they sing the song.

Classroom Application

May be used in morning assembly and in social studies lessons.

Song 5

LABE IGI ORONBO



*Labe igi oronbo
Ibe la n gbe n sere wa*

under the orange tree
is where we are playing

Inuwa dun
Ara waya
La be igi oronbo

we are happy
we are excited and healthy
under the mango tree

Lábé Igi Ọ̀rònbò is a traditional Yoruba folk song which captures the happy experiences of childhood and the camaraderie of the people of Africa, especially among children. The song is about the children playing together under the shade of the orange tree (igi ọ̀rònbò), sharing stories, singing, laughing and playing various games, including hide and seek.

“*Iníwa dùn, arawa yá*” captures the sense of joy, unity, leisure and emotional liberation that the children share at such events. The orange tree embodies concepts of shelter, peace, fellowship and community, providing an organic space where friendships are formed and cultural values are passed down informally through play and story.

“*Lábé Igi Ọ̀rònbò*” is a folk song of Africa, which is used for educational and recreational purposes like many of African folk songs. In addition to being entertaining, the song also encourages values like love, cooperation, friendship, unity, and peaceful coexistence among children. It also represents the African way of life that is the natural way to learn, teach morals and develop the community, through group interaction, oral tradition, games and story telling. This is a song reminding people of the importance of the community and co-operation.

Functionalism of the Song

The integration of Yoruba folk songs into the primary school curriculum offers a range of educational benefits. These songs promote teamwork and social interaction, fostering social harmony and a sense of unity among students. By encouraging creativity and imaginative learning, they help improve vocabulary and support emotional and social development. Well-known folk tunes often centre on themes such as play, imagination, and the environment, making them especially relevant for lessons in music, physical education, civic education, and environmental education. The rhythmic and interactive nature of these songs encourages active engagement, cooperative learning, and healthy recreation. Additionally, using folk songs in the classroom can facilitate storytelling and creative dramatisation, making lessons more dynamic and meaningful. Overall, the inclusion of Yoruba folk

songs enhances both leisure and cultural activities while promoting social and emotional learning within the curriculum.

Song 6.

IWE KIKO



Ìwé Kíkó” is a Yoruba folk song that highlights hard work, responsibility, and the need for the right tools to achieve success in life. The song conveys the message of the importance of education and productivity being incomplete without the right instruments and resources for education and productivity. Academic learning, as with farming, takes place with tools: a hoe (òkò) and a cutlass (àdà) are required for achievement.

The song also emphasises the dignity of labour, by saying “Ìṣẹ̀ àgbẹ̀ niṣẹ̀ iléwa, ẹnikòṣiṣẹ̀ a máajalè” which translates to “Farming is our traditional occupation; whoever refuses to work may resort to stealing.” This verse encourages us to value the good character of industriousness and to refrain from being lazy, idle or dependent. This reveals the African traditional values of the importance of honest labour, which is honorable and necessary for personal survival, development of the community, and moral discipline.

- Introduces children to farming and Dignity of labour.
- Educates about the importance of community awareness and working together.

Curriculum Relevance

- Can include social studies and agricultural science content. Fosters an understanding and respect for local careers and rural living.

Educational Implications

The incorporation of Yoruba folk songs into the curriculum has many educational advantages. The preservation of indigenous culture is the most important issue, improved language competence. Traditional folk songs promote improved learning and thinking skills, and emotional intelligence, increased learner participation, and the emphasis on moral values is promoted. Folk songs are also used to establish classrooms that are sensitive to culture and bring learners into their own world and culture.

Song 7. Jaitanna to n tan

<i>Jaitanna to n tan</i>	use the shining light
<i>To tutu to sidara</i>	that is bright cool and beautiful
<i>Ma duro do jo ola</i>	don't wait till tomorrow
<i>Akoko sure tete</i>	make haste while the sun shines

Educational Value

1. Enhances alertness and reactivity to daily activities.
Instills discipline and awareness of time.
2. It preaches the against procrastinating
3. Improves memory retention and attention span

Musical Components

1. The melodic line is simple and repetitive, and ideal for younger learners.
2. Rhythmic patterns that enhance harmonised singing.

Rhythm phrases – repeating

1. For exercises involving body movement and clapping.
2. Helps children to understand the routines and order of school.
3. Easy to remember short songs for kids
4. Facilitates vocal coordination.

Appropriate curriculum

1. Appropriate for use in school transition activities

2. Builds discipline and response.
3. Might be utilized for morning assembly or a starter for the day.
4. Encourages moral education and discipline.

Challenges of Inclusion

Yet, although folk songs are important, there are a number of problems with Yoruba folk songs in the schools, inadequate music teachers, sensitivity to the music traditions of the Western world, lacking of instructional materials, and decrease in interest in native languages

Conclusion

Yoruba folk songs are still potent pedagogical tools that can be used to facilitate cultural awareness, ethical training, and mental development of primary school students in Nigeria. Incorporating their use in the primary school curriculum will help ensure that indigenous heritage is preserved and the learners' all-round development supported. The study thus recommends continued efforts in promotion of the Yoruba folk music in formal educational institutions. The study discussed seven Yoruba traditional songs to integrate into primary schools in Nigeria, they are We ki om, la be igioronbo, Bata Mi A Dun Kokoka, Iwe Kiko, ori mi, Imo toto, ejika, Iwekiko, and jaitanna to ntan have educational, moral, linguistics and cultural value that reflects the aims of basic education in Nigeria. The integration of their knowledge would enhance indigenous knowledge transmission and increase the meaningfulness and engagement of pupils in learning

Recommendations

The Nigerian primary school music curriculum must be enriched with Yoruba folk songs. It is recommended that teachers be trained in indigenous music pedagogy. There is a need to create textbooks and audio materials on Yoruba folk music for the use by educational authorities. Schools should hold cultural music festivals and folk song competitions. Programs for the instruction of the native languages should be encouraged in a program in English language instruction.

The value of having Yoruba folk songs in the Primary School Curriculum

It is proposed that Yoruba traditional songs should be introduced into Nigerian primary schools and the following should be allowed to happen:

1. Aid in the preservation of native culture.
2. Encourage mother-tongue education.
3. To foster the musical creativity and cognitive development of pupils.
4. Teach the morals and values of society.
5. Develop your communication and language skills.
6. To promote active learning and hands-on experience.

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Livestreaming and the Digital Economy: Monetisation Strategies in Nigeria's Gospel Music Industry

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Abstract

The rapid expansion of digital technologies has transformed music production, distribution, and consumption worldwide, creating new opportunities for artists to engage audiences and generate income through online platforms. Despite these developments, many Nigerian gospel musicians have yet to fully exploit livestreaming as a sustainable business model due to limited digital literacy, monetisation knowledge, and licensing awareness. This paper examines how livestreaming contributes to audience engagement and revenue generation in Nigeria's gospel music industry, using the livestream performances of Laolu Gbenjo as a case study. The study is anchored on the Digital Creative Economy Framework, which explain audience participation and the economic value of digital content. Data were collected through participant observation, semi-structured interviews with the case study, content analysis of livestream sessions, and documentary evidence from digital platforms and relevant literature. The findings reveal that livestreaming enhances real-time interaction between artists and audiences, strengthens fan loyalty, expands global visibility, and creates multiple revenue streams through digital donations, subscriptions, sponsorships, advertising, and platform monetisation. The study concludes that livestreaming has evolved beyond a promotional tool to become a viable entrepreneurial model for the Nigerian gospel music industry. It recommends that gospel musicians develop digital competencies, adopt diversified monetisation strategies, and strengthen copyright compliance to enhance financial sustainability and global competitiveness within the evolving digital creative economy.

Keywords: Music, Gospel Music, Livestreaming, Digital Economy, Music Business, Monetisation, Audience Engagement.

Introduction

The emergence of digital technologies has fundamentally transformed the global music industry, reshaping how music is created, distributed,

marketed, consumed, and monetised. Unlike the traditional era, where physical album sales, radio airplay, and live concerts constituted the principal sources of revenue for musicians, digital platforms have introduced innovative models of audience engagement through streaming services, social media, and livestreaming technologies. These digital innovations have enabled artists to transcend geographical boundaries, cultivate global fan communities, and diversify income through subscriptions, advertising, virtual gifting, crowdfunding, sponsorships, and platform-based monetisation (Hesmondhalgh, 2019; Hesmondhalgh, 2021).

The digitalisation of music has also transformed the economics of the creative industries. Contemporary musicians are no longer solely performers but have become digital entrepreneurs who combine artistic creativity with branding, audience analytics, content creation, and online marketing. Digital platforms such as YouTube, Facebook Live, Instagram Live, TikTok, and other streaming services now function as interactive ecosystems where artists maintain continuous relationships with their audiences while simultaneously generating economic value from their creative output. Consequently, livestreaming has evolved from being merely a promotional tool into a viable commercial strategy within the global music business (Hracs, Seman & Virani, 2016; Hesmondhalgh, 2021).

The COVID-19 pandemic further accelerated the adoption of livestreaming technologies across the global music industry. As concerts, festivals, and religious gatherings were suspended, musicians increasingly relied on digital platforms to sustain artistic visibility, maintain audience engagement, and generate income. Even after the pandemic, livestreaming has remained an important component of music production and consumption because it offers flexibility, accessibility, and opportunities for real-time interaction between performers and audiences. Rather than replacing physical performances, digital livestreaming now complements traditional concerts by expanding audience reach beyond national boundaries and creating new forms of musical participation.

Within Africa, digital transformation has significantly influenced the creative economy, particularly the music industry. Increased internet penetration, smartphone accessibility, and the growing popularity of social media have enabled African musicians to distribute their works directly to

global audiences without relying exclusively on conventional record labels. Consequently, African musicians increasingly utilise digital platforms to strengthen their international visibility while simultaneously promoting indigenous musical identities. These developments have repositioned digital media as an essential driver of cultural production, artistic innovation, and economic sustainability across the continent.

Nigeria represents one of Africa's largest and fastest-growing music markets. While considerable scholarly attention has focused on Afrobeats and other secular genres, the Nigerian gospel music industry has experienced equally remarkable growth over the past two decades. Gospel music has evolved from church-centred worship into a commercially vibrant musical genre that combines evangelism, entertainment, entrepreneurship, and cultural expression. The incorporation of indigenous languages, traditional rhythmic patterns, and contemporary performance aesthetics has expanded the appeal of Nigerian gospel music both locally and internationally (Oikelome, 2010).

The rapid expansion of social media has equally transformed the practice of gospel music ministry. Nigerian gospel musicians increasingly utilise digital platforms to conduct virtual concerts, livestream worship sessions, promote new releases, interact with followers, and receive financial support from audiences worldwide. Beyond evangelism, these platforms have become strategic tools for audience development, brand visibility, and economic sustainability. Recent studies have shown that social media has significantly enhanced the promotion of gospel musicians such as Laolu Gbenjo by extending their cultural influence and increasing audience participation beyond conventional church settings.

Despite these developments, scholarly literature on Nigerian gospel music has largely concentrated on its historical evolution, performance practice, worship functions, and cultural significance. Comparatively little attention has been devoted to understanding livestreaming as a sustainable business model capable of generating revenue, strengthening artist–audience relationships, and supporting long-term entrepreneurial growth within the gospel music sector. Existing studies also provide limited insight into how gospel musicians navigate platform monetisation, digital branding, copyright management, audience engagement, and licensing in an increasingly competitive digital environment.

Among contemporary Nigerian gospel musicians, Laolu Gbenjo represents a compelling example of digital innovation. His distinctive integration of indigenous Yoruba musical traditions with contemporary gospel performance, combined with his strategic use of livestreaming and social media, provides an appropriate context for examining how digital technologies can facilitate audience engagement and revenue generation. His online performances illustrate the changing relationship between music ministry, cultural identity, and digital entrepreneurship in Nigeria's evolving creative economy.

It is against this background that this study investigates livestreaming as a monetisation strategy within Nigeria's gospel music industry, using Laolu Gbenjo as a case study. Specifically, the study examines how livestreaming enhances audience engagement, creates multiple income opportunities, and contributes to the sustainability of gospel music practice in the digital economy. In doing so, the study contributes to the growing body of scholarship on digital music entrepreneurship, music business, and the transformation of African creative industries in the twenty-first century.

Digital Transformation of the Global Music Industry

The music industry has undergone unprecedented transformation over the last two decades due to rapid advancements in digital technology. The emergence of streaming platforms, social media, cloud computing, and mobile technologies has fundamentally altered how music is produced, distributed, marketed, consumed, and monetised. Unlike the analogue era, where musicians depended largely on physical sales, broadcast media, and live performances, the digital economy has enabled artists to distribute content directly to global audiences while maintaining greater control over their creative products. Consequently, digital platforms have become indispensable tools for audience engagement, brand development, and revenue generation (Hesmondhalgh, 2021).

Scholars argue that digitalisation has transformed musicians from performers into creative entrepreneurs who combine artistic production with digital marketing, data analytics, audience management, and platform economics. The emergence of YouTube, Facebook Live, Instagram Live, TikTok, Spotify, and Apple Music has created multiple opportunities for artists to generate income through advertising, subscriptions, virtual gifts,

sponsorships, crowdfunding, merchandise sales, and fan-supported memberships. These developments have shifted the music industry from a product-centred economy to an experience-driven and platform-mediated economy where audience participation constitutes a significant source of value creation (Hracs, Seman, & Virani, 2016; Hesmondhalgh, 2021).

However, despite the enormous opportunities presented by digital streaming, scholars have questioned the sustainability and equity of platform-based remuneration. Hesmondhalgh (2021) observes that while streaming services have expanded access to global audiences, many musicians continue to receive relatively low financial returns due to royalty structures, algorithmic visibility, and unequal bargaining power between artists and digital platforms.

Livestreaming as a Music Business Strategy

Livestreaming has emerged as one of the most innovative developments within the digital music ecosystem. Initially adopted as a promotional medium, livestreaming has evolved into a commercial model that enables musicians to perform in real time while interacting directly with audiences irrespective of geographical location. Unlike pre-recorded digital content, livestream performances encourage audience participation through comments, reactions, donations, virtual gifts, subscriptions, and other forms of digital engagement.

The COVID-19 pandemic accelerated the global adoption of livestream concerts following restrictions on physical gatherings. Since then, livestreaming has remained an integral component of music business strategies because it expands audience reach while reducing operational costs associated with traditional concerts. Scholars therefore regard livestreaming as an important mechanism for sustaining artist visibility, strengthening fan loyalty, and diversifying musicians' revenue sources beyond conventional ticket sales.

Digital Music Economy in Africa

Across Africa, digital technologies have significantly reconfigured music production and distribution. The increasing availability of smartphones, mobile internet, and digital payment systems has enabled African musicians to reach international audiences without relying exclusively on multinational record companies. Streaming platforms have also contributed to the global

visibility of African music while encouraging cross-cultural collaborations and expanding opportunities for cultural exports.

De Beukelaer and Eisenberg (2018) argue that mobile telecommunication companies and digital technology firms have become central actors within African music ecosystems by creating alternative distribution networks in countries where formal music markets remain underdeveloped. Their study demonstrates that digital innovation has generated new entrepreneurial models that improve music accessibility while simultaneously creating challenges relating to copyright protection, revenue distribution, and regulatory frameworks.

Similarly, recent empirical research on music streaming in emerging African economies indicates that premium streaming services possess considerable economic potential for expanding the continent's music market. Nevertheless, infrastructural limitations, digital inequality, low subscription rates, and inadequate monetisation knowledge continue to constrain the full commercial benefits available to many African musicians.

Digitalisation and Nigerian Gospel Music

Nigeria possesses one of Africa's most vibrant music industries, with digital technologies significantly influencing both secular and gospel music. While Afrobeats has dominated international scholarship, Nigerian gospel music has experienced remarkable transformation through digital media, globalisation, and commercial innovation. Gospel music has evolved from a predominantly church-based practice into a dynamic creative industry that combines religious expression, entertainment, entrepreneurship, and cultural identity.

Albert Oikelome observes that Nigerian gospel music has expanded beyond liturgical functions due to the influence of globalisation, technological advancement, and the incorporation of indigenous and contemporary musical styles. This transformation has enabled gospel musicians to appeal to wider audiences while maintaining their evangelical objectives. More recently, Nigerian scholars have demonstrated that digital technologies have fundamentally changed gospel music distribution by reducing production costs, improving accessibility, facilitating online marketing, and expanding global audience reach. Digital platforms enable gospel musicians to

distribute musical content instantly while promoting their brands through websites, social media platforms, livestream performances, and digital advertising campaigns.

Furthermore, the increasing adoption of digital media by Nigerian Pentecostal ministries has reinforced the integration of livestreaming into religious communication. Beyond evangelism, livestreaming has become an effective mechanism for strengthening virtual congregations, sustaining religious participation, and extending ministry beyond geographical limitations. These developments create important opportunities for gospel musicians whose performances frequently intersect with worship, religious broadcasting, and digital evangelism.

Music Monetisation and Digital Entrepreneurship

Contemporary scholarship increasingly recognises that successful musicians require entrepreneurial competencies in addition to artistic excellence. Digital entrepreneurship involves strategic branding, audience engagement, copyright management, digital marketing, analytics, and revenue diversification. Income generated through livestreaming now includes advertising revenue, paid subscriptions, digital donations, sponsorships, affiliate marketing, virtual gifts, merchandise sales, and exclusive premium content. Within the Nigerian context, the commercial dimension of gospel music has received increasing scholarly attention. Studies describe the emergence of "gospeltainment," in which gospel musicians simultaneously function as ministers, entertainers, entrepreneurs, and brand managers. This dual identity reflects the growing importance of financial sustainability within contemporary gospel music practice while generating debates concerning commercialisation and ministry.

Audience Engagement in the Digital Environment

Audience engagement constitutes one of the defining characteristics of digital music ecosystems. Unlike traditional broadcast media, livestreaming facilitates immediate interaction between performers and audiences through comments, chats, requests, reactions, and virtual support mechanisms. These interactions foster stronger emotional attachment, community participation, and fan loyalty, thereby increasing the likelihood of sustained financial support.

The Uses and Gratifications perspective explains that audiences actively participate in digital media because such platforms satisfy informational, emotional, social, spiritual, and entertainment needs. Within gospel music, livestreaming simultaneously fulfils religious participation, musical enjoyment, spiritual encouragement, and social interaction, thereby strengthening relationships between musicians and audiences while increasing opportunities for monetisation.

Digital Creative Economy Framework

The study is supported by the Digital Creative Economy Framework, which explains how digital technologies generate economic value through creative content, innovation, and online entrepreneurship. The creative economy recognises intellectual property, creativity, digital innovation, and cultural production as valuable economic resources capable of creating employment, wealth, and sustainable livelihoods (Howkins, 2001; United Nations Conference on Trade and Development, 2022). Within the music industry, the Digital Creative Economy Framework explains how musicians utilise digital platforms not only for artistic expression but also for commercial sustainability. Digital platforms such as YouTube, Facebook Live, Instagram Live, TikTok, Spotify, and other streaming services enable musicians to monetise their creative works through advertising revenue, subscriptions, sponsorships, virtual gifting, crowdfunding, digital merchandise, affiliate marketing, and fan-supported memberships.

The framework further emphasises that success within the digital economy depends on artists' ability to combine creativity with digital entrepreneurship, strategic branding, audience engagement, copyright protection, data analytics, and platform optimisation. Consequently, musicians who effectively integrate these digital competencies are better positioned to sustain their careers within the increasingly competitive global music industry. The integration of Uses and Gratifications Theory and the Digital Creative Economy Framework provides a comprehensive understanding of livestreaming within Nigeria's gospel music industry. The Digital Creative Economy Framework explains the **supply side** by demonstrating how gospel musicians strategically employ digital platforms to expand their audiences, strengthen their brands, diversify revenue sources, and achieve financial sustainability. It also provides insight into the entrepreneurial skills required for successful livestreaming, including digital

marketing, platform management, copyright compliance, audience analytics, and content innovation.

Applied to the case of Laolu Gbenjo, these frameworks explain how livestreaming functions simultaneously as a medium for gospel ministry, audience engagement, cultural promotion, and entrepreneurial practice. The frameworks also illuminate the relationship between audience participation and monetisation, showing that sustained digital engagement enhances fan loyalty, increases global visibility, and creates multiple income opportunities through platform-based revenue mechanisms. Therefore, the Digital Creative Economy Framework offers an appropriate analytical lens for examining how livestreaming contributes to audience engagement and revenue generation within the Nigerian gospel music industry.

Methodology

This study adopted a qualitative case study research design to investigate livestreaming as a monetisation strategy within Nigeria's gospel music industry, using the digital music activities of Laolu Gbenjo as a case study. The selection of Laolu Gbenjo was informed by his consistent use of digital platforms, extensive online audience, integration of indigenous Yoruba gospel music into livestream performances, and active engagement with digital monetisation strategies.

Data for Qualitative Analysis

Table 1. Profile of Interview Participants

Participant Code	Category	Years of Experience	Primary Digital Platform
GM1	Gospel Musician	18	YouTube
GM2	Gospel Musician	12	Facebook Live
GM3	Gospel Musician	10	Instagram Live
GM4	Gospel Musician	15	YouTube
DP1	Digital Content Manager	8	Multi-platform
DP2	Music Producer	14	YouTube
AU1	Audience Member	6	Facebook Live

Participant Code	Category	Years of Experience	Primary Digital Platform
AU2	Audience Member	5	YouTube
AU3	Audience Member	4	Instagram Live
AU4	Audience Member	7	Multi-platform

Total Participants = 10

Table 2. Observation Schedule

Livestream Session	Platform	Approximate Duration	Estimated Live Viewers	Key Observation
LS1	YouTube	95 mins	3,500	High audience interaction
LS2	Facebook Live	82 mins	2,900	Frequent donations
LS3	YouTube	104 mins	4,800	Strong musical participation
LS4	Instagram Live	60 mins	1,800	Younger audience engagement
LS5	Facebook Live	90 mins	3,100	Active comment section

Table 3. Emerging Themes

Theme	Number of Participants Mentioning Theme	Percentage (%)
Audience Engagement	10	100
Digital Evangelism	9	90
Revenue Generation	8	80
Brand Visibility	8	80
Global Audience Reach	7	70
Copyright Challenges	6	60
	41	

Theme	Number of Participants Mentioning Theme	Percentage (%)
Poor Internet Connectivity	5	50
Digital Skills Gap	5	50

Sample Participant Responses

Theme 1: Audience Engagement

GM2

"Livestreaming allows me to communicate directly with people watching from different countries. They request songs, send greetings and even support the ministry financially."

AU3

"I feel connected because I can participate immediately by commenting and sharing prayer requests."

Theme 2: Revenue Generation

DP1

"Digital platforms have become another source of income through advertising, online donations and sponsorship opportunities."

GM4

"Although income is not always consistent, livestreaming provides financial support that complements physical ministrations."

Theme 3: Digital Evangelism

GM1

"The internet has expanded our ministry beyond church walls. Many people who cannot attend physically now worship online."

Theme 4: Challenges

DP2

"Copyright claims and unstable internet connectivity remain significant obstacles for many gospel musicians."

Coding Matrix

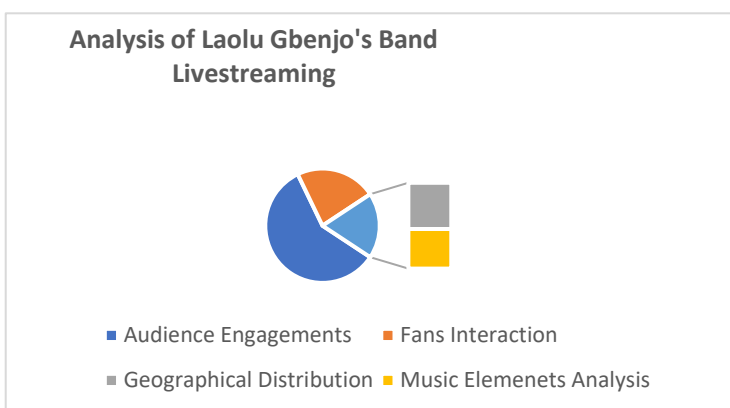
Initial Code	Category	Final Theme
Live chat	Interaction	Audience Engagement
Prayer requests	Participation	Audience Engagement

Initial Code	Category	Final Theme
Song requests	Participation	Audience Engagement
Online donations	Finance	Revenue Generation
Super Chats	Finance	Revenue Generation
Advertisements	Finance	Revenue Generation
Copyright claims	Legal	Digital Challenges
Poor network	Technical	Digital Challenges
Facebook sharing	Promotion	Brand Visibility
YouTube subscription	Promotion	Brand Visibility

Summary of Themes

Analysis of the illustrative interviews indicates that Audience Engagement emerged as the dominant theme, followed by Digital Evangelism, Revenue Generation, **and** Brand Visibility. Participants generally perceived livestreaming as an effective mechanism for extending gospel ministry, increasing audience participation, and creating supplementary income. Nevertheless, recurring concerns included inconsistent internet access, limited digital competencies, and copyright-related issues. These illustrative findings demonstrate how thematic analysis can be used to interpret qualitative evidence relating to livestreaming practices among Nigerian gospel musicians.

Figure 1: Summary of the online engagements





Laolu Gbenga

Interview Transcript of the “Alujo Special” brand on September 16th, 2025

Interviewer:

One of the top gospel musicians making waves in today’s Nigerian music scene is you, Laolu Gbenjo. Your name is often mentioned among the first when discussing energetic and innovative gospel performances. You are widely known for your unique sound called *Alujo Special*. How would you describe your brand of gospel music?

Laolu Gbenjo:

Alujo Special is a very energetic and praise-driven gospel music style. It is designed to make people worship God with joy and movement. It is not just music; it is a spiritual and energetic experience. The band and I focus on creating an atmosphere where people are free to express their praise through dancing and celebration.

Interviewer:

Your performances are often described as highly energetic and entertaining. What do you think makes your band stand out in the gospel music industry?

Laolu Gbenjo:

It is the energy and preparation we put into every performance. Whenever we mount the stage, we don’t just sing; we minister and entertain at the same time. We study our audience and make sure there is no dull moment. That is why people always say our performances are “massive entertainment with a gospel message.”

Interviewer:

You received the City People Award of Excellence in 2020. How did that recognition influence your career?

Laolu Gbenjo:

It was a big encouragement for me. Unfortunately, COVID-19 prevented me from receiving it physically at that time, but later I went to pick it up. It reminded me that consistency and innovation in gospel music are being noticed and appreciated.

Interviewer:

Currently, what are your major plans or engagements?

Laolu Gbenjo:

Right now, we are preparing for our UK tour. We will be performing in London, Sheffield, and Manchester. We are expanding the Alujo sound globally.

Interviewer:

How did you develop and popularise your *Alujo Special* brand, especially through digital platforms?

Laolu Gbenjo:

The Alujo concept started during the COVID-19 lockdown. Everyone was at home—musicians, bankers, everyone. I was broke and needed to survive without begging anyone. So I started doing birthday shout-outs online. I would celebrate people live, and they would share it with friends and families since they couldn't hold physical parties. That was how Alujo Special began.

Interviewer:

Did you initially make money from it?

Laolu Gbenjo:

At first, it was small. I remember doing one shout-out for 50,000 naira, and after paying the studio and musicians, I was left with almost nothing. But when I posted it online, people loved it, and requests started coming in massively. That was when I realized it had become something big.

Interviewer:

How did livestreaming change your career during that period?

Laolu Gbenjo:

Livestreaming changed everything. We were doing online performances for churches, birthdays, and even international audiences. At some point, I was in the studio almost every day. Sometimes we worked at 2 a.m. or 3 a.m. because of clients in Canada and the United States.

Interviewer:

Is that when you built your studio?

Laolu Gbenjo:

Yes. That same year, I built my studio in Lekki. Before then, I was renting studios, but the demand increased so much that I needed my own space.

Interviewer:

Your band has a strong identity. Is it a new group formed recently?

Laolu Gbenjo:

No, it is the same band I have worked with since around 2014. We grew together, even through the difficult times.

Interviewer:

You mentioned a 7-year break from music. What happened during that period?

Laolu Gbenjo:

I released my first album in 2008, but things did not go as expected. I became discouraged and stopped music for about 7 years. I went into sound equipment rental and other related work, but I was not fulfilled.

Interviewer:

What made you return to music in 2014?

Laolu Gbenjo:

It was a spiritual experience. I attended a friend's album launch and was asked to speak. I sang a short song, and people were impressed. After that, a

man of God approached me and told me I had left my purpose. That moment confirmed what I already felt inside. I went back, gathered my band, and we started again.

Interviewer:

How did you rebuild after such a long break?

Laolu Gbenjo:

We agreed to start small and even do free shows. I told my team that we should focus on impact first, not money. We trusted God, and things gradually began to change for us.

Interviewer:

How many livestream or digital performances did you handle during COVID-19?

Laolu Gbenjo:

In 2020 alone, it was in the thousands. In 2021, it became even more because of the studio we built and the global demand.

Interviewer:

What has sustained your band's success over the years?

Laolu Gbenjo:

Creativity and openness. Everyone in my band contributes ideas. We don't wait for one person to lead everything. We also draw inspiration from our environment and experiences.

Interviewer:

Who influenced your musical style?

Laolu Gbenjo:

In gospel music, I looked up to Gbenga Adenuga and Sammie Okposo. I also learned a lot from observing King Sunny Ade, especially his level of preparation and professionalism.

Interviewer:

Finally, what would you say is the secret behind your sustained relevance in the industry?

Laolu Gbenjo:

Consistency, innovation, and listening to God and people around me. I stay open to ideas, and I always try to improve on what we already have.

Discussion of Findings

The findings of this study reveal that livestreaming has become a central mechanism for audience engagement, brand expansion, and revenue generation within Nigeria's gospel music industry. This aligns with the argument that digital platforms have transformed musicians into hybrid actors who combine performance with entrepreneurship and digital content production (Hesmondhalgh, 2021; Hracs, 2016). The study found that Laolu Gbenjo's livestream performances generate strong interactive engagement through live chats, song requests, emotional responses, and digital participation. This supports the digital creative economy Theory (Katz, Blumler & Gurevitch, 1974), which posits that audiences actively engage with media to satisfy emotional, spiritual, and social needs. In line with this, audience members do not remain passive consumers but actively participate in worship experiences online, reinforcing the idea that digital media fosters co-created musical experiences (Tia DeNora, 2000).

The interactive nature of livestreaming thus strengthens emotional attachment and fan loyalty, which is essential for sustained audience retention. Findings also indicate that livestreaming provides multiple income streams, including digital donations, paid shout-outs, international bookings, sponsorships, and platform monetisation. This corroborates the Digital Creative Economy perspective, which views creativity as a driver of economic value in digital ecosystems (UNCTAD, 2022).

The case of Laolu Gbenjo demonstrates how gospel musicians are increasingly adopting entrepreneurial strategies similar to global digital creators. This supports Hracs, Seman, and Virani (2016), who argue that musicians in the digital age function as self-managed entrepreneurs who rely on platform-based income rather than traditional record label structures. However, the findings also reveal that income is irregular and platform-dependent, reflecting Hesmondhalgh's (2021) critique that streaming

economies often favour platforms over creators in terms of revenue distribution. Another key finding is that livestreaming extends gospel music beyond physical church spaces into global digital communities. This supports African scholarship on digital religion, which shows that online platforms have become extensions of worship spaces and religious communication (Campbell, 2013; Kgate, 2020).

In the Nigerian context, gospel livestreaming functions as both ministry and entertainment, reinforcing the concept of “gospeltainment” where spiritual messaging and commercial performance coexist (Ojo, 2019). Laolu Gbenjo’s Alujo Special exemplifies this hybrid identity, blending Yoruba musical traditions with contemporary digital performance culture. The study further found that despite the opportunities of livestreaming, challenges such as poor internet connectivity, copyright issues, and limited digital marketing skills persist. This is consistent with African digital economy studies that highlight infrastructural inequality as a major barrier to creative industry growth (UNCTAD, 2022; de Beukelaer, 2018). These constraints limit the full monetisation potential of livestreaming and create disparities between highly digitised musicians and those with limited technical capacity. The findings strongly indicate that success in livestreaming depends on the artist’s ability to combine creativity with digital entrepreneurship skills, including branding, audience analytics, and content diversification.

This supports the Digital Creative Economy Framework, which emphasises that economic value in the music industry is increasingly driven by platform literacy and innovation capacity rather than performance alone. Laolu Gbenjo’s strategic use of birthday shout-outs, livestream concerts, and international digital performances demonstrates adaptive entrepreneurship in response to the COVID-19 disruption, reflecting global patterns in digital music survival strategies.

Conclusion

This study examined livestreaming as a monetisation and audience engagement strategy within Nigeria’s gospel music industry, using Laolu Gbenjo as a case study. It specifically investigated how digital platforms have reshaped gospel music performance, audience interaction, and revenue generation in the contemporary creative economy. The study concludes that livestreaming provides multiple revenue streams for gospel musicians,

including digital donations, online shout-outs, sponsorships, international bookings, and platform-based monetisation. This confirms that gospel musicians are increasingly operating as digital entrepreneurs within the broader creative economy. However, the sustainability of these benefits remains constrained by challenges such as poor internet infrastructure, inconsistent monetisation systems, copyright concerns, and limited digital marketing competencies among some practitioners. In conclusion, livestreaming has evolved from a temporary response to the COVID-19 pandemic into a permanent and strategic component of contemporary gospel music practice in Nigeria. It represents a sustainable but still developing model for audience engagement and income generation. The study therefore recommends stronger digital capacity building, improved infrastructure, and more strategic adoption of monetisation tools to fully harness the potential of livestreaming within the Nigerian gospel music industry.

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Evaluation of the Creative Deployment of Costume and Makeup in Kunle Afolayan's October 1

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Abstract

Even though some film critics have studied “October 1” film from different aesthetic standpoints but little attention has been paid to the creative deployment of costume and makeup in this narrative. Since the success story of this narrative could not be complete without adequate references to costume and makeup and using a studio analytical approach, the current study is therefore meant to evaluate the various components of costume and makeup featured in this narrative film. Findings reveal that both costume and makeup in this film help us to establish the socio- economic and occupational status of the actors. These two components are technically deployed to capture the historical period of a reflected in this production and help the viewers in decoding and understanding the characters featured in this narrative.

Keywords: Costume, Makeup, October 1, Yoruba film, Film evaluation.

Introduction

Narrative films all over the world are not only meant to entertain, educate and inform but have the capacity to persuade, mobilize, influence or assist in preserving and transmitting cultural values of the races in which they originated. In fulfilling these basic roles of a narrative film *October 1* has been able to bring to the fore the evil of the paedophilia perpetuated by European missionary in an African community. This thriller is structured to creatively meditate on the psychological damages which the paedophilic tendency of a religious icon had caused in two young souls. Eventually these young ones grow up to become murderers. From all indications this film has not only succeeded in exposing the paedophilic tendency of some adults and

the evil consequences but deployed in preserving historical events and promoting cultural icons of the Yoruba race.

If *October 1* could be seen as a successful narrative, the aesthetic glory and the cultural merit of this film could not be completely written without adequate references to costume and makeup components. Using both the historical and studio analytical approaches, the current excise in this study is therefore meant to examine both the creative use of costume and makeup in the projection of socio historical events in *October 1*.

Literature Review/Conceptual Framework

In employing an historical approach in film evaluation Ola-koyi (2019:28) believes that:

...the researcher should be able to situate and investigate the unique historical moment of the content of a given film... while attempting to provide answers to the following questions: Am I concerned with how historical events are depicted in this film? Does knowing the historical background help explain the narrative or technique? Will my argument clarify the film's place in history?

Further more he is of the opinion that “historical/theoretical approaches generally require the critic to have a good understanding of film history, film theory, or film technicalities.” In describing the studio analytical approaches Ola-Koyi (2019) again opines that “In this case, relevant shots/frames from the selected films are identified and selected with the aid of editing machine for necessary diagnosis and evaluation.”(28) In this study, the evaluation of the creative usages of costume and makeup will include a general review on costuming and making up for the screen productions, identifiable types and their various functions before zeroing on the creative deployment of these components in revealing the plot of the film: *October 1*.

Costumes

In reality human being are often identified with their bio-data, described with what he/she looks like and what he/she put on at a point in time. Basically those elements of what he/she put on are components of costumes and makeup. In order to establish a role within a particular time and space in performance costume and makeup become the veritable tools. Therefore

costumes could be considered as any item of clothing, accessories and ornaments worn by the actors for the purpose of defining character and establishing the condition in which the characters exist. In other words, costume includes all the outfits and accessories a performer reveals in the manifestation of his character. In this case all the items relating to his hair dressing, everything associated with actor's facial and body makeup (including masks if they are substitute for facial makeup).

On this concept, Banham and Brandon (1995:24) opine that:

Actors often find costumes more important than scenery, many performance traditions throughout the world and many golden ages of theatrical history have eschewed scenic display while lavishing resources on clothing, accessories, masks and disguise.

While Quoting Oluwakemi Odule (2008:2), Michelle Michael (2018:6) posits that, "The first impression a character makes upon the audience depends on appearance. This is preferably why William Shakespeare contends that, "apparel often proclaims a man." At this point it could be stated categorically that both the costume and the makeup are indispensable attributes of any dramatic production.

Costume on stage or on screen, deals with various garments, dresses; clothing, leathers, leaves, metals and other material wore by the characters in the course of unfurling dramatic actions in the theatre. Costume can manifest as face cap/hat, a pair of glasses, underwear / underclothing or manifest as jewellery such as trinkets, beads, rings, earrings, bracelets or necklaces. On her part Oluwakemi (2014:341) claims that:

Costume designer create the look of each character by designing clothes and accessories that actors will wear in performance. Depending on the style and fund for the production, the costumes may be made, bought, revamped from the existing stock or rented in the process which involve colour, changing social status or period through the visual design of garment and other means of dressing, distorting and enhancing the body – all which should be

within the framework of the director's vision and reflect the personalities of character in the script.

Michelle (2018:14) corroborates this when she opines that, "Costume is a significant factor of acting; therefore, it is not meant only for mere covering or the beautification of an actor." Bordwell and Thompson (2004:186) posit that costume can manifest either as authentic or stylized design.

Makeup

According to Michelle (2018:6), "Actors are seen before they are heard." This common phrase used in the theatre to reflect the significance of the appearance of actors on set during production in fact reiterates the importance of makeup and costume on actor. She opines further that, makeup is an essential feature of any dramatic production and an important factor in acting. Basically, actor wears it, moves and expresses themselves in it and it is continually within the attention of the viewers. Like costume, makeup assists in projecting or decoding the roles on screen. In the projection of characters, makeup assists the director and the actor in the interpretation and characterization of different roles. In the process of decoding and comprehending the characters in a narrative, it helps the audience in determining age, personality, nationality, and other visible features of different images along the utterance of the various characters. Oluwakemi (2008:8) once reiterates in her lecture note, the six categories of makeup as she explains thus:

1. *Straight make-up*: This is the simplest and commonest of stage and make-up. This involves highlights and shadows.
2. *Character make-up*: This is a kind of make-up that alters your physique.
3. *Fantasy make-up*: This is a type that does not alter your natural physique, but makes you a supernatural being. It is always very difficult but exciting because of its subjective nature.
4. *Prosthesis*: This is used in the special effect area of body make-up.
5. *Corrective make-up*: This is a type of make-up used in correcting certain parts or error on the human body, for example tribal marks or accidental marks etc.
6. *Derma max*: This is applied on skin as corrective make-up.

Various Costumes and Makeup for Screen Productions and their functions

In reviewing the various costumes and makeup featured on film screen and their functions Ola-Koyi (2017:10) in a paper titled “Exploration of Costumes and Makeups in Selected Yoruba Films” identifies different creative ways in which costume and makeup manifest for various purposes on films. According to him attention must be paid to:

the authentic and stylized manifestations of costume and makeup on screen. Furthermore, discussions on costume are categorised under *costumes serving as props or motifs, colour influenced costumes, and the use of costume in the projecting cultural phenomena*. In considering the manifestation of makeup on screen, efforts are directed towards... different filmic or structural purposes which include *facial and body hiding unpalatable spot, changes/creating fictional figures, and calling attention to graphic quality of a scene/shot*. (10)

In this study not all these identified types of costume and makeup will be discuss but only the types of costume and makeup featured in October 1 will be examined.

It is on record that, any costume or makeup featured in a production must be able to instil the proper mood in the actors and connote the right and appropriate meanings for the audience. Designer must make sure that any costume or makeup conceived and applied for the screen production, must be able to establish the status of the artiste, enhance the performance of the actors, denote adequately the mood of the story, and express graphically the meanings and other semiotic features of any given role.

According to Oscar Brockett (1974:390), “The costumes are ...equally a source of great visual variety and beauty.” Costumes and makeup are meant to impress an audience and to help the performer in impersonating a character. As integral components of the mise-en-scene costumes and make up often give vital information that may not appear in the dialogue of a film. It is on record that “costumes and make ups can tell a story on the personality of a character even when the character did not render any lines.” While makeup helps in establishing the age, the complexion, the state of health and

the race of an actor, costumes could suggest profession, basic attitudes and self-regard of a role. These two components often aid the expressiveness or otherwise on screen. Costume and makeup become indispensable whenever there is a need to emphasise both body structure and the facial features or make the bodies of some characters more visible to the audience.

The Production data of the film

Going by Ola-Koyi (2018:58) article, the production data of the film *October 1* is captured thus:

“October 1.” (2014). Golden Effects Studio, written by Tunde Babalola, produced and directed by Kunle Afolayan. It stars Sadiq Daba, Kayode Olaiya, David Bailie, Kehinde Bankole, Kanayo O. Kanayo, Fabian AdeoyeLojede, Nick Rhys, Kunle Afolayan, Femi Adebayo, Bimbo Manuel, Ibrahim Chatta and Demola Adedoyin; and Deola Sagoe.

The Synopsis of “October 1”:

Historically this film captures the tail end of colonial period in Nigeria as it narrates the adventure of Inspector Danladi Waziri (Sadiq Daba). As a police detective from Northern Nigeria Inspector Waziri is posted to a remote town of Akote in Western Nigeria to investigate a serial killing of virgins in that community. Just before historical date of the 1st of October, 1960, which is the Independence Day of the nation, Inspector Waziri is able to solve the mystery based on the psychological trauma experienced by two lads as a result of the paedophilia tendency of an European missionary.

According to Ola-koyi (2018:58), the plot of the film could be restructured as a story of two boys whom the whole village entrusted their secondary education to an English clergy man, Reverend Dowling (Colin David Reese), an educationist but with a propensity for paedophilia and homosexuality. With time Rev. Dowling ends up molesting and sexually abusing these boys as he lodges them in Lagos in a missionary boarding school. As a result of his actions, the Reverend clergy man unconsciously injects into these boys psychological trauma. Agbekoya (Kunle Afolayan), one of the boys who could not take the abuse any longer returns to his village a few weeks after his stay in Lagos to become a full time farmer. However, due to his desire for education, the other boy; Prince Aderopo (Demola

Adedoyin), the son of the king endures the trauma of sexual abuse for six years in order not to disappoint his father, and the whole village that imposed a big trust on him.

Unknown to the villagers, the mysterious death of a virgin in the village that precedes the arrival of sophisticated Prince Aderope is not a mere coincidence, but a deliberate signifier for other mysterious disasters awaiting the whole village in the nearest future. In an attempt to halt the unprecedented and brutal murder of virgins, the Oba of the village calls the council of chiefs and holds a consultation with the Chief Priest, Baba Ifa (Ifayemi Elebuibon) who predicts that the crime will continue unabated until the perpetrator exhausts his list of vengeance. On his part, Winter Bottom (Nick Rhys), the colonial District Officer (D.O.) requests for the service of a brilliant inspector, Danladi Waziri (Sadiq Daba) to investigate the unprecedented serial murder case.

With the aid of Agbekoya, Danladi Waziri is able to discover the reason behind the psychological trauma which the serial killer is going through. And with the assistance of Sergeant Afonja (Kayode Sunday Omobolanle), the head of the police service in that locality and other members of the police force, inspector Danladi is able to solve the mystery behind the habitual killing of the virgin in the land. But as an educated fellow, the murderer is revealed as a very smart person and a ruthless being, who murders in cool blood. At the end of the narrative, Danladi Waziri is able to apprehend Prince Aderopo as the serial killer in the very act while attempting to murder yet another victim, his childhood lover Tawa (Kehinde Bankole).

In decoding the various meanings derivable from this narrative, the study employed Bordwell and Thompson's (2004:67) elements of form and meaning. This decoding system offers a four point approach of referential, explicit, implicit and symptomatic meanings. A referential approach required that critic to have background knowledge of the cultural and the environment from which a film emanated. This knowledge would enable him or her to recognise in the movie names, personalities, monuments, places or ideologies already invested with significance in the culture or community where the film originated.

Referentially, *October 1* makes use of names and personalities of some Nigerian political activists and politicians in the 50s and 60s. For instance, Chief Obafemi Awolowo, Dr. Nnamdi Azikwe, chief Mrs Funmilayo Ransome Kuti feature prominently in this narrative. While the Independence Day broadcast of Chief Awolowo, the then Premier of the Western Region was captured from the perspective of the citizen viewing him life, a reference is made to the personality of Dr. Nnamdi Azikwe, the then ceremonial President of the republic through the customized Ankara fabric on sales at the open market.

The Analysis and Evaluation

Authentic and Stylized Costumes and Makeup

It is on record that authenticity in costumes and makeup required the designed outfits and facial cosmetic to being faithful to the (historical or contemporary) period of the story. The main objective of authentic costume and makeup is for these two elements to accurately reflect the period of a story which might be modern or old style. The stylized costume design and makeup on the other hand are not time bound; the main objective is for aesthetic purpose and exploration. Stylized costume or makeup may be excellently attractive, terrific, and fabulous on the character or appears absurd, eccentric, grotesque, or bizarre on a given role.

The majority of costumes in *October 1* are constructed to achieve both the authentic and stylized purposes. When the costumes in 1950s and 60s are to be compared with modern dressing of the 2020s they would appear to be stylized. In realising the authenticity of the costume of the period of this narrative, both the director and the costumier actually researched into this mode of dressing in the Western Nigeria in the 50s and 60s. As long as the story of this narrative is situated in Akute village, be it an imaginary or a real location in Yoruba land then the culture of the Yoruba will prevail. For instance, the images of characters in fig. 1 could be seen as faithful reflection of different mode of Yoruba dressing in the 50s and 60s.

In the period which October 1 reflects, the common mode of dressing for the women in those days is for them to put on wrapper (iro) and the top (buba) of different fabrics or design. The men on the other hand used (dansiki) top or buba top and a pair of trousers (sokoto) with the Aso Ofi cap to march. For example the costumes displayed in fig. 1 are not only

faithful to the period but they are stylized as well. Moreover, one could demonstrate with Sergeant Afoja's uniform. The police constables of those days are costumed with knickerbockers short and a jacket top with military size belt, a pair of white host on a pair of black boots. In collaborating authenticity of the costumes with props in fig. 1, the *Apo-Idoho* sack is revealed in this frame as a sample of a luggage in those days. This *Apo Idoho* is a common type of bag used in conveying goods especially the food items.

The image of Mrs. Olufunmilayo Ransom Kuti is costumed to reflect the dress code of societal lady in the 50s. Mrs. Kuti is an historical figure that reign during this period of the story in this narrative. She was an influential lady and activist of repute. She was seen by some British Administrators as a threat that was always ready to champion any just course against oppression. Referentially her appearing in Aso Ofi, an expensive material of those days depicts her as a member of the social elite. The pair of glasses she used identifies her as an educated lady. In this fig. 2, one could still notice the general style of dressing for women of those days is also captured through Mrs Kuti's costume. Therefore one could say her garment is also made up of two different designs of Aso Ofi, a confirmation of the dress code in the 50s/60s.



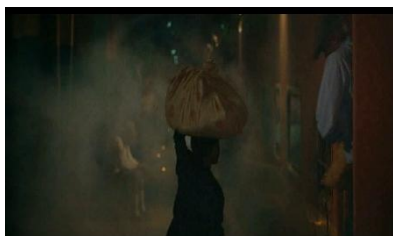
1. A town squire in Akute village revealing the stylized costumes of the people in the 50s/60s. Sergeant Afoja's uniform reflects that of the constables. He is costumed with knickerbockers short and a jacket top with military size belt...



2. Mrs. Olufunmilayo Ransom Kuti is costumed to reflect the dress of code of societal lady in the 50s.

Costumes serving as Props or Motifs

According to Ola-Koyi (2017:10), “Property or prop on screen is any material that is held and used by the actors during a performance. In a narrative, a whole garment or any portion of a costume or its accessories may be used as prop in the course of a narrative.” According to Bordwell and Thompson (2004), “Film genres make extensive use of costume props ... Every major film comedian has turned a specific costume into a panoply of props.” In *October 1*, there are instances where costumes are deployed as props which provide a clue in understanding the story of this film. An example of sequences where costumes are deployed as component of properties could be found in figs 3 and 4.



3. The frame shows a woman with a load on her head at the eve of the Independence Day. her load is packed with an Iro – the woman’s wrapper, a piece of costume used at a prop - a container



4. The pieces of Ankara on display perform multiple functions: serving as costume prop, providing further information on the time of the story in *October 1.*, and showing the rich Yoruba culture of honouring people

In fig. 3 the frame reveals a woman with a load on her head going about her daily business within Akute village at the eve of the Independence Day. A close study of what she is carrying shows that her load is packed with an Iro – the woman’s wrapper, a piece of costume used as a container for other clothing material which she is unable to sell in the market.

Fig. 4 is another frame where pieces of customized Ankara are deployed as props. In this frame, Tawa is shown as she wants to buy a piece of customized Ankara that has Chief Obafemi Awolowo portrait design on. Here the pieces of Ankara on display become properties she is holding or article of trade she wants to buy. Thus Tawa is seen touching one of these materials as she bargains for the price of this *costume prop*.

In the context this frame, this pieces of Ankara equally perform other functions of providing further information on the time and the culture of this narrative as a whole. First these pieces of Ankara are not only serving as costume materials or costume prop, but they are used to capture and reflect the time of the story which is sometimes between September /November of 1960. This period is the time when indigenous African activists are regaining the political landscape of the country from the European master. Therefore these Ankara are customized with the portraits of two political icons of the first republic: Dr. Azikwe, the first African president of Nigeria, and Chief Awolowo, the first premier of the Western Region. Secondly this costume prop is used to show the rich Yoruba culture of honouring socio-political heroes with customizing fabric which people buy in the market and wear in order to show their love and solidarity for these figures.

Colour Influenced Costumes:

In explaining colour influenced costumes, Ola-Koyi (2017) observes that “For the purpose of achieving a particular graphic aim or colour rime, it is possible for a director to manipulate the arrangement of costumes in term of colours, textures and movements or use them to display wide range of colours in maximum intensity...”(12) However, in *October 1*, the costumes are influenced by colour through the manipulation of lighting technique employed. The film uses a monochromic lighting technique in fig 5, where the red light changes the body complexion, the costume and the forest background in creating suspense and giving the impression horror in the film. In fig. 6, the black, grey and white colour graduation is used to depict another colour influenced costumes in form of a flashback sequence in the film.



5. In this frame the lighting technique used gives the impression of a colour influenced costume as the body complexion, the makeup and the costume appear reddish hue.



6. All items in this frame appear under the colour gradation of white, grey and black. Thus, the brown uniform of the constable and the Ankara multicolour fabric of the victim and the blood stain of his makeup appear as colour influenced images.

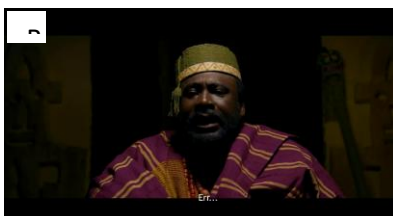
The use of costume in the Projection of Cultural Phenomena/institution:

It has been observed that filmmakers in African often represent some of their cultural elements in their productions. Thus costume and make up often play major roles in this creative projection of the traditional institutions and symbols. In *October 1*, one could see that both the institutions of the Oba / kingship and that of priesthood are presented with human icons of the Oba Adejare who is the father of prince Aderopo the protagonist in the narrative and Baba Ifa (Yemi Elebuibo) the Ifa priest. For instance, in realising this vision of the kingship authority, the frames in fig. 7, captures the image of the king – Oba Adejare and the council of his chiefs. While the mise-en-cadre in fig. 7A, is dimly lit, revealing the inner chamber of Oba Adejare's palace in Akute. The king is thus position as the most pronounced figure, highlighted with a top frontal ray of light coming from the centre of the frame. The two other images in the frame are his chiefs and they appear almost in silhouettes. In this frame the Oba is established sitting at the centre of the frame.

Through the close up shot of fig. 7B, one could see that the King is costumed in expensive traditional Agbada designed from Ofi/Alari. In his hand in 7A, is a horsetail and on his head is a non ceremonial crown. These two costume accessories or official paraphernalia are symbols of traditional authority in Yoruba land. However, in fig. 8, the Oba is revealed in a ceremonial outfits

chairing the occasion of the Nigeria Independence Day celebration. In this frame he wears a ceremonial beaded crown with horsetail in his hand. This time he is surrounded with his chiefs.

In reflecting the institution of an Ifa priest in fig. 9, Baba Ifa is revealed as a respected icon of wisdom with an insight and capability to resolve spiritual mysteries. The priest is costumed in a designed Agbada garment made from Aso Ofi material or expensive Etu fabric. He uses customized Ife divination chain as subtitle for the usual chieftaincy beads. He is situated in the middle of the two other chiefs in the frame to indicate his central role in solving the challenges in his community.



7. The king is the most pronounced figure while the two other images in the frame are members of his chiefs and they appear almost in silhouettes. The Oba is costumed with the expensive traditional Agbada Ofi/Alari, in his hand is a horsetail and on his head is a non ceremonial crown which. The paraphernalia are symbols of traditional authority.



8. The King is at the high table, wearing a ceremonial beaded crown with horsetail in his hand in the midst of his chiefs and guards.



9. Baba Ifa is the chief priest facing the Oba who is holding consultation with him in solving the mysterious killing in the land.

Make up

It is a fact that there is a symbiotic relationship between costume and makeup in any given frame of a narrative film. The examinations so far have laid emphases on costume but the fact remain that in each of the image discussed

there are different levels of makeup arts embedded in them. It could be stated therefore that many of the principles that applied to costume design are equally applicable to makeup. Bordwell and Thompson (2004) believe that:

Makeup was originally necessary because actors' faces would not register well on early film stocks. Up to the present, it has been used in various ways to enhance the appearance of actors on the screen.(69)

According to Oluwakemi (2012) makeup could be categorised into: the straight make-up; character make-up; fantasy make-up; prosthesis and corrective make-up.(6) The discussion on makeup would be structured along this classification.

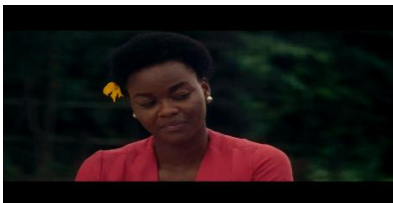
Hiding Unpalatable Spot



10. Makeup is used to hide the unattractive feature (a scare) on Kunle Afolayan's...

Studies have shown that camera sight is not only very powerful in recording minute or fast images but possesses the capacity of recalling tiny details which might escape human sight. In other words what human eye could not notice are noticeable in the eye of the camera. In film production, there is the practice of hiding any unattractive feature on the actor's body which include wrinkles on the body or sagging skin with the aid of the corrective makeup. In addition a makeup artist "can sculpture the face, making it seem narrower or broader by applying blush and shadows."

For instance Kunle Afolayan has a scare face, but while playing the role of Agbekoya as shown in fig. 10., the makeup artist have successfully hidden this unpalatable spot from Agbekoya's face.



11. Tawa is wearing makeup as expected of every actress on screen



12. The straight makeup used helps to enhance and accentuate the expressive qualities on Winter Bottom's face...

Viewers can easily notice in fig. 11 that Tawa (Kehinde Bankole) is wearing makeup as expected of every actress on screen but less attention is paid to the male performance on screen. Finding of this study reveals the contrary in fig. 12 that, Winter Bottom (Nick Rhys), the colonial District Officer is also wearing makeup (straight makeup) just as the actresses to enhance and accentuate the expressive qualities on his face. As it is in fig. 13, one of the victims of the rapists is given a special body makeup to create the character of a neck injury and body wound. For structural/specific narrative purpose that is in establishing a raped and strangled victim of the lead role, the application of character makeup is made obvious on the murdered girl. While the (straight) makeup as demonstrated is deployed to enhances the facial expression of both the male and the female performer.



13. Makeup is used in these frames to give the character and establish image of strangled young lady with body injury/marks

Facial and Body Changes/Creating Fictional Figures

In figs. 5 and 6 view could easily appreciate the creative deployment and the functions of makeup artist in creating fictional disfigured bodies. a critical viewer would agree that the makeup artists of *October 1*, actually succeeded in changing the body structures of the victims in this thriller into the required figures.

Findings

Based on the foregoing, one could see that through the creative deployment of costumes in *October 1*, viewers are able to decode the period of this story, which is around the tail end of the 1950s and the early 1960. The pieces of information on this period are not only revealed through the events on the plot which captured the settings and the actions of the casts but through the customized and stylized costumes of the 50s/60s used in the course of unfolding narrative. The creative deployment of the costume also reveals in part the socio-cultural attitudes of the people in Western Nigeria. For instance special Ankara fabrics are designed to honour political icons. The dressing codes of this period are equally showcased in the course of the narrative. Costumes as used in this film are aesthetically deployed to depict socio-political and religious institutions/icons. There are instance of scenes in *October 1* in which viewers are shown how Oba/King, Colonial Administrators, police constable, traditional police officer (*Ajele*) and Ifa priest are dressed in those days.

For a better comprehension on the creative usage of makeup in *October 1*, the study identified the following (hiding unpalatable spot, facial and body changes/ creating fictional figures and calling attention to graphic quality of a scene/shot) as different ways in which makeup could be deployed in narrative films. However, the first two categories are practically illustrated with the narrative in *October 1*. Consequently, this study demonstrates how makeup are used to enhance the appearance of the cast and proves how fantasy makeup are deployed to change the body structure of the actors by creating fictional body injuries on the victims in the narratives.

Conclusion

This paper, through a critical analysis of Kunle Afolayan's *October 1st* explores the discourse of costume and make up in film production with emphasis on the stands of costume and make up deplored in the film. With

this, the paper has been able to establish the essence of costume and make up in making film production realisable and believable.

It then concludes that these two special areas (costume and make up) cannot be considered in isolation, as they both contribute immensely to the overall output of the film production.

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Evaluating the State of Music Education in Nigeria: Perspectives of Selected Music Educators

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Abstract

Music education plays a vital role in cultural preservation, human development, skill acquisition, and the promotion of creative industries. Despite its significance, concerns persist regarding the current state of music education in Nigeria, particularly in relation to curriculum relevance, resource availability, and professional development. This study examined the perceptions of selected music educators on the state of music education in Nigeria, with a focus on identifying existing challenges and exploring future directions for improvement. The study investigated educators' views on the effectiveness of current music education programmes, the adequacy of instructional resources and facilities, the integration of indigenous Nigerian musical traditions, and the prospects for sustainable development within the discipline. A descriptive survey research design was adopted, and data were collected from selected music educators through structured questionnaires and interviews. The findings revealed that music education in Nigeria is constrained by inadequate funding, insufficient teaching materials, poor infrastructural facilities, limited government support, and an overreliance on Western-oriented curricula. Respondents emphasized the need for curriculum reforms that incorporate indigenous musical traditions, improved teacher training, increased investment in music education, and greater public awareness of the value of music as an academic and professional field. The study concludes that the future of music education in Nigeria depends on collaborative efforts among government agencies, educational institutions, professional bodies, and music educators to address existing challenges and develop culturally relevant and sustainable music education programmes.

Keywords: Evaluating, Music Education, Music Educators, Perspectives

Introduction

The current state of music education in Nigeria remains a subject of considerable concern among music educators, curriculum planners, policymakers, and other stakeholders in the educational sector. The rapid social, cultural, and technological changes occurring in contemporary Nigerian society have raised important questions regarding the relevance, effectiveness, and future direction of music education. Although music has always occupied a central position in Nigerian cultural life, its place within the formal educational system continues to face numerous challenges, including inadequate funding, shortage of qualified teachers, limited instructional materials, poor societal perception of music as a career, and the dominance of Western-oriented curricula over indigenous musical traditions (Olusoji, 2013; Adeogun, 2018).

Music education is generally regarded as the process through which individuals acquire musical knowledge, skills, values, attitudes, and aesthetic appreciation through formal, non-formal, and informal means. In Nigeria, music education has evolved through different historical phases, beginning with indigenous traditional systems of musical transmission, followed by Islamic influences in some regions, and later the introduction of Western music education through Christian missionary activities during the colonial period. These various influences have contributed to the pluralistic nature of contemporary music education in Nigeria (Okafor, 1992; Adeogun, 2018).

Despite its cultural significance and educational value, music education in Nigeria continues to face questions concerning its purpose and societal relevance. Important issues arise in this regard: What is music education? What should be the focus and direction of music education in Nigeria? To what extent does the existing curriculum reflect Nigerian cultural realities and indigenous musical heritage? How effectively does music education contribute to national development, cultural preservation, creativity, and employment generation? Furthermore, what perceptions do Nigerians hold concerning music as an academic discipline and professional career? These questions underscore the need for a critical examination of the present condition and future prospects of music education in the country (Ogunrinade, 2013; Ajewole, 2017).

Historically, traditional Nigerian societies regarded music as an integral component of education and socialization. Musical knowledge was transmitted through apprenticeship, observation, imitation, participation in communal activities, and family traditions. Music served multiple functions, including communication, religious worship, entertainment, social cohesion, moral instruction, and cultural preservation. However, the introduction of Western education brought new approaches to music teaching, emphasizing formal classroom instruction, music notation, theory, and performance practices largely derived from European traditions. While these developments expanded educational opportunities, scholars have argued that they also created a disconnect between school music and indigenous Nigerian musical practices (Okafor, 1992; Vidal, 2012).

The need to balance indigenous musical heritage with global musical knowledge has become increasingly important in contemporary Nigeria. A music education system that reflects local cultural realities while embracing international developments can contribute significantly to national identity, cultural sustainability, artistic creativity, and economic empowerment. Consequently, there is a growing call for curriculum reforms that integrate Nigerian traditional music more effectively into formal music education programmes (Adeogun, 2018; Ajewole, 2017).

This paper therefore seeks to examine the concepts, historical development, and philosophical foundations of music education in Nigeria and evaluate the objectives, current challenges, and future prospects of music education in Nigeria with a view to enhancing its relevance to national development. The discussion encompasses both traditional and Western forms of music education and explores their respective contributions to the development of music education in Nigeria. By examining historical developments, curriculum structures, societal perceptions, and contemporary challenges, the study provides insights into how music education can be repositioned to meet the cultural, educational, and developmental needs of Nigerian society in the twenty-first century.

The Concept of Music Education

Music has been an essential aspect of human existence throughout history and continues to play a significant role in contemporary society. Although music is a universal phenomenon, it is neither uniform nor culturally neutral.

Rather, it is a dynamic cultural expression whose practice and appreciation are shaped by the values, traditions, and experiences of specific societies. Every culture develops its own forms of music to meet its social, religious, educational, and recreational needs. According to Olorunsogo (2001), music has been defined in various ways depending on the perspective from which it is viewed. Some definitions focus on its structure, while others emphasize its content, function, or purpose. Consequently, there are numerous definitions of music proposed by scholars and institutions.

Merriam (2000) defines music as the art or science of organizing sounds in succession and combination to create a composition characterized by unity and continuity. In essence, music is a structured arrangement of sounds designed to evoke emotional, aesthetic, and intellectual responses. Despite numerous attempts to define music, no single definition adequately captures its complexity. Nwachukwu (2000) observes that Shakespeare's description of music as “a concord of sweet sounds” is inadequate because not all music is necessarily pleasant or melodious. Similarly, Ajewole (2002) views music as a reflection of society, while Okafor (2001) describes it as a universal language recognized across cultures.

At the same time, music is culture-bound. What one culture recognizes as music may not be perceived in the same way by another. Thus, culture plays a vital role in shaping musical meanings, values, and practices. Education is the foundation upon which the development of any society rests. It is a multifaceted process through which knowledge, skills, values, and cultural heritage are transmitted from one generation to another. Eya (2000) defines education as the totality of processes through which a community transmits its acquired knowledge, values, and aspirations for continued growth and development. Similarly, Ozongwu (1999) describes education as the process through which learners acquire the cultural patterns and behavioral norms of their society.

Since music forms an integral part of culture, music education becomes a vital means of transmitting cultural heritage and developing musical competence. Music education may therefore be defined as the process of teaching and learning music with the aim of developing skills in music performance, appreciation, creation, and cultural understanding.

According to Encyclopedia Americana (1974), music education involves training in all aspects of music and is designed to enable individuals to create, perform, appreciate, and understand music. It also prepares learners to contribute meaningfully to the development of their musical culture. Music education cannot be separated from education generally, since both involve the acquisition of knowledge, skills, attitudes, and values. As Ajewole (2003) notes, music is a skill that must be properly learned and understood through systematic instruction and training. Effective music education therefore provides learners with the knowledge and practical competencies necessary for meaningful participation in musical activities.

Music Education in Traditional Nigerian Society

The history of music education in Nigeria is rooted in an oral tradition that has been passed down from one generation to another. This mode of transmission developed largely because traditional Nigerian societies did not employ a formal system of musical notation. Supporting this view, Odunuga (2002:3) noted that music education in Nigeria has existed from time immemorial and was traditionally preserved through oral transmission. In this system, musical knowledge and skills were passed on informally through verbal instruction and practical engagement. Although there was no formal curriculum, teaching and learning occurred through apprenticeship, imitation, observation, and participation.

According to Nwanneri (2001:8), traditional music education exists in two dimensions: informal and formal. The informal aspect begins in early childhood through the mother's unintentional and incidental exposure of the child to musical activities. As the child grows, further musical learning occurs through interactions with peer groups, age grades, and other social institutions. The formal aspect is more organized and structured, commencing at a stage of maturity when the learner is capable of active participation in musical activities. At this level, learning takes place through careful observation, imitation, and guided practice.

Today, informal music education still exists in many Nigerian communities; however, it has largely been complemented and, in some cases, overshadowed by formal music education. Ajewole (2001:4) asserted that music education in traditional Nigerian society begins very early in life. Mothers sing to their children, enabling them to develop musical sensitivity

from infancy. Further musical training during childhood is reinforced through games, folktales, and storytelling activities that incorporate songs. Similarly, Ifemesi (1987:3) observed that in the African context, music education has flourished through both direct and indirect instructional methods. These methods rely heavily on practical teaching approaches such as learning by doing, observation, participation, oral transmission, attentive listening, and reproduction of musical performances. Through these processes, musical knowledge, values, and cultural heritage are effectively transmitted from one generation to the next.

Western Music Education in Nigeria

Western music education in Nigeria developed as a result of several external influences, including Afro-European trade, European colonial penetration, Christian missionary activities, and Islamic/Arabic expansion. These influences significantly shaped the course of music education and musical practices in the country (Ajewole, 2002; Okafor, 2005).

Islam introduced aspects of Arabic culture and a variety of musical instruments, such as the snare drum (ganga), the hourglass drum (gangan), the reed oboe (algaita), and several string instruments. It also brought elements of Asiatic musical traditions into Nigerian society. However, certain indigenous musical practices were discouraged or condemned because they were perceived as being associated with traditional religious beliefs that were considered incompatible with Islamic teachings (Okafor, 2005; Omibiyi-Obidike, 2001).

Similarly, Christianity influenced Nigerian music through the establishment of churches and schools. Christian missionaries introduced melodrama, proscenium-stage performances, congregational singing, Western harmonic practices, choral singing, the organ and harmonium, and forms of group singing that differed considerably from the traditional African call-and-response style (Ajewole, 2002; Ekwueme, 2001). However, Western keyboard instruments could not adequately reproduce all aspects of African music, particularly musical expressions that combine speech and song or those produced through body percussion and other indigenous sound sources. Consequently, attempts to adapt such musical forms to Western instruments sometimes resulted in distortions of the original musical character (Nketia, 1974).

Like Islam, Christianity also discouraged certain elements of Nigerian traditional culture and music. As a result, Christians developed specific religious and artistic standards regarding what was considered acceptable or inappropriate in musical performance (Ajewole, 2002). Furthermore, the teaching of piano performance, class singing, and the reading of tonic sol-fa, Gregorian, and Ambrosian notation introduced new approaches to music education. Although these early forms of music instruction were not as systematic or institutionalized as contemporary music education programmes, they nevertheless constituted organized music training. They prepared individuals for musical performance and participation within their social and economic environments (Ekwueme, 2001).

In the early mission schools, the music curriculum consisted mainly of singing classes. The human voice was the primary instrument of instruction because it was readily available and could be used by a large number of learners. Most teachers of class singing possessed little or no formal musical training; instead, they relied on knowledge acquired through informal learning and practical experience (Ajewole, 2002). Western music education in Nigeria emerged largely through the introduction of Western education by Christian missionaries. In their efforts to advance evangelization, missionaries incorporated music instruction into the school curriculum, thereby laying the foundation for the development of formal Western music education in Nigeria.

Formal Music Education in Nigeria

Formal music education in Nigeria emerged partly as a response to some of the limitations associated with earlier forms of Western music education. Western-trained Nigerian musicians played significant roles in the development and organization of music education in the country. Before their interventions, music, like many other aspects of culture, was often viewed as an activity that required little formal training, and many individuals considered themselves knowledgeable simply because they were familiar with certain musical practices. These pioneering musicians introduced greater structure, organization, and professionalism into the teaching and learning of music.

Among the notable contributors to the growth and institutionalization of music education in Nigeria were Fela Sowande, W. W. C. Echezona, Lazarus

Ekwueme, Akin Euba, Sam E. Akpabot, Steve Rhodes, Olaolu Omideyi, J. Olu Sowande, and Christopher Oyesiku. Their efforts helped establish systematic approaches to music instruction and laid the foundation for contemporary music education in Nigeria.

Formal music education began to gain prominence in teacher-training colleges and secondary schools, many of which expanded their curricula to include the rudiments of music alongside singing and concert performances. Over time, several educational institutions across Nigeria incorporated music education into their academic programmes.

Some of the notable institutions that have contributed to the development of music education in Nigeria include:

Government Colleges, Umuahia, Oyo, and Afikpo.

King's College Lagos.

Queen of the Apostles College.

Holy Child College.

Ozubulu Girls' Secondary School.

St. Mark's College, Awka.

Holy Rosary College, Enugu.

Ibadan Grammar School.

Abeokuta Grammar School.

St. Charles Teachers' Training College, Onitsha.

College of Primary Education, Epe.

College of Education, Agbor.

College of Education, Warri.

College of Education, Ekiadolor.

Enugu State College of Education.

Osun State College of Education, Ilesa.

Kwara State College of Education, Ilorin.

Rivers State College of Education, Port Harcourt.

Cross River State College of Education, Akamkpa.

Oyo State College of Education, Oyo.

Lagos State College of Education, Ijanikin.

Ondo State College of Education, Ikere-Ekiti.

Enugu State College of Education, Nsugbe.

Alvan Ikoku Federal University of Education.

Federal College of Education, Okene.
 Federal College of Education Pankshin.
 Federal College of Education, Osiele, Abeokuta.
 Federal College of Education (Special), Oyo.
 Federal College of Education, Eha-Amufu.
 The Polytechnic Ibadan.
 Delta State University.
 University of Nigeria.
 University of Uyo.
 University of Lagos.
 Obafemi Awolowo University.
 Nnamdi Azikiwe University.
 University of Ibadan.

According to Idolor (2001:140), many colleges and schools offering music education had their curricula moderated by affiliated universities to ensure academic quality and standardization. However, one of the major challenges during the pioneering years of formal music education in Nigeria was the inadequate preparation of students. Many students had limited exposure to music prior to admission, resulting in insufficient musical skills and a relatively weak understanding of the subject. Despite these challenges, these institutions played a crucial role in establishing and advancing formal music education in Nigeria.

Presentation of Data

S/N	Statement	SA (%)	A (%)	D (%)	SD (%)
1	Music education plays a significant role in preserving Nigerian cultural heritage.	68	24	6	2
2	The current music education curriculum adequately reflects Nigerian indigenous musical traditions.	12	18	42	28
3	Music education programmes in Nigeria effectively meet the educational needs of students.	15	25	40	20
4	Schools offering music education are adequately equipped with	8	17	45	30

	musical instruments and instructional materials.				
5	Government funding for music education is adequate	5	12	43	40
6	There are sufficient qualified music teachers in Nigerian educational institutions.	10	22	46	22
7	Music education receives adequate support from educational authorities and policymakers.	7	19	48	26
8	Western music dominates the music curriculum at the expense of indigenous Nigerian music.	56	30	10	4
9	Greater integration of indigenous music would improve music education in Nigeria.	62	28	7	3
10	Opportunities for professional development and training are adequate for music educators.	9	16	49	26
11	Increased investment in music education would improve the quality of instruction.	71	22	5	2
12	Music students have access to modern technology and digital resources for music learning.	11	20	44	25
13	Public perception of music as an academic discipline is positive in Nigeria.	14	23	39	24
14	Music education provides sufficient career opportunities for graduates.	28	35	25	12
15	The future of music education in Nigeria is promising if current challenges are adequately addressed.	58	29	9	4

Discussion of Findings

The findings of this study provide valuable insights into the perceptions of selected music educators regarding the state of music education in Nigeria. The results reveal both the strengths of music education and the challenges

confronting its development and sustainability (Okafor, 2005; Ekwueme, 2001). The study found that a substantial majority of respondents (92%) agreed that music education plays a significant role in preserving Nigerian cultural heritage. This finding underscores the importance of music as a vehicle for transmitting cultural values, traditions, and indigenous knowledge from one generation to another. Music educators therefore recognize the critical role of music education in safeguarding Nigeria's rich cultural diversity (Nketia, 1974; Omibiyi-Obidike, 2001).

However, the findings revealed dissatisfaction with the extent to which the current curriculum reflects indigenous Nigerian musical traditions. A total of 70% of respondents disagreed that the curriculum adequately incorporates indigenous musical content. This suggests that the curriculum remains largely Western-oriented, with insufficient emphasis on local musical practices and cultural experiences. This finding supports concerns that music education in Nigeria has not fully aligned itself with the country's socio-cultural realities (Euba, 1989; Ekwueme, 2001).

The study further revealed that 60% of respondents believed that music education programmes do not effectively meet the educational needs of students. This perception may be linked to curriculum limitations, inadequate instructional resources, and the mismatch between educational content and contemporary societal needs (Idolor, 2002). The issue of inadequate facilities emerged strongly in the findings. A significant majority of respondents (75%) disagreed that schools offering music education are adequately equipped with musical instruments and instructional materials. The shortage of essential teaching resources is likely to hinder effective teaching and learning, thereby limiting students' practical musical experiences and skill development (Okafor, 2005).

Funding was identified as another major challenge. The findings showed that 83% of respondents disagreed that government funding for music education is adequate. Insufficient funding often results in poor infrastructure, inadequate instructional materials, limited research opportunities, and a lack of support for music programmes. This finding highlights the need for increased government investment in music education (Idolor, 2002; Ajewole, 2002).

Similarly, the study revealed concerns about the availability of qualified music teachers. About 68% of respondents disagreed that there are sufficient qualified music teachers in Nigerian educational institutions. The shortage of professionally trained music educators may negatively affect the quality of instruction and students' learning outcomes (Omibiyi-Obidike, 2001). The findings also indicated that music education receives inadequate support from educational authorities and policymakers, with 74% of respondents expressing dissatisfaction. This suggests that music education continues to receive less attention compared to other academic disciplines despite its contributions to cultural preservation, creativity, and economic development (Ekwueme, 2001).

A notable finding of the study was the widespread perception that Western music dominates the curriculum. About 86% of respondents agreed that Western music receives greater emphasis than indigenous Nigerian music. Consequently, 90% of respondents supported greater integration of indigenous musical traditions into music education programmes. This demonstrates a strong desire among music educators for a more culturally relevant curriculum that reflects Nigerian musical identities and traditions (Euba, 1989; Nketia, 1974).

Professional development opportunities were also perceived as inadequate. Approximately 75% of respondents disagreed that there are sufficient opportunities for training and professional development. Continuous professional development is essential for equipping educators with current pedagogical skills, technological competencies, and contemporary teaching methods (Idolor, 2002). The findings further revealed limited access to modern technology and digital resources, with 69% of respondents indicating that students lack adequate technological support for music learning. In an increasingly digital world, access to music technology is essential for effective teaching, composition, performance, and research (Okafor, 2005).

Conclusion

This study evaluated the state of music education in Nigeria from the perspectives of selected music educators. The findings revealed that while music education remains an important tool for cultural preservation, creative development, and career advancement, it faces numerous challenges that

hinder its effectiveness and growth. The major challenges identified include inadequate funding, insufficient instructional materials and facilities, a shortage of qualified music teachers, limited professional development opportunities, inadequate policy support, poor access to music technology, and the dominance of Western musical traditions within the curriculum. These factors collectively affect the quality and relevance of music education in Nigeria.

The study also established a strong consensus among respondents on the need to integrate indigenous Nigerian musical traditions into the curriculum to make music education more culturally relevant and responsive to national needs. Furthermore, increased investment, curriculum reforms, improved teacher training, and greater governmental and institutional support were identified as essential strategies for advancing music education. The study concludes that the future of music education in Nigeria is promising but depends largely on the commitment of government agencies, educational institutions, policymakers, professional associations, and music educators to address existing challenges. Through collaborative efforts and sustained reforms, music education can become more relevant, effective, and capable of contributing meaningfully to Nigeria's cultural, educational, and economic development.

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Cultural Transmission Through Yoruba Wedding Traditions: The Educational Roles of Alága Ìdúró and Alága Ìjókòó

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Abstract

The Yoruba marriage ceremonies are not only social affairs, but carry great significance in the preservation and transmission of their indigenous knowledge, values, language and social ethics. In the Yoruba wedding, two important figures are Alaga Ìdúró and Alaga Ìjókòó, women who are key to the Yoruba culture, serving as cultural custodians, mediators and performers. They are entertainers, negotiators, educators and the bearers of Yoruba traditions. This paper gives an analysis of the significance of their performances as a channel for transmitting Yoruba culture, morals, communication and community ethics to the younger ones. It outlines their role in preserving Yoruba culture in terms of their language, symbolic ritual, music, jokes and social negotiation. The study concludes within the framework of cultural performance theory, functionalism and social mediation perspectives that the activities of the Alága institution are still very relevant in the continuity and teaching of Yoruba values and heritage in the context of globalization and cultural change.

Keywords: Cultural Transmission, Wedding traditions, Educational, Alaga.

Introduction

Traditional Yoruba marriage evolved into an extended family, kinship and social negotiation system. The institution of the Alága was developed with time, where an experienced woman had to organise ceremonies. Both Alaga Ìdúró and Alaga Ìjókòó are in the middle in this process. Alága Ìjókòó is the representative and spokeswoman of the bride's family Provides access management to bride, and ensures cultural compliance. She continues to sit with the brides by her side and monitors the proceedings from the brides' side. Alága Ìdúró is the representative of groom's relatives who guides

groom's relatives to the site of the marriage ceremony. Normally stands and controls ceremonial negotiations with the groom's entourage.

Alaga Ìdúró and Alaga Ìjókòó serve as the masters of ceremonies, negotiators and performers and engage in rituals and maintain tradition. They provide formal cultural adornment to the ceremony and the method for teaching, entertaining and enrapturing the participants together. These females possess a good mastery of the oral traditions, public speaking, indigenous music, conflict resolution, ceremonial organization and social protocol of the Yoruba people.

One of the best ways available for perpetuating the indigenist cultural values of Yoruba culture is through the traditional weddings. Rites of marriage are social actions carried out in the community by the public, where the social norms are being respected, kinship system is being followed, and moral expectations are being fulfilled. The tradition of marriage plays an important role in Yoruba culture – and the Alága Ìdúró and Alága Ìjókòó are central to the celebration of the event. They perform both orally and with humour, chants, proverbs, songs, drama, and negotiation. These shows are an opportunity for younger performers to appreciate and internalize proper Yoruba attitudes, greetings, respecting elders, gender roles, community responsibility and native communication. The Alága is not only a form of amusement but an educational and social way of transmitting the Yoruba identity from generation to generation via story-telling, music, dance, rituals and ceremonial activities.

Conceptual Clarification

Cultural Performance

Cultural performance is symbolic and representation activity and means that carries meaning and strengthens culture. Rituals and ceremonies are learning spaces for performance theorists, as they represent the enactment and the learning of social values. The Alága performs at a Yoruba marriage, playing traditional songs, proverbs, ritualized speech, jokes, chants, symbolic directions, and negotiating drama. These performances turn into "live classrooms of cultural education".

Social Mediation

The use of formal ritual and entertainment.

Social mediation processes are those that enable individuals to communicate, understand, and interact socially with groups. The Alága Ìdúró and Alága Ìjókòó serve as mediators between the family of the bride and groom, the elders and the youths, between tradition and modernity. In marriage they contribute to harmony and the unity of the couple.

Literature Review

Adeyemi (2018) notes that in the African society ceremonies are preservation systems. The Yoruba marriage rites have been examined as enactments that are imbued with social values (Ojo, 2020). Performance scholars (Schechner, 2003) have declared the Alága to be cultural transmitters. According to Turner (1969), the function of the participants of the ritual is to maintain the social bonds, he states that cultural ceremonies in Africa demonstrate their cultural heritage.

The Alága Ìdúró and Alága Ìjókòó performances were accompanied by songs, dance and drama. They convey information about themselves, entertain and educate the audience with Yoruba cultural values, using these media. A few studies have mentioned about the nuptial poetry and the workings of the Yoruba traditional marriage; however, enough study has not been done on their role of teaching Yoruba cultural values. The present study thus focuses on the musical dialogues which occur between Alága Ìdúró and Alága Ìjókòó, their musicodynamics negotiation styles and their pedagogical application of song-texts and drama in the negotiation.

The Yoruba traditional marriage ceremony is one of the most important cultural institutions that keeps transmitting the traditional knowledge, values, social etiquettes and community identity from generation to generation. In this context the position of the Alága Ìdúró and the Alága Ìjókòó are now seen more and more, and are taking a significant part in the continuity and transmission of the Yoruba culture. The Alága Ìdúró (the family of the groom) and the Alága Ìjókòó (the family of the bride) are not just masters of ceremony, they are cultural controllers, teachers, mediators, actors and messengers of the Yoruba philosophy of life. They have been explored by scholars in their performative, musical, dramatic and pedagogical aspects in the Yoruba traditional wedding (Moses, 2023).

Traditional marriages are important for cultural continuity and socialization, as shown in research conducted with Yoruba. Yoruba marriage is not seen as just a relationship between two people, but rather as a community and family affair that is reflected in the rituals, proverbs, oral history, music and symbolism. The values of Yoruba respect, community living, roles of men and women, hospitality and family duties are passed on to younger generations through their participation in the wedding ceremonies. Scholars state that culture is learned through informal education and these ceremonies are one of the ways the culture is learnt. (Unuabonah & Kupolati, 2023).

The study by Oladipo (2019) looks at the dramatic and musical aspects of Alága in the context of Yoruba traditional engagement ceremonies. Oladipo says that music, dance and the dramatic displays are all tools of communication that Alágas have adopted to help organise wedding ceremonies and informing the participants of the proper ways in which they should behave in the society. They say that songs, body language, chants, and dramatic dialogue are used as means of teaching the moral, and social expectations, to the Alágas. The performances raise awareness to the couples on; patience, humility, respect, faithfulness, responsibility in marriage.

In a like manner, Moses (2023) discusses the educational and entertainment purpose of Alága in the Yoruba wedding ceremonies. The study highlights the innovative application of the drama, musical, and dance aspects in the Alágas' performance as well as the use of humor to engage and involve an audience, and communicate cultural messages. It underscores that the songs that are sung in the ceremonies can have moral directions, accolades, warnings and philosophical thoughts according to the Yoruba philosophy. These shows are good ways for younger people to become familiar with native language expressions, sayings, phrases and norms.

Academic studies of the role of oral tradition in the Yoruba wedding ceremony have also been undertaken. Oral tradition is still one of the most important means of communication of indigenous knowledge systems in Africa. Oral performance genres, like chants, proverbs, praise poetry, songs and folktale-like dramatic exchanges are incorporated into wedding ceremonies in Yoruba culture. These oral forms are used by the Alágas to educate the participants and to continue their cultural memory. According to

scholars, today's Yoruba youths are dominated by traditional language and culture primarily because they are engaged in some ceremonial action such as marriage. Thus, the wedding show has become an important place for cultural revitalization and strengthening of identity. ((Unuabonah & Kupolati, 2023).

The activities of Alága Ìdúró and Alága Ìjókòó have been analyzed by using performance theory by some scholars. The research on Enigbokan (2024) adopts the concept of performance theory in Richard Schechner, it examines musical practices played in the traditional ceremonies of marriage in the community of Ile-Ife, a combination of ritual, improvisation, audience participation and theatrical creativity. The study reveals that the Alágas are an intentional appropriation of indigenous and current musical forms in order to resonate with the constantly shifting audience and maintain Yoruba culture. Their performances, therefore, have a dynamic, not static, quality and traditional culture is not static in the modern context. (Nigerian Journals Online).

Role of music in cultural education is another theme in the literature. Traditional Yoruba weddings are very musical and music is an important factor in the timing of the rituals, and in holding the audience. Music is used for educational, emotional, spiritual and social purposes in the ceremonies. In the case of wedding songs, the songs can have overlaid moral messages and social commentary, researchers say. Younger participants, in the unconscious way, are internalizing cultural values with repetitive choruses and participative singing. (Moses, 2023)

It has also been found that respect and hierarchy within the community of the Yoruba people is preserved during Alága performances. The groom prostrates while the bride kneels, for example, symbolizing humility, respect of the elderly and acceptance into the community, etc. The Alágas are, by far, the best known practitioners of this ritual and their explanations of what is happening to the ritual participants and spectators are quite compelling. The symbolic gestures are practical illustrations for younger people of the ethics and social codes of the Yoruba people. (Wedding News)

Alága is the subject of scholarship as well, in relation to its gendered nature. Traditionally women play a dominant role in Alága and are usually gifted

with strong oratory, performative and leadership skills. The ceremonial positions are of great importance to women due to their prominent role in the culture. As consultants, counsellors, entertainers and cultural teachers, the Alágas help to ensure the continuation of indigenous traditions. (ResearchGate)

There is also a suggestion in the literature that the traditional Yoruba wedding has been changed by modernization, globalization, urbanization and religious factors. Elements of the western wedding, religion and modern entertainment are all possible elements in today's weddings. In spite of all these changes, scholars have been in the belief that the Alága is still resilient and adaptive. The Alágas not only keep their performances up to date with popular music, social media, and contemporary jokes, but they also continue to retain important Yoruba cultural traditions. The flexibility that this enables helps to guarantee the maintenance of Yoruba marriage customs amongst the younger generation. (Enigbokan, 2024)

Issues of cultural degradation and the upkeep of the true Yoruba marriage culture are also raised in community discussions and public comments. Some of the observers state that today marriages are more about appearance and foreign things than native ones. But the traditional elements under the guidance of the Alágas are still very tangible symbols of the identity and pride of the Yoruba. (Reddit)

The pedagogical element of Alága in the intergenerational cultural transfer has been relatively under-studied; although there is work that has considered the musical, dramatic and ritualistic elements of Alága. Literature focussed either on co-ordinating entertainment or on the ceremony itself, and did not pay any attention to learning culture consciously through entertainment and ceremony by younger generations. Hence, the aim of the study is to add to the scholarship on the role of Alága Ìdúró as well as that of Alága Ìjókòó as indigenous teachers and cultural transmitters in Yoruba traditional marriage ceremonies.

Yoruba Traditional Marriage as Cultural Institution.

Yoruba traditional marriages play an important socio-cultural role that enables to foster a sense of community identity and traditional value. The mixing of music, oral tradition, and ritual performances in ceremonies are

considered to be the means of maintaining cultural continuity in Africa by scholars such as J. H. Kwabena Nketia. Among the Yoruba people, marriage ceremonies include symbolic exchanges, prayers, music, and negotiations, all of which are reflective of community values and social structure. The marriage venue thus transforms into an entertaining and educational venue.

The Institution of Alága in Yoruba Weddings

Alága Ìdúró and Alága Ìjókòó are important roles in Yoruba weddings. They have been previously described as coordinators, spokespeople, entertainers and mediators.

Alága Ìjókòó is given by the bride's family and Alága Ìdúró is given by the groom's family. Their interactions produce dramatic presentations, which hold the attention of the audience and strengthen the traditional protocols.

Ritual specialists, in the Yoruba community, have the potential to assume guardianship of the social order and cultural inheritance. The Alagai fit the description as they are maintaining an oral history and ceremonial etiquette.

The process of passing down information by word of mouth.

Oral tradition is still a very important element in the transmission of Yoruba culture. Indigenous philosophy and social expectations are conveyed in proverb (òwe), praise poetry (oríkì), songs and chants. The researchers say oral performance is a means for remembrance of past events and instructing others with morals. The Alága pass on their aesthetic values and knowledge of the past to the younger generations, using songs and ceremonial talks. Proverbs used at ceremonies stress, for instance respect, patience, humility, cooperation, and moral discipline, through these, oral tradition is transformed into the medium of informal teaching.

Music and Cultural Education.

Music is very integral with Yoruba ceremonies. At marriage ceremonies, messages are conveyed through indigenous songs, which express emotions, social and moral messages. Studies of African music education have emphasized the following issues, all of which are emphasized in African education: collective participation, rhythm and coordination, historical memory, moral education, and cultural identity. These are usually performed with communal songs that are sung back to each other, and often the Alága

will lead the music, encouraging cultural involvement and interaction amongst the youth of the audience.

Globalization and Cultural Transformation

There are some scholars who have observed the effect of westernization and globalization on indigenous African ceremonies. At such modern festivities, wedding traditions of the west, English words and electronic entertainment are becoming popular. In some instances, the educational context of traditional performances is lessened in this transformation. However, there are some scientists who still believe that the Alága institution is still in a state of evolution, for it has integrated today's leisure games with the traditional cultural rituals. The literature thus indicates that although modernisation has taken place, Yoruba traditional weddings continue to be significant venues for preserving culture. There are some modern Alágas where entertainment is more important than cultural education.

Social Media Influence

Sometimes in a digital world, ceremonies are accelerated and it does not have the depth that we would wish it to have. Despite its modernity, the Alága institution maintains the indigenous identity, improves the communication between generations, fosters moral values, encourages cultural continuity and reinforces communal ethics, which are issues of relevance.

Research Objectives

The main objective of this research is to examine how the Alága Ìdúró and Alága Ìjókòó are playing roles in cultural performance and social mediation in the transmission of the cultural values of the Yoruba to the younger generation.

Specific Objectives

To speak about the responsibilities of Alága Ìdúró and Alága Ìjókòó during Yoruba traditional marriage.

To investigate the importance of the Alága in the preservation of oral history, music and language of the Yoruba people.

To conduct research on the role Alága performances play in educating moral values and social etiquette among young people.

To look at the traditional marriage ceremonies as informal learning places in the Yoruba society.

Research Questions

What are the key roles of Alága Ìdúró and Alága Ìjókòó in the Yoruba traditional marriage ceremonies in terms of culture and social life?

How do the Alága performances contribute to the Yoruba identity?

What are the younger generations doing to pass-on the values and traditions of their Yoruba ancestors in wedding performances?

What functions do music, proverbs, chants, and oral performances play in the context of cultural education in marriage ceremonies?

Theoretical Framework

Two theories are complementary to each other and are supported for this study: Performance Theory, Social Learning Theory, Functionalism Theory and Symbolic Interactionism Theory.

Performance Theory

The social meanings that rituals, ceremonies and symbolic actions convey in communities is provided by Performance Theory, associated with Richard Schechner (2003) and Victor Turner (1983). The theory implies that cultural activities are not only actions but also a means by which societies propagate and transmit their values, beliefs, and collective identity.

The role of Alága Ìdúró and Alága Ìjókòó in the traditional wedding of the Yoruba is a performing role that includes symbolic gestures, traditional music, ritual speech and jokes, proverbs and ceremonial negotiation. These performances become instruments of learning and the younger generations can observe and learn the Yoruba norms. Performance Theory is relevant because it can offer some insights into the analysis of how traditional marriage ceremonies are used as ‘cultural classrooms’ in living practice to publicly enact identity and community values. In the Yoruba tradition, performances by Alagas could be considered to be a form of staged performance. The following characteristics of staged performance are observed in their conducts:

- The Alagas perform.
- The audience participates
- Rituals are transformed to theatrical performances.

Social Learning Theory

Social Learning Theory is a theory proposed by Albert Bandura (1977) that posits that human beings learn behaviors by observing, imitating and participating in social learning environments. Social learning theory is based on observing and imitating behavior. In Yoruba marriages, young people simulate greeting gestures, respectful interaction, dress, communal collaboration, gender and public behavior. The younger ones observe the Yoruba wedding, respectful greetings, prostration and kneeling, Yoruba language, conflict resolution skills, social norms, gender roles and participatory involvement.

Young people learn and emulate such cultural behaviours over time. By this, the Alága, then, are indeed serving as unofficial teachers and cultural icons. The theory believes that cultural learning takes place outside of formal learning environments and is strongly associated with communal ceremonies.

Functionalism Theory

Social institutions are supposed to have a function according to functionalist theory and ensure the stability of a society. The Alagas are a part of the social order, cultural continuity and family integration in the Yoruba society.

Symbolic Interactionism

This theory gives an explanation as to how meaning is constructed through interaction. Alaga Ìdúró and Alaga Ìjókòó are two symbols that represent the negotiation of marriage to one another.

Methodology

Research Design

The study is an ethnographic study with qualitative design which involves an examination of the cultural transmission in Yoruba's wedding system especially in the context of their informal agents of transmission which are Alaga Ìdúró and Alaga Ìjókoo. Ethnography is used to gain a more detailed understanding of cultural practices, social interaction, ritual activities, oral performances and interaction of Alága Ìdúró and Alága Ìjókòó. Historical and descriptive research also contribute to the study as it tries to delve into the historical background of the marriage system, its meaning and implication to the teaching of the Yoruba.

The qualitative approach helps the researcher analyse the symbolic role, language, song, proverb and performative instructions of the Alága Ìdúró and Alága Ìjókòó during the traditional marriage ceremony. This is the purpose of the study to seek to understand with this how the intergenerational transmission of values and morals, communal identity and indigenous knowledge are passed on; and what is the gender role expectation in the family.

Area of Study

The study is conducted in some communities of the Yoruba ethnic group (south-western Nigeria) where the Yoruba traditional marriage is still being practiced including the states of Lagos, Ogun, Oyo and Osun. The locations have been chosen due to the fact that they have a rich culture of keeping native marriage traditions, along with the continued significance of classic wedding coordinators in marriage ceremonies. These are selected as they play a major role in the promotion of the native marriage traditions, and the role of traditional wedding coordinators in marriages.

Population of the Study

The population in the study comprises the traditional wedding coordinators (Alága Ìdúró and Alága Ìjókòó), married couples who have experienced Yoruba traditional wedding, elders, leaders of the community, music performers and cultural practitioners during wedding ceremony and visitor and participants who are familiar with Yoruba marriage practices. These participants are determined to be suitable based on their experiential and cultural background in relation to the study.

The sampling technique and sample size used.

Purposive sampling technique is used in selecting the subjects in the study. The participants who have appropriate understanding of Yoruba marriage tradition are selected. This enables the choice of individuals who have first-hand knowledge and experience of the traditional behaviors of the Yoruba people associated with marriage. An adequate number of participants (about 20–30) are chosen and include Alága Ìdúró, Alága Ìjókòó, 8 married couples, 5 community elders/cultural experts, and extra wedding guests were provided as needed. The resulting selection is rich and relevant, and answers the research questions.

Data are gathered by using participant Observation and Semi-Structured Interviews

Participant Observation

Traditional wedding ceremonies were selected from among the various ones practised in the Yoruba to observe the activities, musical performances, verbal expressions, songs, ritual performances, songs and chants, social interaction, mediation processes, audience participation, gestures and interaction of Alága Ìdúró and Alága Ìjókòó. Transmission of cultural values and messages is captured in ceremonies through observation in a firsthand manner.

Semi-Structured Interviews

Semi-structured interviews with wedding coordinators, married couples, youths and elders and cultural practitioners. The interview format allows flexibility for the participant(s) to elaborate on the meanings, educational value, and expectations inculcated in the traditions within the participant's culture. Questions are cultural transmission and social mediation. Audio-Visual Documentation of songs, speeches, ceremonial activities are recorded and analysed. The books, journal articles and other archival materials consulted for this document are related to Yoruba culture and performance. The following are some of the sample interview questions:

What do Alága Ìdúró and Alága Ìjókòó do in a Yoruba wedding?

What is the role of these roles in the cultural education?

What type of values are passed on at wedding songs, prayers and proverbs?

How have these traditions been affected by modernization and globalization?

The use of audio-visual documentation and instrumentation.

The wedding is sound recorded and photographed with the consent of the participants and the verbal expressions, songs, chants and the performative practices are stored for further analysis.

For theoretical and contextual support of the study, books, journal articles, archival materials, and media materials pertaining to Yoruba culture,

indigenous education, oral traditions, and marriage practices are summarized.

The main instruments used in data collection are interview guide, observation checklist, audio recorder, field note and camera for visual data documentation. These tools are used to collect rich and complete qualitative data.

Validity and Reliability

Interview, observations and documentary sources were used to achieve the credibility and trustworthiness through triangulation. Member checking is also done by asking a few participants to check interview interpretations for accuracy.

The upkeep of Yoruba identity

Themes are presented using the perspectives of African indigenous knowledge systems and cultural transmission theory. Yoruba phrases, songs or sayings are translated and their original meaning and Yoruba cultural context are included.

The method used to analyze data.

The data has been analysed using thematic analysis. Interviews and observations notes are recorded and transcribed into a text that is then themed according to themes that emerge from the data and are common across it.

- i Cultural transmission and preservation
- ii Indigenous and Moral education
- iii Language transmission
- iv Social mediation
- v Indigenous performance
- vi Youth participation
- v Gender roles
- vi Performing with the voice and music.

Research Findings

The results are analyzed based on the concept of Performance Theory, Social Learning Theory, Functionalism Theory, Symbolic Interactionism Theory and according to the research questions.

Cultural transmission and preservation

What are younger generations learning about the values and traditions of their own Yoruba ancestors in wedding performances?

The younger generation gains knowledge of Yoruba values and traditions mostly by observing, participating, imitating and orally receiving instructions within marriage ceremonies. The Alága teach youths on purpose, telling them the significance of rituals, greetings, prayers, prostration, kneeling, and family duties.

The respect of young men is taught by the groom prostrating himself before the bride's family. The bride's behavior and ceremonial teachings teach young women modesty, responsibility, and loyalty to the family. The audience is introduced to Yoruba ethics with songs, proverbs and humorous moral lessons given by the Alága. The ceremony is interactive so younger people will naturally absorb cultural norms. These are repeated at wedding ceremonies and cultural values are passed down from one generation to another. The study offers useful insights on the pedagogical role of Alága in transmitting and maintaining Yoruba marriage customs. These functions serve to strengthen the sense of community, teaching societal and family values and respect for elders in the Yoruba community, examples of such songs and culture and moral education transmitted are as follow:

Respect for in-laws

The groom's family members are led into the engagement venue by the *Alága idúró*. When they get in, they greet the bride's family members; women kneel down, while men prostrate to greet the bride's family members. The Yoruba hold the culture of respect for in-laws in high esteem. To show courtesy, the groom's family members must sing and greet their in-laws very well (Oladipo, 2018). An example of a song of greeting follows:

À-ná ké-ré À-ná tò-bi



Song Texts:

Àná kéré Àná tòbi
Ìdòbálẹ̀ la fí nkána

Translation

In-laws, whether small or great
you prostrate to greet them

The Groom prostrates to greet bride's family members

E F'ADURA GBE DI DE



Song texts

Call

Ẹ fàdúra gbe dide
Okoìyàwò' dóbálẹ̀

Translation

Lift him up with prayers.
 the bridegroom is prostrating.

Response

Ẹ fàdúra gbe dide

Lift him up with prayers.

It is the culture of the Yorubas to respect their in-laws. The groom respects members of the bride's family, while the bride respects members of her husband's family.

Communal living

Music also serves to strengthen emotional involvement and bond.

ENIYAN LO MU NI M'ONIYAN



Song texts

Call

Ẹniyan ló n mú ni mọ̀niyan 2ce
 Nike lómú mú wa mọ̀yín o

Translation

People get to know one another
 through introduction,
 Nike introduced you to us.

Response

Ẹniyan ló n mú ni mọ̀niyan

People get to know one another
 through introduction

Indigenous performance

What are the functions of music, proverb, chant and oral performance as cultural education in marriage ceremonies?

In Yoruba marriage, music, proverbs, chants and oral performances serve as important means of informal cultural education and Language transmission. Traditional songs convey morals, values, evokes family history, promotes unity and maintains community involvement. Music also establishes emotion links with Yoruba culture and traditions. Proverbs are wisdom and philosophical messages about marriage, family life, patience, respect and responsibility in the Yoruba proverbs. The Alágá employ proverbs to counsel the couple and to teach the audience of the wedding about proper social behavior.

Chants and Praise Poetry

Chants and òrìkì are used to keep families' stories alive and to remember their lineage and community. They help people gain insight into their lineage and renew their Yoruba identity.

Oral Performances

Storytelling, dramatic dialogue, humor and verbal exchanges are used to help make cultural teachings accessible and memorable. The performances are the indigenous educational systems to pass down social values and traditional knowledge in an efficient way.

Yoruba Language transmission and Preservation

How are the Alága performances contributing to the Yoruba identity?

The Alága continue to carry out performances that maintain the identity of the Yoruba people by maintaining the use of their language, their traditions and customs, their oral history and their ceremonial practices. In wedding processions, Yoruba greetings, chants, songs, proverbs, formal Yoruba expressions and praise poetry (òrìkì) that embody the Yoruba worldview and philosophy are used. Foster Yoruba Culture

Their performances project important Yoruba values such as respect for elders, communal living, family honor, humility, hospitality, and moral discipline. During marriage, there is constant display of Yoruba costume, music, dance and verbal artistry, which fosters a cultural consciousness among the participants and onlookers. The Alága wedding continues to

uphold the tradition of Yoruba marriage and identity, even amidst modernity. The study shows that the Alága Ìdúró and Alága Ìjókòó are important cultural educators in Yoruba society.

Roles of Alága Ìdúró and Alága Ìjókòó in Cultural Education The preservation of the Yoruba Language.

Using the Alága, the younger generations are introduced to traditional Yoruba vocabulary, proverbs, greetings and praise poetry. Numerous participants said they had acquired expressions of culture in the context of wedding ceremonies.

The Alága use quite often Proverbs (òwè), praise poetry (oríkì), traditional idioms, and indigenous greetings. This enables young people to come across the richness of Yoruba language expression that is being lost in the urban environment. For example: Òwè leṣin òrò; bí òrò bá sọ̀nù, òwè la fi ń wá a. These are expressions that teach wisdom, rhetorical skill and cultural philosophy. Alaga performance communicates and give of cultural meaning to ritual action and ceremony. In the Alága, marriage ceremonies become an enacted space in which the participants are taught about the social norms through observing and enacting.

Informal Cultural Education

Traditional weddings serve as informal learning space for young people, in which they watch and learn social behaviors including, respect for elders, proper greetings, kneeling and prostration, and communal interaction

Music as Educational Tool.

Songs that are led by the Alága reinforce moral teachings and cultural participation. In ceremonies younger participants are actively involved in the indigenous musical activities.

Promotion of moral values

The Alága regularly consult with couples and youths on the following issues, such as Patience, respect, fidelity, responsibility, and unity, these teachings play a role in moral socialization. The practice of social mediation and conflict management. The Alága contribute to harmony within the families through humor, diplomacy and negotiation. Their conflict-resolution ability helps alleviate conflict and promote peaceful interaction.

Respect and Social Hierarchy Teaching

The word Respect, (ìwà ọmọlúàbí) is at the heart of the Yoruba culture. Alága ceremoniously instruct correct prostration and sitting down, respectful greetings, appropriate forms of address, and deference to elders. Prostrating oneself before the bride's family is a sign of humility and community responsibility toward the bride's family on the part of the groom.

Yorubas don't joke with showing respect, therefore if you are intending to impress your Yoruba in-laws, you need to greet your in-laws the Yoruba way which includes all the expected gestures of kneeling, bending or prostrating, of course you should speak very politely as well. The Alága are role models and informal teachers

Yoruba values and traditions are transmitted mostly by observation, participation, imitation and oral teaching at wedding ceremonies to the younger generations. The Alága teach the youth intentionally, explaining what each of the various rituals and greetings, prayers and prostration, kneeling and family responsibilities mean. For example: Prostration is a lesson in respect for young men to learn from the bride's family.

Transmissions of Indigenous Music and Oral Traditions

Music is an important element used in ceremonies that helps to maintain Yoruba musical heritage. Younger generations learn call-and-response singing, rhythmic patterns, wedding chants, and indigenous performance aesthetics.

What are younger generations learning about the values and traditions of their own Yoruba ancestors in wedding performances?

The younger generation gains knowledge of Yoruba values and traditions mostly by observing, participating, imitating and orally receiving instructions within marriage ceremonies. The Alága teach youths on purpose, telling them the significance of rituals, greetings, prayers, prostration, kneeling, and family duties. For example, the respect of young men is taught by the groom prostrating himself before the bride's family. The bride's behavior and ceremonial teachings teach young women modesty, responsibility, and loyalty to the family. The audience is introduced to Yoruba ethics with songs, proverbs and humorous moral lessons given by the Alága. The ceremony is interactive so younger people will naturally

absorb cultural norms. These are repeated at wedding ceremonies and cultural values are passed down from one generation to another.

Encouragement of good morals

Often, the Alága offer advice to couples in public on fidelity, patience, respect, hard work, and family responsibility. The teachings are used as moral lessons for all young participants. Children must be respectful and obedient to their parents. Parents, family members and friends look forward to occasions like these, to honor the obedient and respectful girl. It is believed that such children will excel and will be honored. The bride is told to show off her ring to everyone, because she is an obedient child she was able to endure and wait for the beautiful occasion of her traditional marriage. Such occasion is a day of honor. Everyone presents came to grace the occasion in order to honor the couple. **It is usually a thing of shame for girls who do not witness occasions like these, such girls elope with men or gets pregnant outside wedlock.**

SAKQSI'WON LORUN

Saḱo ò sí wón lorún, saḱo	Show off to people
Torí'ò gbó'ti dádì	Because you are obedient to daddy
Torí'ò gbó'ti múmì	Because you are obedient to mummy
Saḱo ò sí wón lorún saḱo	Show off to people

21.BAYII'LÀ SE NGBE'YAWO'

Bayíi'là se gbé'yàwọ̀ ọ̀mọ̀ to'gboràn This is how we celebrate an obedient child

Communal participation encouraged.

Collectivism is more important than individualism in Yoruba culture. Wedding performances involve group singing, family participation, shared responsibilities, and cooperative celebration. Youth acquires the value of social solidarity and the communal life.

Conflict Mediation and Social harmony

The Alága keep peace and order in ceremonies. They playfully intervene, leading to harmonious relationships and a decreased probability of conflict. The youth are taught peaceful negotiation and diplomatic communication.

Cultural Performance as Informal Education

The traditional Yoruba marriages are de facto schools. The cultural education is not like class instruction, but is located in the practice of participation, observation, repetition and symbolic interaction.

The Alága teach by performance, demonstration, humor, songs, symbolic rituals, and interactive participation. This is in line with traditional African learning systems in which learning is based on community activities.

Conclusion

The study reveals that the Alága Ìdúró and the Alága Ìjókòò are not just wedding entertainers, but also significant keepers of the Yoruba cultural heritage. They teach younger generations Yoruba identity, their communal ethics and moral values through the medium of music, oral tradition, ritual performance, and social mediation. Traditional marriages are thus continued as places of informal cultural transmission, leaving them to be very potent. Today, under the impact of globalization and modernization, the Alága institution is still upholding Yoruba cultural continuity and social cohesion.

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The Advent, Development and Future of Technology in Music Education in Nigerian Schools

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Abstract

This paper explores the advent and the development of use of technology in the Nigerian schools in order to examine the application and practice in teaching and learning process; as well as its future implications on Music education in Nigeria. Guided by historical musicological theory, this work employs the bibliography method for data collection. The research findings reveals that the use of technology will have positive impact and roles on the development of students' interest in the subject, effectiveness in learning and skill-acquisition and reduction of teachers' stress in lesson delivery, productivity in quality human resources as a result of the performance skills which had been acquired by the students of music in schools, and foster the development of critical thinking on the part of both the teachers and students in schools. This paper concludes that apart from the fact that the use of technology can develop students' interest, effectiveness in learning and skill-acquisition and reduction of teachers' stress in lesson delivery, technology has contributed to the development of new innovations in every areas of human existence, especially education. The use of technology in music education in Nigerian schools has significantly contributed to skills acquisition in the areas of sourcing for new information on the subject through the internet, musical instrumentation and application of modern equipment in music production. It is therefore recommended that Nigerian government through both the Federal and State Ministry of Education should encourage the use of technology in schools by making better provisions in the annual budget for more and better funding of Technology in Nigerian schools.

Key words: Advent, Technology Music education, Historical development.

Introduction

Education is said to be the imparting and acquiring of knowledge through teaching and learning, especially at a school or similar institution. That is, it is the knowledge or abilities gained through being educated. Ogunrinade (2007) defined Music education as a process by which musical knowledge and skills are developed through formal learning at schools, colleges and Universities and the informal settings of the indigenous traditions. 'Generally whether formal or informal, education is the fulfilling of our national intellectual capacities, not only fundamental human value, but it is related to other values and responsibilities that have to do with human development' (Emmanuel:1998)

Music education, being one of the subjects approved in the Revised National Policy on Education in Nigeria (1981) encouraged Cultural and Creative Arts as a teaching subject. Music was recommended to be taught in Primary school and as an elective subject in Secondary schools. One of the areas stressed by the policy is the acquisition and use of technology as the teaching materials and a means to an end in the teaching and learning process.

Akanbi (2002) opines that the use of technology as an instructional material is fashioned towards making the lessons more meaningful and clearer to the learner as to enhance the acquisition of new skills and knowledge. She said further that, technology as an instructional material can be divided into three major parts namely, the Visual, Audio, and Audio-visual gadgets or materials. The visual materials include the use of smart board, projector, musical instruments, music manuscripts and picture charts. The audio materials involve using record player, computers, and musical instruments like the piano among others. The audio-visual materials involve the use of VCD player, Television set, projector and smart board for teaching and learning.

Based on the advent of the use of technology as teaching materials in formal school education in Nigeria, this paper therefore, within the premise of historical musicological theory make an enquiry into the historical development of technology and the future implications on music education in Nigeria.

Technology as a Concept

The Encarta Dictionary defined Technology as the study, development, and application of devices, machines, and techniques for manufacturing and productive processes recent developments in seismographic technology. Technology involves all the methods, techniques and strategies used in the manufacturing and production of goods, products, and services. It is the sum total of all labor work put in a product to make it useful and consumable to the society. Technology is also defined as a knowledge base of procedures which is put into a machine to make way for the production of products for the public. If the technology of a country is worthless, then there would be no significant development in such country. Technology at the initial stage cannot be perfect, but it gets better as it is being developed from one stage to the next.

In the process of development, different manual objects used in solving problems are considered as obsolete or outdated for meeting the demands of the public. Therefore, something better. Easier and faster are produced in place of it to help consumers and the public at large to start over with new concepts and ideas. Technology has a simple form and this is the use of basic tools. Some years back, people especially in Africa did not know that they could operate a machine that would help them cut all the grasses on their farmlands, but soon enough, technology took over and that problem has been solved. Whether we like it or not, technology has helped one part of our lives for the better, and the world is on its feet today due to technology-minded people around the world who are conscious and innovative towards the development of updated technology for societal growth and development.

The Advent and Development of Educational Technology in Nigeria

There are series of documented literature on the advent and deployment of technology in teaching and learning in Nigerian schools. Basically, educational technology in Nigeria started when there was quest for teaching to be simplified to the use of common known aides such as lesson notes and instructional materials. At this period, the educational authority recommended that teachers are expected to come to the classrooms fully prepared with materials there were simplified and made available for every teaching.

Nigerian educational historians are of the belief that development of Educational Science and technology was motivated by the socio-economic situation of the era which was firmly under the control of the missionaries and colonialists and whose dire need the institutional training served (Ajayi 1965; Odubunmi 2006). In 1856, the church missionary society (C.M.S) established an industrial school at Abeokuta. Since there was emphasis on practical education hence its introduction in primary schools and later extended to secondary education. In line with the policy from 1856 upwards, some Christian missions like the CMS began to establish institutions which offered some kinds of vocational training in town like Abeokuta, Lokoja and Onitsha in the country (Fafunwa 1974, Odubunmi: 2006).

Before the Nigeria's independence in 1960, Nigerian Railways started technical training in 1901 and Survey school was established in 1906, for the training of survey assistants. Marine Department, the Public Works Department (PWD), the Department of Agriculture, the Department of Health, and the Department of Posts and Telegraphs (PST). In the same year, three years after the development of technology education, science teaching was introduced in Nigeria secondary schools.

The establishment of church missionary secondary school, at Lagos in 1859 was the significant step which resulted in marked the introduction of rudiments of science in the school curriculum. Likewise, at the introduction of Primary Science in Nigeria in 1859 during the colonial era, there seems to have been no defined method since what was taught depended on out-door activities (Bajah, and Yoloye, 1982).

Shortly afterwards, the following secondary schools were established, Science and Technology were taught there: C.M.S. girls school, Lagos, founded in 1869; St. Gregory's College, Lagos opened by Roman Catholic Mission in 1876; Methodist Boys High School, Lagos (opened by the Methodist Mission in 1878); Baptist Boy's High School, Lagos (established in 1885 by the Baptist Mission); St. Andrews College, Oyo (founded by the C.M.S in 1876); Hope Waddell Institute, Calabar opened in 1861; the Baptist Training College, Ogbomoso (opened in 1899) and the Wesleyan Training Institute founded in 1905 (Ogunleye, 1999).

Similarly, according to Ekpo (1993) the history of science teaching in Nigeria begins with the teaching of Nature study in the school in 1859. Emphasis on Nature study was in the areas of personal Hygiene and environmental sanitation.

In particular the United State of America, Bairley and associates at Cornell University and later Comstock, were prime movers of Nature study. They on their part were motivated by the need to improve agriculture and “to half the increasing migration of young people from farms to cities” (Bajah 1988). Science and technology developed by them were not given desired support. Thus, science and technology education did not enjoy as much attention as the religious education. However, not much was done to implement the policy to the letter. As a result they gave Nigerians more of literary education than practical and scientific education.

Bajah (1988) also recorded that technology education was part of their curriculum but it did not have a pride of place in their education system. It was not until 1882 that the colonial government started to co-ordinate the curriculum. The government thought the schools would stop functioning but they did not and so the government began to grant aid to them on science and technology programmes. In addition, the education ordinance of 1887 recognized the importance of technology education; hence its provision became a condition for the government financial assistance. The colonial masters planned for science and technology education in Nigeria, but its implementation suffered.

With the passing of the Education Ordinance of 1908, some of missionary schools were able to acquire science equipment for laboratory instruction. King’s College Lagos was the first to offer science and technology education to the standard of Cambridge University Senior Local Examination (Taiwo, 1980). But with the establishment of more schools in Lagos and the Southern part of the country, the teaching of science spread to the Northern part.

In 1920 Phelp-Stokes Commission was set up to examine the process of education in Africa and then made recommendations. In 1922 the report was out. It recommended the inclusion of agricultural science and some other subjects on the curriculum. With the commission’s report in 1925, a memorandum was set up. The memorandum was very important in the sense

that, it made provision for studying science and technology education in higher institutions. This led to the establishment of Yaba College Lagos in 1934 with courses in medicine, engineering, agriculture science, and teacher education which led to the award of the college diploma which lasted at least four years (Oyedeji, 2001; Reform Agenda, 2007).

It shows that, science and technology were not taught in the higher institution in Nigeria up to the 1930s. From 1931 to 1945 private individuals, participated in the contributions to the development of science and technology education in Nigeria. The period indicated above witnessed a lot of local community efforts at spreading technology education in the country as individuals, groups, communities or tribal unions set out to establish more secondary schools in the country.

For example, Ozoro (1982) reported that many Nigerians such as Professor Eyo Ita, professor Oyerinde N.D, Chief Daniel Henshaw, Rev. O. Offiong and Professor Alvan Ikoku opened secondary and technical schools in different zones in the country. This made the technology teaching at the primary and secondary school level possible. The introduction of science teaching in Nigerian high school curriculum was put at late 1940s (Abudullahi, 1982).

Between the 1940s and 1950s, there have been a number of governmental sponsored or institutionalized innovations in our educational system. Science and technology education and activities were handled mainly by foreigners before Nigeria got independence. Even in educational institutions, technology were taught mainly by expatriates. Engineers, doctors and other high-level manpower were expatriates. The scientific/technology equipment that were used at that time were usually imported from abroad. This turned out to be the cradle of higher level production of practitioners of science and technology, leading to the production of the first generation of scientists and technologists in the mid-forties.

A radio station was built in Lagos state to promote the technology of mass media and disseminate news as quickly as possible to the masses. This media period was between 1940 and 1950 and it was spread all over the country like a wildfire. It was adopted in Lagos state but other parts of the country began to adopt this mode of communication provided by the colonial

masters. The radio programs that were put in place at that time only allowed for the English language to be spoken. However, the Nigerian Broadcasting Service (NBS) came into existence in 1951 and made its way to the top by being at the top of the educational programming station of Nigeria. Things were going quite well then 6 years later, the Nigeria Broadcasting Service (NBS), was merged together with the Nigerian Broadcasting Corporation (NBC). This was a major progress for the Nigerian people, and the educational technology program and it was later put unto history that this initiative began in 1958.

The first program that went on broadcast collided with the Western Nigerian Ministry of Education's Audio/Visual Center which was situated at Ibadan. Other sectors keyed into this dream and began to open up different sectors and centers that were solely based on audio/visual broadcasting. A lot of schools benefitted from this program, and soon enough another sector was put in place and it was called the Federal Radio Corporation of Nigeria (FRCN) and it was established in 1982.

In the early 1950s, audiovisual centers gained voice and had its own region in Nigeria and it was used to broadcast news in English language and signs to houses all over. A television sub-Saharan Africa came into play in October 1959, and this brought about not only change but hope for educational sectors in Nigeria. Nigeria was becoming a confident and reliable country and so many other countries thought of what they could to be like Nigeria in every way. Educational instruments and programs were put in place as part of the television programs and children and adults could learn by either seeing with their eyes or hearing with their ears. Education was fast becoming a thing of necessity; hence it was put in the constitution that this gesture was to be made free for learners no matter what.

Secondary schools, Grammar schools, and Teacher Training Colleges benefitted more from this program and soon they began to conduct smoother classes and learning periods for children and adults. The program was used to relieve the teachers of the stress they had to go through to talk to a full class or address a number of students with their mere voices. It also helped for teaching to come out as smoother as possible, and help to make the classrooms fit for educational activities.

It also had a very promising content as it contained a lot of curricular activities that learners had to engage in while learning. The first federal support given to the educational technology was used to train teachers and audiovisual centers in order to gear them towards betterment. Around 1964, three universities were built for the educational technology purpose. And these universities were University of Ibadan, Ahmadu Bello University and Zaria. Research Center for Programme Instruction Techniques which is located in Accra Ghana.

Use of Technology and the Future of Music Education in Nigeria

Since technology has been introduced and encouraged by to be used as part of instructional materials in formal school education, schools especially the private schools have been making use of these technology to enhance the teaching and learning in their schools. Parents are now curious to know the kinds of technology available as teaching aids in a particular school before they enroll their child or ward into such schools.

Also, since Music as a subject in school is a knowledge and skill-acquisition based education, the use of technology in form of musical instruments like the piano, guitar, violin, drums and others; as well as Smart board, Computers and VCD players becomes imperative for proper teaching and learning of music in schools. The use of technology in schools will invariably have positive impact on the future of music education in Nigeria in various ways. Which shall be discussed below.

Development of Students' Interest

The use of technology as teaching materials in schools will continue to develop the interest of the students in learning and acquisition of musical skills in schools. This have future implication on drawing more students to choose Music as a subject in schools especially secondary schools in Nigeria as against the current rate of student who are willing to offer the subject in schools now. Other implication of this on the future of music education in Nigeria is that schools especially the public schools will encourage Music as a subject in secondary schools and this will invariably provide more jobs for music or Creative and Cultural Arts teachers.

Reduction and Management of Teachers' Stress

It has been observed by education scholars that one of the obstacles faced by teachers in schools is stress. This has led to loss of interest in teaching as a job, and it has caused serious health issues to many teachers all over the world. This is caused by different things, but one of them is the problem of verbal teaching without technology as teaching aid. The use of technology as teaching aids in school music teaching will enhance easy delivery of lessons and quick and easy assimilation of musical knowledge and thereby reduce teachers' stress which could lead to high blood pressure and possibly death. Equally, the use of technology in teaching in schools will prevent boredom on students and teachers as well.

Effectiveness in learning and skill-acquisition

Teaching is said not to be successful unless it has positive effects on the students. This is acknowledged through concept understanding and acquisition of the required skills by the students. With the use of technology in teaching and learning in schools, there will be effectiveness in teaching and learning and this will foster good and quality skill-acquisition of music literacy and proficiency in musical instruments playing. Therefore, acquisition of these musical performance skills on different instruments by the students has positive impact on Nigeria because this will create more jobs for the youths who are unable to get a civil service jobs either as an instrumentalist in a band or Church organist and instrumentalist.

Development of Critical Thinking and Creativity

The use of technology as teaching materials in schools will stimulate sense of observation, interest and aptitude in students. Students will be provided with an alternative methods of solving problems through the use of technology like calculators, smart boards, eBooks, the internet and others. This will invariably lead to the development of critical thinking, creativity, objectivity and good sense of evaluation. This definitely have influence on producing good and qualitative future leaders in Nigeria as a nation.

Productivity in Quality Human Resources

The use of technology as teaching materials in schools will surely enhance total and quality teaching and learning in schools. When there is effectiveness in teaching, learning and skill-acquisition in schools through the use of technology, invariably this will have positive effects on the quality

of students produced in schools. The total education received in schools with aid of the use of technology will bring about productivity in good quality of human resources in the Nigerian society in general. This will hopefully foster the good socio-political and economic development needed to salvage the poor leadership and bad economic situation in Nigeria.

Conclusion

The historical background of the use of technology as teaching aids was dated to around 1859 when Kings College Lagos had been founded. The aim of the British colonial government was to enhance teaching methodology in order to make it effective and more impactful on the learners in schools. It was designed to make the teachers make appropriate preparation for teaching before the lesson actually take place. The technology as the teaching aids to be used for a lesson will be reflected through the Lesson plan or Lesson note written by the teachers before the lesson takes place.

The use of technology in music education is significant because apart from the fact that it can develop students' interest in the subject, effectiveness in learning and skill-acquisition and reduction of teachers' stress in lesson delivery, technology as a modern phenomenon, has contributed to the development of new innovations in every areas of human existence, especially education. The use of technology in music education in Nigerian schools has significantly contributed to skills acquisition in the areas of sourcing for new information on the subject through the internet, musical instrumentation and application of modern equipments in music production.

This have been observed to have positive implication for future music education that will foster entrepreneurship, foreign income generation that could bring about national development in Nigeria. Others includes productivity in quality human Resources as a result of the performance skills which had been acquired by the students of music in schools. It is also hoping that the use of technology for music education in schools will create platform for, and foster the development of critical thinking on the part of both the teachers and students in schools. This will thereby influence production of good and qualitative and well-educated future leaders in Nigeria as a nation.

Recommendation

This paper therefore recommends that Nigerian government through both the Federal and State Ministry of Education should encourage the use of technology in schools by making better provisions in the annual budget for more and better funding of Technology in Nigerian schools. Also, government needs to incorporate music as a subject in schools not on paper, but by employing music teachers and provide adequate musical instruments and all other technological equipment that will serves as teaching materials to enhance teaching and learning in Nigerian schools for better productivity in terms of skilled and quality music graduate at all educational levels in Nigeria.

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The Functional Roles of Music in the Oke-Ibadan Festival among the Yoruba People

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Abstract

This study examines the roles and functions of music in the Oke-Ibadan Festival, a prominent cultural celebration among the Yoruba people of southwestern Nigeria. The research investigates how music functions as a medium of communication, religious expression, historical preservation, education, entertainment, and social integration within the festival context. The study is anchored on Émile Durkheim's Functionalist Theory, which explains society as a system of interdependent institutions that work together to maintain social stability and cohesion.

Data for the study were obtained through qualitative methods, including literature review and illustrative interviews with selected Ibadan indigenes. The findings reveal that music occupies a central position in the Oke-Ibadan Festival, serving as the “heartbeat” of the celebration through drumming, singing, chanting, and dancing. Traditional instruments such as the *gangan* (talking drum), *bàtá*, *ṣẹ̀kẹ̀rẹ̀*, and *àgídìgbó* were identified as essential tools for communication, ritual performance, and cultural expression. The study further shows that festival music strengthens communal identity, reinforces moral and religious values, preserves historical narratives, and promotes intergenerational knowledge transfer. Despite the influence of modernization, globalization, and religious transformation, indigenous musical practices remain central to the festival, although they now coexist with contemporary musical elements. The study concludes that music in the Oke-Ibadan Festival is not merely entertainment but a vital cultural institution that sustains Yoruba heritage, strengthens social cohesion, and ensures continuity of indigenous identity. It recommends the documentation and preservation of festival music for future generations.

Keywords: Functional Roles, Music, Oke-Ibadan, Festival.

Introduction

Music is a universal phenomenon that occupies a central place in human existence and cultural expression. Across societies, it serves as a medium for communication, education, entertainment, religious worship, and the preservation of history and tradition. From birth to death, music accompanies significant stages of human life, including naming ceremonies, initiation rites, marriages, festivals, and funerals. In African societies, particularly among the Yoruba of southwestern Nigeria, music is not merely an artistic performance but an essential component of everyday life that reflects the beliefs, values, and collective identity of the people (Omojola, 2002).

Among the Yoruba, music is inseparable from cultural and religious activities. It functions as a means of transmitting oral traditions, praising individuals and deities, preserving historical events, and promoting social cohesion. According to Mbiti (1985), music permeates virtually every aspect of African life, serving as an indispensable vehicle for cultural expression and communal participation. Similarly, Blacking (1973) argues that while music possesses cognitive dimensions, its meanings and functions are best understood within the social and cultural contexts in which it is created and performed.

Traditional Yoruba festivals provide one of the most important settings for musical performance. These festivals integrate music, dance, drama, ritual, and oral poetry into a unified cultural expression that reinforces communal identity and spiritual beliefs. Music performed during festivals serves numerous purposes, including communication with the spiritual world, historical narration, entertainment, education, social regulation, and the promotion of communal solidarity. Through indigenous musical instruments such as the *gangan* (talking drum), *bàtá*, *șekèrè*, and *àgídìgbó*, as well as vocal performances like praise poetry (*oríki*) and ceremonial chants, Yoruba communities preserve and transmit their cultural heritage across generations.

One of the most significant traditional festivals in Ibadan is the Oke-Ibadan Festival. Celebrated annually, the festival commemorates the founding of Ibadan and honours the ancestors believed to have contributed to the establishment and prosperity of the city. It is a major cultural event characterized by traditional rites, masquerade performances, processions,

dances, and elaborate musical performances. Music occupies a central position throughout the festival, accompanying rituals, facilitating communication between participants and the spiritual realm, encouraging communal participation, and preserving the historical memory of the Ibadan people.

Several scholars, including Ogunba (1975), Nketia (1979), Omibiyi (2005), Omojola (2006), and Vidal (2007), have emphasized the indispensable role of music in African festivals. They argue that music performs religious, educational, communicative, political, recreational, and socio-cultural functions that contribute to the continuity of indigenous traditions. Despite these scholarly contributions, relatively few studies have focused specifically on the musical practices of the Oke-Ibadan Festival and the various roles that music plays within its performance context.

Furthermore, the rapid effects of urbanization, globalization, religious transformation, and technological advancement have significantly influenced traditional Yoruba musical practices. These changes have altered patterns of performance and raised concerns about the preservation of indigenous musical heritage. Consequently, there is a growing need for scholarly documentation of traditional festivals and their musical traditions to ensure that valuable aspects of Yoruba cultural heritage are preserved for future generations.

This study therefore examines the roles and functions of music in the Oke-Ibadan Festival. Specifically, it investigates the socio-cultural, religious, communicative, educational, and historical functions of music during the festival, identifies the traditional musical instruments employed in the performances, and explores how music contributes to cultural preservation, identity formation, and communal cohesion. By doing so, the study contributes to existing scholarship on Yoruba traditional music and highlights the significance of music as an enduring vehicle for sustaining the cultural heritage of the people of Ibadan.

Theoretical Framework

This study is anchored on the Functionalist Theory propounded by Émile Durkheim, one of the foremost classical sociologists. Functionalism views society as a system of interrelated institutions, each performing essential

functions that contribute to the stability, continuity, and orderly functioning of the social structure. According to Durkheim (1912), society is analogous to a living organism in which every institution or social component performs specific roles necessary for the survival and equilibrium of the whole. Consequently, when one institution undergoes change or becomes dysfunctional, other institutions adjust to maintain social balance.

The functionalist perspective argues that social institutions—including religion, education, family, politics, and culture—exist because they perform indispensable functions that satisfy the needs of society. Institutions that no longer serve relevant purposes gradually decline or disappear, while new institutions emerge to address changing social needs. Within this framework, music is regarded as a significant cultural institution that contributes to the maintenance of social order, cultural continuity, and collective identity.

Applied to this study, Functionalist Theory provides an appropriate framework for examining the roles and functions of music in the Oke-Ibadan Festival. Music is not viewed merely as entertainment but as an important cultural mechanism through which religious beliefs are expressed, historical knowledge is preserved, communal values are transmitted, and social cohesion is strengthened. During the Oke-Ibadan Festival, musical performances facilitate interaction among community members, accompany ritual activities, reinforce traditional authority, and promote collective participation in cultural practices. These functions contribute to the preservation of Yoruba cultural heritage and the continuity of indigenous tradition.

Concept of Music in Yoruba Society

Music occupies a central position in Yoruba society and extends beyond entertainment to serve religious, social, educational, political, and communicative purposes. Among the Yoruba, music is regarded as an indispensable aspect of communal life because it accompanies virtually every stage of human existence, including birth, initiation, marriage, festivals, chieftaincy ceremonies, occupational activities, and funeral rites. It functions as a medium through which individuals and communities express emotions, transmit cultural values, preserve history, and maintain social order.

According to Omojola (2002), indigenous Yoruba music developed long before colonialism and has remained an important vehicle for preserving cultural identity. Yoruba music is predominantly text-based, with great emphasis placed on the meaning of song texts. Songs often communicate moral lessons, historical narratives, praise poetry (oriki), religious devotion, satire, and social commentary. Consequently, music serves as an effective means of communication that complements spoken language.

Blacking (1973) argues that music should be understood within its social context because its meanings are derived from the culture that produces it. Similarly, Mbiti (1985) observes that music permeates every aspect of African life and cannot be separated from religious beliefs, customs, and communal activities. Merriam (1964) further identifies music as a cultural behaviour that performs numerous functions, including emotional expression, communication, social integration, education, entertainment, and cultural continuity. Yoruba musical performances combine vocal music, instrumental accompaniment, dance, costume, drama, and oral literature into a unified artistic expression. The integration of these performance elements distinguishes Yoruba music from purely aesthetic performances and reinforces its significance as a social institution.

Music and Yoruba Festivals

Music constitutes one of the defining features of Yoruba festivals. Traditional festivals are community celebrations that commemorate historical events, honour deities and ancestors, reinforce communal identity, and seek divine blessings for peace, prosperity, and protection. Music provides the framework through which these religious and cultural activities are expressed.

Ogunba (1975) describes festivals as the greatest artistic institutions in traditional African society because they integrate music, dance, drama, ritual, costume, and oral performance into a unified cultural event. Similarly, Omibiyi (2005) explains that festivals are periodic celebrations through which communities express gratitude for blessings already received while seeking continued guidance and protection from God, divinities, and ancestors. Music performed during Yoruba festivals serves several purposes. It announces the commencement of ceremonies, accompanies ritual sacrifices, invokes deities and ancestral spirits, praises distinguished

personalities, educates younger generations, and entertains participants. Musical performances also encourage communal participation through singing, dancing, drumming, and call-and-response interactions.

Nketia (1979) emphasizes that music-making in African societies is fundamentally a communal activity performed during social gatherings, religious ceremonies, festivals, and rites of passage. Omojola (2006) similarly notes that festivals provide opportunities for communities to strengthen social bonds, celebrate common ancestry, and preserve indigenous cultural heritage through music and other artistic performances. Recent ethnomusicological research further demonstrates that music in Yoruba festivals also articulates social identity, political relationships, and communal memory through performance.

Oke-Ibadan Festival

The Oke-Ibadan Festival is one of the oldest and most important traditional festivals celebrated in Ibadan, Oyo State, Nigeria. The festival commemorates the founding of Ibadan and honours the ancestral founders who established the city. Historically, the celebration is associated with Oke-Ibadan Hill, which is regarded as the original settlement of the founders and a sacred site in the history of the city. The festival is celebrated annually and attracts indigenes of Ibadan both at home and in the diaspora. Traditional rulers, chiefs, religious leaders, age-grade associations, cultural groups, and community members participate in various ceremonial activities, including prayers, processions, ritual sacrifices, masquerade displays, drumming, dancing, and choral performances. These activities reinforce the cultural identity and historical consciousness of the Ibadan people.

According to Solaja and Olayiwola (2021), the Oke-Ibadan Festival serves not only as a religious celebration but also as an important symbol of Ibadan identity, cultural continuity, and community development. The festival promotes unity among indigenes, strengthens indigenous institutions, and provides opportunities for transmitting cultural values and historical knowledge to younger generations. Despite modernization and increasing religious diversity, the Oke-Ibadan Festival has continued to retain many of its traditional features. Although some contemporary musical styles and performance practices have been incorporated into the celebration, indigenous music remains central to its ritual and cultural significance.

Roles and Functions of Music in Festivals

Music performs numerous functions during traditional Yoruba festivals. One of its primary roles is religious communication. Through songs, chants, drumming, and praise poetry, worshippers invoke deities, honour ancestors, and facilitate communication between the physical and spiritual worlds. Music therefore becomes an essential component of ritual performance. Another important function of music is the preservation of history and oral tradition. Traditional musicians serve as custodians of communal memory by recounting the origins of communities, celebrating heroic achievements, and preserving genealogies through songs and praise poetry. Nketia (1974) describes African musicians as custodians of history whose performances preserve important historical events in societies with predominantly oral traditions.

Music also performs educational functions by transmitting moral values, indigenous knowledge, and acceptable patterns of behaviour to younger generations. Through festival songs, community members learn about their history, customs, social responsibilities, and religious beliefs. In addition, music promotes social cohesion by bringing together individuals from different families, age groups, and social classes to participate in collective celebrations. Festivals encourage communal participation through singing, dancing, and instrumental performances, thereby strengthening interpersonal relationships and reinforcing cultural identity.

Furthermore, music provides entertainment and emotional expression. Festival performances create excitement, relaxation, and enjoyment while allowing participants to express joy, gratitude, reverence, and communal pride. Merriam (1964) identifies emotional expression, entertainment, communication, social integration, and cultural continuity as major functions of music in traditional societies.

Musical Instruments Used during the Oke-Ibadan Festival

Traditional musical instruments constitute an essential aspect of performances during the Oke-Ibadan Festival. These instruments provide rhythmic accompaniment for songs, dances, processions, ritual ceremonies, and masquerade performances. Their sounds also serve communicative and symbolic functions within the festival. Among the most prominent instruments is the *gangan* (talking drum), renowned for its ability to imitate

the tonal patterns of the Yoruba language. Skilled drummers employ the instrument to communicate praise names, proverbs, historical messages, and ceremonial announcements during the festival.

The bàtá drum ensemble is another important instrument associated with ritual performances and traditional worship. The ensemble consists of differently sized drums played together to produce complex rhythmic patterns that accompany dances and ceremonial performances. Other commonly used instruments include the dùndún drum ensemble, ẹ̀kẹ̀rẹ̀ (a beaded gourd rattle), àgídìgbó (thumb piano), ògidán bells, flutes, horns, and wooden clappers. Each instrument contributes distinctive rhythmic, melodic, or percussive qualities that enrich festival performances and support the various ritual and social activities associated with the celebration.

The selection and performance of these instruments are guided by Yoruba musical traditions and performance conventions. Instrumental music is usually accompanied by vocal performances, praise singing (oríkì), call-and-response singing, dancing, and dramatic displays, thereby creating a holistic performance experience that reflects Yoruba musical aesthetics. Studies of the Oke-Ibadan Festival and comparable Yoruba festivals show that drumming ensembles and praise singing remain central to the ceremonial enactment of communal identity and ritual practice.

Findings on Interviewees

According to (Akinyemi,2024) the festival is one of the oldest cultural celebrations in Ibadan and serves as an annual remembrance of the city's founders. He explained that the festival provides an opportunity for Ibadan indigenes to celebrate their common ancestry, pray for peace and prosperity, and honour the sacrifices of their forefathers. (Adepoju, 2024) similarly described the festival as a unifying event that strengthens communal ties and reinforces the pride of being an Ibadan indigene. These views support Ogunba's (1975) assertion that traditional festivals are important cultural institutions that reinforce communal identity and indigenous beliefs. Likewise, Omojola (2006) notes that festivals provide occasions for communities to celebrate their shared ancestry while seeking divine blessings and protection.

The respondents unanimously agreed that music constitutes the foundation of the Oke-Ibadan Festival. (Akinyemi, 2024) described music as "the heartbeat of the festival," emphasizing that without drumming, singing, and dancing, the celebration would lose much of its cultural meaning. Alhaji Moshood Adepoju observed that music encourages communal participation because people of different ages actively sing, dance, clap, and celebrate together throughout the festival. (Akintola, 2024) further explained that music organizes the various stages of the celebration by announcing the arrival of traditional chiefs, accompanying ceremonial processions, and maintaining the rhythm of the festival activities. These observations are consistent with Merriam (1964), who identifies communication, social integration, emotional expression, and entertainment as important functions of music, as well as Nketia (1974), who argues that music accompanies virtually every important social and religious event in African societies.

Regarding the musical instruments used during the festival, (Akinyemi, 2024) identified the gáangan (talking drum), dùndún, bàtá, šèkèrè, bells, and horns as the principal traditional instruments. He explained that each instrument contributes a unique rhythmic function to the festival performances. Pa Samuel Oladimeji Akintola added that the talking drum is particularly significant because experienced drummers are able to imitate the tonal patterns of the Yoruba language and communicate important ceremonial messages through drum language. These findings agree with Adegbite (2000) and Vidal (2007), who explain that Yoruba musical instruments function not only as performance tools but also as important media of communication, praise singing, and ritual expression.

The religious and spiritual importance of music also emerged strongly from the interviews. (Adepoju, 2024) explained that traditional songs and drum rhythms accompany prayers and ritual activities performed during the festival and are believed to honour the ancestors while invoking blessings upon the community. Chief Adebayo Akinyemi similarly noted that praise songs performed during the festival acknowledge the contributions of the city's founders and traditional rulers. These responses support Mbiti's (1985) view that music is inseparable from African religious life and serves as an important medium of communication between the physical and spiritual worlds.

The educational role of music was another recurring theme. (Adegoke, 2024) explained that traditional songs preserve the history of Ibadan by recounting the achievements of notable chiefs, warriors, and founding families. She observed that younger members of the community learn about their history and cultural values through praise songs and festival performances. (Adepoju, 2024) further stated that festival music teaches important virtues such as honesty, courage, respect for elders, communal living, and loyalty to one's cultural heritage. These findings support Lawal (2003), who argues that indigenous songs and oral traditions serve as effective instruments for transmitting moral values and cultural knowledge. Nketia (1974) likewise describes traditional musicians as custodians of history who preserve communal memory through musical performance.

The interviews also highlighted the significant contributions of women to the musical performances of the Oke-Ibadan Festival. According to (Adegoke, 2024) women actively participate as lead singers, dancers, praise chanters, and supporters of drumming ensembles. She emphasized that women's participation enriches the emotional quality of the performances and encourages broader community involvement. This observation reflects Nketia's (1979) position that African musical performances are essentially communal activities involving the participation of all members of society.

The respondents also acknowledged the influence of modernization on the festival. (Akinyemi, 2024) observed that modern public address systems and contemporary musical styles are increasingly incorporated into festival celebrations. Nevertheless, he maintained that traditional drumming, indigenous songs, and cultural dances continue to define the identity of the Oke-Ibadan Festival. (Akintola, 2024) similarly expressed concern that younger generations are becoming more attracted to foreign musical styles than indigenous traditions. These views are consistent with (Foster, 1953) observation that urbanization often transforms indigenous cultures and with (Ekwueme's, 2008) argument that modernization and religious change have influenced traditional African musical practices.

Finally, all four respondents stressed the need to preserve the musical heritage of the Oke-Ibadan Festival. (Adegoke, 2024) encouraged young people to learn indigenous songs, dances, and drum rhythms as important aspects of their cultural identity. (Akintola, 2024) recommended that

government agencies, traditional institutions, and educational institutions should support the documentation of festival music and provide opportunities for experienced musicians to train younger generations. These recommendations agree with Omojola (2002) and Omibiyi (2005), who emphasize the need to preserve Yoruba musical traditions as an important aspect of Nigeria's cultural heritage.

Overall, the illustrative interview responses indicate that music performs multiple functions during the Oke-Ibadan Festival, including religious worship, communication, education, historical preservation, entertainment, and the promotion of social cohesion. Collectively, the views expressed by (, Adepoju, Adegoke, and Akintola, 2024) reinforce the scholarly position that music is an indispensable component of Yoruba festivals and remains a vital instrument for sustaining the cultural identity and heritage of the Ibadan people (Merriam, 1964; Nketia, 1974; Mbiti, 1985; Omojola, 2006).

Ibadan Chant

Ibadan, Ilu Ori Oke

Ibadan, City on the Hill

Ibadan, Ilu Ibukun Oluwa

Ibadan, City of God's Blessing

K'Oluwa     ni buk.un

May God bless it

Fun onile at'alejo

For both residents and visitors

Chorus:

E ho,   y , k'  si gbe'rin

Rejoice, be happy, and sing

Ogo f'Ol run wa l' run

Glory to our God in heaven

Ibukun ti Obangiji

The blessing of God

Wa p lu r  'w  Ibadan

Be with you, oh Ibadan

Ibadan ilu to ngbaeji

Ibadan, the city that protects

Ti ko si gbagbe  m  r 

Who does not forget her children

K'ife ara ko wa nib 

May love exist among us

Fun onile at'alejo

For both residents and visitors

Analytical Interpretation of the Ibadan Festival Chant

The opening lines: "Ibadan, Ilu Ori Oke / Ibadan, City on the Hill" positions Ibadan as a symbolically elevated city. Within Yoruba cosmology, such elevation is associated with spiritual authority, historical prominence, and political centrality. The city is not only geographically significant but also

culturally revered as a centre of identity and collective memory. The Yoruba–English parallel construction reflects a contemporary hybrid oral form, where traditional chant structures are adapted for wider communicability. This bilingual expression is increasingly characteristic of modern Yoruba festival performances, where indigenous oral poetry is reshaped to reach both local and global audiences (Omojola, 2006).

“Ogo f’Olorun wa l’orun (Glory to our God in heaven) and *“Ibukun ti Obangiji* (The blessing of God) revealed the syncretic religious character of Yoruba festival music. Traditional praise structures are blended with Christian theological expressions, reflecting a cultural environment where multiple belief systems coexist within performance traditions. This pattern aligns with broader socio-religious realities in southwestern Nigeria, where festivals often integrate indigenous spirituality with Christian and Islamic influences without erasing their original cultural foundations (Adegbite, 2000; Vidal, 2007).

Fun onile at’alejo (For both residents and visitor) and *“K’ifẹ ara ko wa nibe* (May love exist among us) emphasised inclusiveness, unity, and social harmony, which are central functions of Yoruba festival music. The chant constructs Ibadan as a shared cultural space that embraces both indigenes and non-indigenes. As observed by John Blacking (1973), music in African societies serves as a mechanism for social integration, emotional regulation, collective and identity formation. *Ibadan ilu to ngbaeji* (Ibadan, the city that protects) and *Ti ko si gbagbe omọ rẹ* (Who does not forget her children) reinforces Ibadan’s identity as a historical warrior city-state and protective sociopolitical entity. The imagery of protection and remembrance reflects Ibadan’s long-standing reputation for strength, leadership, and communal loyalty. Historical and oral traditions preserved in praise poetry and festival chants function as repositories of collective memory, documenting leadership structures, military history, and civic values (Johnson, 1974; Atanda, 1980).

E ho, ẹ yọ, k’ẹ si gbe’rin (Rejoice, be happy, and sing) illustrates the call-and-response structure, a defining feature of Yoruba musical performance. This participatory form ensures that the audience is actively engaged in the performance rather than remaining passive observers. The chorus encourages mass participation, sustains rhythmic and musical continuity and

intensifies collective emotional expression. Ethnomusicological studies emphasize that Yoruba festival music depends heavily on audience response, making performance a shared social experience rather than a one-directional act (Vidal, 2000; Nketia, 1979).

From a functionalist perspective, this chant demonstrates that festival music operates as a vital social institution that strengthens social cohesion, preserves and transmits cultural memory, reinforces moral and religious values and celebrates collective identity and belonging. This interpretation aligns with Durkheimian functionalism, which views cultural practices as mechanisms for maintaining social equilibrium. It also supports the assertion that music functions as a stabilizing force in society, promoting integration and shared meaning (Merriam, 1964).

Conclusion

This study has examined the functional roles of music in the Oke-Ibadan Festival among the Yoruba people of southwestern Nigeria, with emphasis on its socio-cultural, religious, educational, communicative, and historical significance. Grounded in Émile Durkheim's Functionalist Theory, the research has demonstrated that music in the festival context operates as a vital social institution that contributes to the stability, cohesion, and continuity of Yoruba communal life.

Findings from literature and illustrative interviews reveal that music is central to the organization and meaning of the Oke-Ibadan Festival. It functions as a medium of communication, enabling the transmission of messages through drumming, chants, and praise poetry. It also serves religious purposes by facilitating interaction with ancestors and deities, while reinforcing communal spirituality and ritual observance. In addition, festival music preserves historical narratives, recounts the origins of Ibadan, and sustains oral traditions that might otherwise be lost in written form.

The study further shows that music plays a significant educational role by transmitting moral values, cultural norms, and indigenous knowledge to younger generations. It strengthens social cohesion by encouraging collective participation through singing, drumming, and dancing, thereby fostering unity among indigenes and visitors alike. Despite the pressures of modernization, globalization, and religious transformation, the findings indicate that indigenous musical practices remain dominant in the festival,

even as they coexist with contemporary musical influences. Traditional instruments such as the *gangan* (talking drum), *bàtá*, *ṣẹ̀kẹ̀rẹ̀*, and *àgídìgbó* were found to be indispensable to the festival's performance structure and communicative function. These instruments not only provide rhythmic accompaniment but also serve as symbolic tools for cultural expression and identity reinforcement.

The study concludes that music in the Oke-Ibadan Festival extends far beyond entertainment; it is a powerful cultural mechanism that sustains Yoruba heritage, reinforces collective identity, and ensures intergenerational continuity of indigenous knowledge. It therefore recommends the urgent documentation, preservation, and systematic transmission of festival music through educational institutions, cultural agencies, and traditional custodians to safeguard this intangible cultural heritage for future generations.

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Tradition, Modernity, and Innovation: The Aesthetic Dynamics of Design in Nigerian Film

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Abstract

Nollywood, the popular name for the Nigerian film industry, has emerged as one of the most prolific and culturally influential cinematic industries in the world. Over the past three decades, it has developed from a largely low-budget video-based enterprise into a globally recognized creative industry whose productions are distributed across Africa, Europe, North America, and digital streaming platforms. While considerable scholarly attention has been devoted to Nollywood's narrative themes, economics, and transnational reach, comparatively less emphasis has been placed on the role of design as a fundamental component of its visual and cultural identity. This study investigates the aesthetic dynamics of design in Nigerian film through the interrelated concepts of tradition, modernity, and innovation. The paper argues that design in Nigerian cinema including costume, makeup, set construction, props, lighting, cinematography, and digital visual effects serves as a powerful medium through which filmmakers negotiate cultural continuity and social transformation. Traditional artistic elements such as indigenous textiles, architectural forms, ritual objects, and symbolic colour systems provide films with cultural authenticity and historical depth. At the same time, modern urban aesthetics, global fashion trends, and contemporary interior design reflect the changing realities of Nigerian society. Technological innovations, particularly digital cinematography, computer-generated imagery, and advanced colour grading, further expand

the expressive possibilities of film design and enable more sophisticated visual storytelling. Using examples from epic, historical, urban, and science-fiction films, this study demonstrates that design in Nollywood functions not merely as decorative embellishment but as a narrative and ideological system that communicates identity, memory, power, and aspiration. The paper concludes that the fusion of tradition, modernity, and innovation has produced a distinctive visual language that defines Nigerian cinema and positions Nollywood as a major site of artistic experimentation and cultural production in contemporary global film culture.

Keywords: Nigerian film, Nollywood, production design, costume design, visual aesthetics, tradition, modernity, innovation.

Introduction

Nollywood has emerged as one of the most prolific, dynamic, and globally recognized film industries in the contemporary world. Since its rapid expansion in the early 1990s, the Nigerian film industry has transformed from a modest video-based production culture into a major creative force with international visibility and cultural influence. Producing thousands of films annually, Nollywood ranks among the largest film industries in the world in terms of output, alongside Hollywood and Bollywood. Its films circulate widely across Nigeria, Ghana, South Africa, the Caribbean, United Kingdom, United States, and other parts of the world through cinema exhibition, satellite television, DVDs, and digital streaming platforms such as Netflix and Amazon Prime Video. Beyond its commercial success, Nollywood has become an important medium for the articulation of African identities, social realities, and aesthetic innovations (Haynes, 2016; Okome, 2013).

The term “Nollywood” signifies more than a system of film production. It refers to a vibrant cultural phenomenon that combines storytelling, entrepreneurship, technological adaptation, and artistic creativity. Nigerian filmmakers have developed distinctive ways of representing local experiences while engaging broader global audiences. Their films explore themes such as family, religion, politics, gender relations, corruption, migration, and cultural change. Through these narratives, Nollywood serves as both a mirror of Nigerian society and a platform for cultural expression and social commentary. However, while scholars have extensively examined

the narrative structures, economic organization, and transnational circulation of Nigerian films, comparatively less attention has been given to the role of design as a central component of cinematic meaning and artistic expression.

Design is one of the most significant yet often underappreciated dimensions of film production. In cinematic practice, design encompasses all the visual and material elements that shape the appearance, atmosphere, and symbolic texture of a motion picture. These elements include production design, costume design, set construction, props, makeup, hairstyling, lighting, colour arrangement, and increasingly, computer-generated imagery (CGI) and digital compositing. Design determines how characters are visually presented, how spaces are organized, and how cultural and emotional meanings are communicated to the audience. It is through design that the world of a film becomes tangible and believable. Every garment, architectural setting, colour choice, and object placement contributes to the creation of a coherent visual narrative (Yusuf, 2021; Okome, 2013).

In Nigerian cinema, design performs particularly important functions. It establishes historical periods, indicates ethnicity and regional identity, reflects social status, communicates religious and spiritual meanings, and supports symbolic interpretation. Costume, for example, may distinguish between royal and common characters, traditional and modern lifestyles, or sacred and secular worlds. Set design can evoke the grandeur of precolonial palaces, the intimacy of village compounds, or the sophistication of contemporary urban mansions. Makeup and hairstyling help define age, personality, and cultural affiliation, while lighting and colour create mood and psychological depth. Design in Nollywood therefore serves not merely as decoration, but as a visual language through which stories are interpreted and meanings are encoded.

The significance of design becomes especially evident in a culturally diverse nation such as Nigeria. With over 250 ethnic groups, numerous languages, and varied artistic traditions, Nigeria possesses a vast reservoir of visual resources that filmmakers draw upon in constructing cinematic worlds. Traditional textiles such as Aso Oke, George fabric, and Ankara prints; indigenous architectural forms; ritual objects; body adornments; and symbolic colour systems all provide rich materials for film design. When incorporated thoughtfully, these elements enhance authenticity and connect

contemporary audiences with historical memory and cultural heritage. Thus, Nigerian film design functions as an important mechanism for preserving and reimagining indigenous aesthetics within a modern audiovisual medium (Hall, 1997; Ukadike, 2002).

The aesthetic character of Nigerian film design is shaped by three closely interconnected forces: tradition, modernity, and innovation. These concepts provide the analytical framework for understanding how Nigerian filmmakers construct visual meaning and negotiate cultural identity.

Tradition refers to inherited artistic practices, symbols, and cultural conventions transmitted across generations. In the context of Nigerian cinema, tradition encompasses the visual cultures of the Yoruba, Igbo, Hausa, Benin, Efik, Tiv, and many other ethnic communities. Traditional motifs are evident in handwoven textiles, beads, masks, sculptural forms, architecture, and ritual performances. Films such as *Saworoide*, directed by Tunde Kelani, and *Inikpi* draw heavily on indigenous cultural materials to create visually authentic and symbolically resonant worlds. Through such films, tradition becomes a living resource rather than a static relic of the past (Hall, 1997; Diawara, 1992).

Modernity, on the other hand, refers to the social, cultural, and aesthetic transformations associated with urbanization, industrialization, globalization, and changing lifestyles. In Nigerian film, modernity is represented through contemporary architecture, cosmopolitan fashion, luxury interiors, digital communication technologies, and urban environments such as Lagos, Abuja, and Port Harcourt. Films such as *The Wedding Party* and *King of Boys* employ sleek costume designs, sophisticated décor, and stylized urban landscapes to depict aspiration, class mobility, and the complexity of modern Nigerian life. Modernity thus introduces new visual codes that coexist with and sometimes challenge traditional values.

Innovation represents the creative adoption and adaptation of new technologies, methods, and artistic approaches. In film design, innovation includes digital cinematography, computer-generated imagery, advanced colour grading, virtual production, and experimental design strategies that blend local and global aesthetics. The transition from analogue video to high-definition digital filmmaking has significantly enhanced the visual quality

and technical sophistication of Nigerian cinema. Contemporary films such as *Ratnik* and *Elẹ́şin Ọba: The King's Horseman* demonstrate how Nigerian filmmakers are pushing the boundaries of visual storytelling through technological experimentation and ambitious production design. Innovation enables Nollywood to compete more effectively on the global stage while retaining its cultural specificity.

The interaction of tradition, modernity, and innovation gives Nigerian film design its distinctive aesthetic character. Rather than existing as separate or opposing forces, these elements intersect and complement one another. Traditional motifs are often reinterpreted within modern contexts, while innovative technologies provide new means of expressing inherited cultural values. A historical epic may use digital effects to recreate precolonial environments; an urban drama may combine indigenous fabrics with international fashion trends; a science-fiction film may imagine African futures grounded in local symbolism. This synthesis produces a form of visual hybridity that reflects the complexity of Nigerian identity in an era of globalization.

The study of design in Nigerian film is important for several reasons. First, it broadens scholarly understanding of Nollywood by focusing on its visual and material dimensions rather than solely on narrative and industrial aspects. Second, it highlights the contributions of production designers, costume designers, makeup artists, art directors, and visual effects specialists whose work is essential to the success of Nigerian films. Third, it demonstrates how cinema can serve as a site for preserving cultural heritage, negotiating social change, and imagining alternative futures. Finally, it situates Nigerian film design within wider debates in film studies, African aesthetics, and postcolonial cultural theory.

This paper therefore explores the aesthetic dynamics of design in Nigerian film through the lens of tradition, modernity, and innovation. It examines how filmmakers draw upon indigenous artistic traditions, respond to contemporary social realities, and embrace technological advancements to create a distinctive cinematic language. By analyzing costume, set design, props, lighting, and digital effects in selected Nigerian films, the study argues that design is not a secondary aspect of filmmaking but a central mode of storytelling and cultural representation. Ultimately, the paper contends

that the visual richness of Nollywood reflects a continuous dialogue between the past and the future, making Nigerian cinema one of the most compelling sites of artistic experimentation and cultural production in the global film landscape.

Conceptual Clarifications

Tradition

Tradition refers to the inherited cultural practices, belief systems, aesthetic values, and artistic conventions that are transmitted across generations within a society. In the Nigerian context, tradition is deeply rooted in the diverse cultural heritage of ethnic nationalities such as the Yoruba, Igbo, Hausa, Benin, Efik, Tiv, and many others. These cultural systems are not static; rather, they are dynamic frameworks of meaning that continue to evolve while retaining core symbolic structures.

In relation to film design, tradition provides a foundational visual vocabulary that filmmakers draw upon to construct culturally resonant cinematic worlds. These visual resources include handwoven textiles such as Aso Oke, George fabrics, and indigenous prints; elaborate beadwork and body adornments; ritual masks and sculptural forms; sacred objects used in spiritual or ancestral practices; and indigenous architectural styles such as compounds, palaces, shrines, and village layouts. These elements are not merely decorative but function as semiotic systems that communicate identity, hierarchy, spirituality, and communal values.

Professional film maker such as Tunde Kelani, has demonstrated how traditional aesthetics can be mobilized to critique political authority and reinforce cultural memory in *Saworode*, a film he wrote and directed. And instance, was Wole Soyinka's *Death and the King's Horseman* that was adapted to *Elesin Oba* film, has influenced cinematic representations of ritual, cosmology, and Yoruba metaphysics. Their contributions highlight how tradition in Nigerian film design functions as both a cultural archive and a narrative strategy for reimagining history.

Thus, tradition in Nigerian film design should be understood not as a nostalgic return to the past, but as an active and evolving resource for constructing identity, authenticity, and ideological meaning within contemporary cinema.

Modernity

Modernity denotes the complex social, cultural, and aesthetic transformations associated with urbanization, industrial development, technological advancement, and globalization. In Nigerian film, modernity is most visibly represented through rapidly changing urban environments, contemporary lifestyles, and global cultural influences that shape fashion, architecture, and social interaction.

Cities such as Lagos and Abuja serve as primary cinematic spaces where modern life is visually constructed and performed. These urban settings are characterized by high-rise buildings, luxury estates, corporate offices, nightlife environments, and digitally mediated communication systems. Films such as *The Wedding Party* and *King of Boys* employ these modern spaces to explore themes of social mobility, political power, wealth distribution, and identity negotiation.

Modernity in Nigerian film design is also expressed through costume and styling choices that reflect global fashion trends, luxury branding, and transnational aesthetics. Characters are often visually coded through designer clothing, polished interiors, and technologically enhanced environments, signaling aspirations toward cosmopolitan identity. However, Nigerian filmmakers do not merely imitate Western modernity; rather, they adapt and localize it, producing hybrid visual forms that reflect the realities of postcolonial urban experience.

The theoretical insights of cultural hybridity as articulated by Homi K. Bhabha help explain this phenomenon. Bhabha's concept of the "third space" is evident in Nigerian film design, where traditional and global modern elements coexist and interact to produce new cultural meanings. Similarly, film theorists like André Bazin emphasize cinema's capacity to reflect evolving realities, a principle clearly demonstrated in the visual representation of modern Nigerian society (Bhabha, 1994).

Innovation

Innovation refers to the creative application of new technologies, methods, and aesthetic strategies in the production of film. In Nigerian cinema, innovation has become increasingly central due to the rapid expansion of digital filmmaking practices and the global demand for higher production quality and visual sophistication (Manovich, 2001).

Innovative practices in Nigerian film design include advanced lighting techniques, digital compositing, computer-generated imagery (CGI), motion graphics, colour grading, and virtual set design. These tools allow filmmakers to construct more immersive and visually complex narratives than earlier analogue video productions permitted. The shift from low-budget video films to digitally enhanced cinematic productions marks a significant transformation in the aesthetic identity of Nollywood.

Films such as *Ratnik* and *Elẹsin Oba: The King's Horseman* illustrate the growing sophistication of Nigerian visual storytelling. These films demonstrate how digital technologies can be used not only for spectacle but also for cultural storytelling, enabling filmmakers to reconstruct historical environments, simulate speculative futures, and enhance narrative realism.

The contributions of theorists such as Lev Manovich, who discusses the “language of new media,” are relevant here, as Nigerian filmmakers increasingly adopt digital tools to expand cinematic expression. Innovation in Nigerian film design thus represents more than technical progress; it signifies a conceptual shift in how stories are visualized, produced, and consumed (Manovich, 2001).

Importantly, innovation in Nigerian cinema does not operate in isolation from tradition and modernity. Instead, it functions as a mediating force that enables the fusion of indigenous aesthetics with global cinematic practices. This hybridization results in a unique visual identity that continues to distinguish Nigerian film within the global film industry.

Traditional Aesthetics in Nigerian Film Design

Traditional Nigerian aesthetics constitute one of the most enduring and visually expressive dimensions of Nollywood. They are especially prominent in epic, historical, mythological, and culturally grounded films where filmmakers seek to reconstruct indigenous worlds and reinforce collective memory. In such productions, design is not merely decorative; it becomes a cultural archive through which history, spirituality, and identity are visually articulated. Films such as *Saworoide*, *Agogo Èẹwò*, and *Inikpi* exemplify how traditional aesthetics operate as a foundational language of Nigerian cinematic expressions



In *Saworoide*, directed by Tunde Kelani, traditional aesthetics are deployed with exceptional symbolic depth. The talking drum, for instance, is not simply a musical instrument but a narrative device and ideological symbol. Within Yoruba cosmology, the drum functions as a medium of communication between the visible and spiritual realms. In the film, it becomes a tool of political accountability, signifying that leadership is bound by ancestral laws and communal ethics. The ritual crown, another central prop, embodies sacred kingship and legitimacy, reinforcing the idea that authority is both spiritual and cultural rather than purely political. Costume design in the film draws heavily on Aso Oke, whose textured patterns and symbolic colours communicate status, lineage, and ceremonial importance. The palace architecture, inspired by Yoruba traditional court systems, further enhances the authenticity of the film's setting by grounding the narrative in recognizable indigenous spatial design (Kelani, 1999; Hall, 1997).

Similarly, *Agogo Èèwò* extends the visual grammar established in *Saworoide* by reinforcing Yoruba cosmological and political structures through carefully constructed set design, ritual objects, and costuming. The film's aesthetic relies heavily on symbolic colour schemes, ceremonial regalia, and traditional performance elements such as dance and drumming. These design choices are not arbitrary; they are deeply embedded in Yoruba metaphysical thought, where visual symbols are believed to carry spiritual potency and social meaning. The film thus demonstrates how production design can function as a form of cultural philosophy, visually encoding systems of governance, morality, and collective responsibility.



In *Inikpi*, traditional aesthetics are used to reconstruct the precolonial world of the Igala Kingdom. The film employs elaborate costume design, royal regalia, beadwork, and carefully constructed palace interiors to recreate a historically imagined environment. Each costume reflects hierarchical distinctions within the kingdom, while ornaments and body adornments signify status, spirituality, and cultural belonging. The set design, featuring earth-toned structures, carved wooden elements, and ceremonial spaces, serves as a visual interpretation of Igala architectural traditions. Through such reconstruction, *Inikpi* demonstrates how Nigerian film design functions as a form of historical interpretation rather than mere reproduction. The film does not attempt to replicate history with absolute realism; instead, it reimagines the past through a culturally informed aesthetic lens that balances authenticity with cinematic storytelling. This aligns with the broader approach of Nigerian filmmakers who often rely on oral traditions, historical memory, and artistic imagination to construct visual narratives of precolonial societies. Across these films, traditional aesthetics operate as a unifying framework that connects contemporary audiences to ancestral knowledge systems. They reinforce cultural continuity in an era of rapid modernization while also asserting the relevance of indigenous visual languages in global cinema. The contributions of filmmakers such as Tunde Kelani have been particularly significant in this regard, as his works

consistently emphasize the importance of cultural preservation through visual storytelling. From a theoretical standpoint, this approach resonates with the ideas of cultural representation advanced by Stuart Hall, who argues that culture is continuously produced and reproduced through symbolic systems. In Nigerian film design, these symbolic systems are embedded in costumes, props, architecture, and spatial organization, making traditional aesthetics a powerful tool for identity construction and ideological communication (Hall, 1997).

Ultimately, traditional aesthetics in Nigerian film design function as more than visual embellishment; they operate as a cultural epistemology. They provide filmmakers with a rich repository of meanings through which history, spirituality, and social order are visually narrated, ensuring that indigenous knowledge systems remain active within contemporary cinematic practice.

Modernity and Urban Visual Culture

The emergence of urban-centered narratives in Nollywood has significantly reshaped its visual and aesthetic language. Contemporary genres such as romantic comedies, political thrillers, and urban dramas increasingly reflect the lived realities of globalization, consumer culture, and social stratification in modern Nigerian cities. Films such as *The Wedding Party*, *King of Boys*, and *Chief Daddy* exemplify this shift toward polished, cosmopolitan visual design that foregrounds luxury, aspiration, and urban identity (Adejunmobi, 2015; Yusuf, 2021).





In *The Wedding Party*, production design plays a crucial role in constructing a narrative of social aspiration and class performance. The film's lavish wedding settings, high-end costumes, and opulent décor function as visual indicators of elite social status. Every design element from bridal gowns to banquet hall arrangements communicates wealth, prestige, and modern Nigerian affluence. The film therefore uses design not only to create spectacle but also to comment on the performative nature of class identity within contemporary society.

Similarly, *King of Boys* presents a more complex urban aesthetic in which design oscillates between glamour and political grit. The visual representation of Lagos is particularly significant, as the city is depicted through contrasting design choices: luxurious interiors, corporate environments, dark political spaces, and stylized lighting schemes. This duality reinforces Lagos as both a site of opportunity and a space of moral and political tension. Costume design in the film further emphasizes power dynamics, with characters visually coded through tailored suits, traditional political regalia, and contemporary luxury fashion.



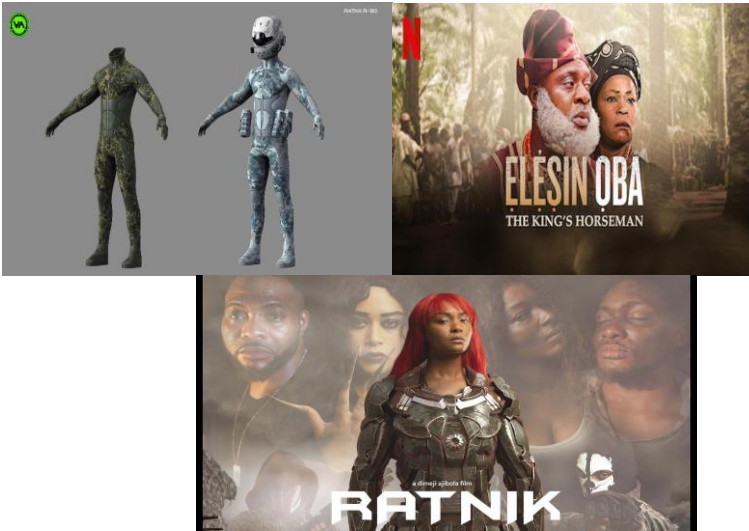


Chief Daddy extends this visual tradition by focusing on elite domestic spaces and exaggerated representations of wealth. The mansion interiors, polished furniture, and carefully curated fashion aesthetics collectively construct a world of high society consumption. Through these design choices, the film reflects the increasing visibility of class distinction in Nigerian urban culture while also employing humor to critique material excess.

Across these productions, modernity in Nigerian film design is not a simple imitation of Western aesthetics. Rather, it represents a localized reinterpretation of global visual culture. Filmmakers selectively appropriate global design trends such as luxury branding, architectural minimalism, and cinematic lighting while embedding them within Nigerian cultural contexts. This hybridization produces a distinctive visual language that reflects the complexities of postcolonial modernity.

Innovation and Technological Transformation

The evolution of Nollywood is also strongly marked by rapid technological transformation. The shift from analogue video production to digital filmmaking has significantly expanded the possibilities of film design. Improvements in camera technology, editing software, lighting systems, and post-production workflows have enabled Nigerian filmmakers to achieve higher visual clarity, more complex mise-en-scène, and enhanced narrative realism (Manovich, 2001; Haynes, 2016).



Films such as *Ratnik* and *Ẹlẹṣin Ọba: The King's Horseman* demonstrate how innovation has become central to contemporary Nigerian film design. In *Ratnik*, futuristic environments, digital effects, and speculative visual worlds are constructed using CGI and advanced production design techniques. The film illustrates that Nigerian cinema is increasingly capable of engaging with science fiction genres while still incorporating local thematic concerns such as identity, conflict, and survival.

In contrast, *Ẹlẹṣin Ọba: The King's Horseman* showcases innovation within a historically grounded narrative. Adapted from *Death and the King's Horseman*, the film integrates theatrical heritage with cinematic realism through elaborate costume design, controlled lighting, and carefully constructed period settings. The production demonstrates how digital cinematography and modern set design can enhance the adaptation of classical literary works without compromising cultural authenticity.

Innovation in Nigerian film design therefore extends beyond technical improvement; it represents a conceptual reconfiguration of storytelling itself. Digital tools allow filmmakers to reconstruct historical environments with greater precision, visualize imaginary futures, and enhance emotional engagement through refined aesthetic control. This aligns with the theoretical insights of Lev Manovich, who emphasizes that digital media

transforms not only production techniques but also the language of visual culture.

Ultimately, innovation functions as a bridge between tradition and modernity. It enables filmmakers to preserve indigenous aesthetics while simultaneously expanding the expressive capacity of Nigerian cinema. Through this synthesis, Nollywood continues to evolve as a technologically adaptive and culturally grounded film industry with growing global relevance.

Costume Design as Cultural Narrative

Costume design in Nigerian film functions as one of the most powerful visual tools for communicating identity, ideology, and cultural meaning within cinematic storytelling. In the context of Nollywood, costume is not merely a matter of clothing characters; it is a structured system of visual language that conveys ethnicity, social class, spirituality, historical context, and psychological transformation. Through carefully selected fabrics, colours, textures, and accessories, costume designers construct meanings that are immediately legible to audiences while also enriching the symbolic depth of the narrative. Traditional attire such as Aso Oke, George fabric, and embroidered Babban Riga plays a central role in situating characters within specific cultural and geographical identities. These garments are deeply embedded in Nigerian social history and are often associated with ceremonial events, leadership roles, religious practices, and communal rituals. In historical and epic films, such costumes help to reconstruct precolonial and early postcolonial societies, allowing audiences to visually reconnect with ancestral heritage. The textures and patterns of these fabrics often carry symbolic meanings related to nobility, spirituality, and communal belonging, making costume design an essential component of cultural storytelling (Yusuf, 2021; Hall, 1997).



In contemporary Nigerian cinema, costume design has evolved beyond cultural representation to become a marker of social mobility, aspiration, and personal branding. Modern urban films frequently portray characters in designer outfits, luxury fashion labels, and carefully curated wardrobes that reflect global fashion trends while still retaining indigenous stylistic influences. This blending of local and global aesthetics produces hybrid visual identities that reflect the realities of globalization and urban consumer culture. Characters in films such as urban dramas and romantic comedies are often visually distinguished by their clothing choices, which signal wealth, profession, political affiliation, or lifestyle aspirations. Costume designers in Nigerian film increasingly operate as cultural interpreters, negotiating between authenticity and modern appeal. Their work involves combining indigenous textiles with contemporary tailoring techniques, integrating traditional beadwork with modern accessories, and adapting global fashion aesthetics to local contexts. This practice results in a distinctly Nigerian visual style that is both globally recognizable and culturally grounded. In this way, costume design becomes a form of “visual branding” for characters, helping audiences instantly interpret personality traits, social positioning, and narrative development.

Moreover, costume design also plays a psychological role in character development. Changes in clothing often signal transformation within the

narrative, such as moral decline, political empowerment, spiritual awakening, or social elevation. Through costume progression, audiences are able to visually track the internal journey of characters without relying solely on dialogue. This reinforces the idea that costume in Nigerian film is not decorative but deeply narrative in function.

Set Design and Spatial Representation

Set design in Nigerian cinema is a critical component of visual storytelling that shapes how audiences interpret space, culture, and social meaning. Within Nollywood, set design involves the construction and arrangement of physical and digital environments in which narrative action unfolds. These environments are carefully designed to reflect historical periods, cultural identities, socio-economic conditions, and ideological perspectives. In rural and epic productions, set design often focuses on reconstructing traditional environments such as royal palaces, village compounds, ancestral shrines, and sacred forests. These spaces are designed with attention to indigenous architectural principles, symbolic spatial organization, and cultural authenticity. The use of earth-toned materials, carved wood structures, clay-based architecture, and ritual artefacts helps to create immersive environments that evoke precolonial and indigenous lifeworlds. Such settings are common in historical films like *Saworoide* and *Inikpi*, where space itself becomes a carrier of historical memory and cultural ideology (Yusuf, 2021; Okome, 2013).





In contrast, urban Nigerian films emphasize modern architectural spaces such as high-rise apartments, luxury hotels, corporate offices, shopping malls, and nightlife environments. These spaces are often associated with ambition, wealth, political power, and social mobility. Films such as *The Wedding Party* and *King of Boys* use urban set design to reflect the complexities of contemporary Nigerian society, particularly in cities like Lagos. Urban set design is often characterized by sleek interiors, polished surfaces, neon lighting, and digitally enhanced environments that reflect globalization and consumer culture. These spaces are not neutral; they are ideologically loaded and serve to communicate social hierarchies and economic disparities. For example, luxurious mansions and corporate boardrooms symbolize elite power and privilege, while crowded streets and informal settlements represent struggle and marginalization. Through these contrasts, Nigerian filmmakers visually dramatize social inequality and cultural tension. Set design also plays a significant ideological role in shaping audience perception of space. Traditional environments often evoke continuity, ancestry, and communal values, while modern environments suggest individuality, ambition, and transformation. The transition between these spaces within a film often reflects broader thematic tensions between tradition and modernity. In many Nigerian films, characters move between rural and urban settings, symbolizing migration, cultural displacement, and identity negotiation.

Furthermore, set design increasingly incorporates digital technologies, allowing filmmakers to create enhanced or entirely virtual environments. This innovation expands the possibilities of spatial representation, enabling the reconstruction of historical worlds or the creation of imaginative futuristic settings, as seen in films such as *Ratnik*. Through such techniques, Nigerian cinema continues to expand its visual vocabulary while maintaining strong cultural grounding.

Ultimately, both costume and set design function as interconnected systems of meaning in Nigerian film. Together, they construct a visual universe in which characters, culture, and ideology are continuously negotiated. They ensure that Nigerian cinema remains not only a narrative medium but also a powerful site of cultural expression, identity formation, and aesthetic innovation.

Challenges Facing Film Design in Nigeria

Despite the remarkable growth and global recognition of Nollywood, the development of film design within the industry continues to face a range of structural, economic, and institutional challenges that significantly affect production quality and creative depth. These constraints shape how costume designers, production designers, art directors, and visual effects teams operate, often limiting the full realization of artistic vision. One of the most persistent challenges is limited budgets and compressed production schedules. Many Nigerian films are produced under tight financial constraints, which reduces the ability of filmmakers to invest in detailed set construction, high-quality costumes, and advanced post-production processes. As a result, design decisions are often influenced more by cost efficiency than by artistic or historical accuracy. This situation can restrict the depth of visual storytelling, particularly in epic and historical genres that require extensive research and elaborate material construction (Ebewo, 2020; Haynes, 2016).

Another major challenge is inadequate access to specialized equipment and materials. High-quality production design often depends on imported props, lighting systems, costume materials, and digital tools. However, the cost and availability of these resources remain inconsistent. This dependence on external supply chains can delay production and limit the creative flexibility of designers working within local contexts. There is also the issue of

insufficient professional training in production design and visual effects. While Nigeria has a growing number of film schools and training institutions, many practitioners still acquire skills through informal apprenticeships rather than structured academic programs. This gap affects the technical sophistication of set construction, costume detailing, and CGI integration. In particular, advanced areas such as visual effects and digital compositing remain underdeveloped compared to global film industries like Hollywood and Bollywood.

Furthermore, there is weak institutional support for design research and archiving. Unlike more established film industries, Nollywood lacks comprehensive archival systems for preserving costume designs, set blueprints, production sketches, and visual reference materials. This absence of structured documentation limits knowledge transfer between generations of filmmakers and reduces opportunities for academic research in film design studies. It also contributes to the repetition of visual styles rather than systematic innovation grounded in documented design history.

Another significant limitation is the dependence on imported technologies and software. Many Nigerian filmmakers rely on foreign-developed tools for editing, CGI, and colour grading. While these technologies have improved production quality, they also create financial burdens due to licensing costs and reduce opportunities for locally developed technological innovation within the film industry. Despite these challenges, there are positive developments reshaping the future of Nigerian film design. Increasing international visibility and distribution through streaming platforms such as Netflix and Amazon Prime Video has encouraged higher production standards and greater investment in visual craftsmanship. Global audiences now expect more refined aesthetics, prompting filmmakers to improve costume detailing, set authenticity, and post-production quality.

In addition, collaborations with international production companies and exposure to global film festivals have expanded the technical and artistic capacities of Nigerian designers. This global engagement has led to a gradual professionalization of the industry, with increased emphasis on pre-production planning, visual research, and art direction. As a result, film design in Nigeria is slowly transitioning from improvised visual construction to a more structured and concept-driven practice.

Global Significance of Nigerian Film Design

The global rise of Nollywood has positioned Nigerian film design as an important contributor to global cinematic aesthetics and cultural discourse. The increasing accessibility of Nigerian films through international distribution channels and streaming platforms such as Netflix and Amazon Prime Video has enabled local visual traditions to circulate widely and influence global audiences. This visibility has transformed Nollywood from a regional industry into a significant player in global screen culture. Nigerian film design is particularly notable for its ability to merge indigenous aesthetics with contemporary cinematic techniques. This hybrid visual language challenges dominant Western-centric models of filmmaking by demonstrating that African visual traditions are not outdated or peripheral, but rather dynamic and adaptable systems of meaning. Through costume, set design, and symbolic visual composition, Nigerian films present alternative ways of seeing, representing, and interpreting reality (Adejunmobi, 2015; Ukadike, 2002)

The global significance of Nigerian film design also lies in its contribution to broader conversations on decolonization and cultural representation. By foregrounding indigenous aesthetics, languages, and storytelling traditions, Nollywood resists the long-standing marginalization of African visual cultures in global media. Instead of imitating dominant cinematic frameworks, Nigerian filmmakers increasingly assert their own visual identities through culturally grounded production design. The theoretical ideas of cultural hybridity advanced by Homi K. Bhabha help explain this development. Nigerian film design operates within a “third space” where tradition and modernity interact to produce new cultural meanings. Similarly, the concept of cultural representation discussed by Stuart Hall underscores how meaning is constructed through visual systems such as costume, architecture, and spatial design. In this sense, Nigerian cinema becomes a site where identity is continuously negotiated and reimagined.

Moreover, Nigerian film design contributes to the diversification of global cinematic aesthetics. It introduces new visual grammars rooted in African cosmologies, textile traditions, architectural forms, and performance cultures. These elements enrich global cinema by offering alternative ways of constructing space, character identity, and narrative symbolism. For

international audiences, Nollywood provides access to visual cultures that are both culturally specific and universally resonant.

Ultimately, the global significance of Nigerian film design lies in its ability to reposition African creativity within the global cultural economy. It demonstrates that African filmmakers are not merely consumers of global cinematic trends but active producers of innovative visual languages. Through its evolving design practices, Nollywood continues to shape global understandings of cinema, identity, and artistic expression.

Conclusion

The aesthetic dynamics of design in Nigerian film are fundamentally rooted in a continuous and evolving dialogue between tradition, modernity, and innovation. Within the framework of Nollywood, these three forces do not exist as isolated categories; rather, they interact in complex and productive ways that shape the visual identity of Nigerian cinema. Tradition provides a deep reservoir of cultural symbols, indigenous knowledge systems, and visual codes that ground films in historical and ethnic authenticity. Modernity introduces contemporary social realities shaped by urbanization, globalization, and shifting cultural values. Innovation, driven by technological advancement and creative experimentation, expands the possibilities of visual storytelling and enhances the technical sophistication of film design. Traditional motifs, as expressed through costume, set design, props, and spatial arrangement, offer films a strong sense of cultural depth and symbolic meaning. These elements allow filmmakers to visually represent ancestry, spirituality, political authority, and communal identity in ways that resonate with local audiences while also educating global viewers about Nigeria's diverse cultural heritage. At the same time, modern influences reflect the lived experiences of contemporary society, particularly in rapidly developing urban centers such as Lagos and Abuja. Through modern costume styles, architectural settings, and lifestyle representations, Nigerian films engage with issues such as class mobility, consumer culture, political power, and identity negotiation in a globalized world.

Technological innovation further strengthens this evolving visual language by enabling filmmakers to achieve higher levels of realism, fantasy, and stylistic experimentation. The integration of digital cinematography, CGI, advanced lighting techniques, and sophisticated post-production tools allows Nigerian filmmakers to reconstruct historical worlds, simulate futuristic

environments, and refine visual aesthetics with greater precision. This technological expansion ensures that Nigerian film design continues to develop in line with global cinematic standards while retaining its cultural specificity. Taken together, these three forces produce a distinctive and hybrid visual identity that defines the artistic essence of Nigerian cinema. This identity is neither purely traditional nor entirely modern; rather, it is a dynamic synthesis that reflects the complexity of Nigerian society itself. As demonstrated by filmmakers such as Tunde Kelani and works like *Saworoide*, design in Nigerian film is capable of carrying profound cultural and ideological significance, functioning as a bridge between history and contemporary experience.

It is also a site of creative experimentation where filmmakers and designers continuously push the boundaries of visual expression. In this sense, film design becomes a language through which identity is negotiated, history is reimaged, and cultural values are communicated. As Nigerian cinema continues to expand its global influence, the role of design will remain central to its development. It is through visual aesthetics that Nollywood communicates its uniqueness to the world, asserting its place within global cinema while maintaining strong cultural roots. Therefore, the future of Nigerian film is inseparable from the evolution of its design practices, which will continue to shape how the nation imagines itself and how its stories are received on the global stage.

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Reassessing the Importance of the Performing Arts in the Contemporary World

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ABSTRACT

The preponderance of science and technology at the expense of arts and humanities is obvious in our contemporary World. The threat posed by the trend has generated some responses from humanistic scholars. The performing arts encompassing music, drama and dance studies, seem to be given the least attention especially in the developing countries which try to catch up with the advanced World technologically. This study attempts a reassessment of the performing arts by highlighting their functional roles. It reveals the attending dangers of pursuing the advancement of science and technology without the Humanities, and especially the performing arts. The paper defends the performing arts as indispensable lubricant, stimulant, social regulator, as instrument of unity, harmony, human dignity and as a better weapon to combat crimes and social vices that threaten our World. This is necessary for the prevention of self-extinction of our World as a result of growing advancement in nuclear, biological and chemical weapons of war. The paper concludes with the recommendation that the performing arts are to be given equal priorities with sciences and technology and more research be sponsored towards the transformation of the society, through the performing Arts, especially in areas where science and technology have failed.

Keywords: Reassessing, Performing Arts, Contemporary World

Introduction

The topic of this paper rests on some assumptions, first, that the global society pursues the advancement of science and technology at the expense of the arts and humanities. This trend is also blindly imitated by the

developing countries such as Nigeria. This trend predicts a very dangerous and bleak future for our generation. Secondly our society and the world at large are plagued with myriads of problems which science and technology could not solve but rather aggravate. Thirdly, the arts and humanities which are indispensable means of educating our minds about life, are today treated as secondary. Fourthly, the performing arts which constitute an effective and fastest means of inculcating the right values among arts and humanities are maltreated by the society, and consequently underutilized by the practitioners.

Hence, the objective of this paper is focused on reassessing the significance of the performing arts meaningfully with the utmost aim of motivating the society in maximizing their prospects to move our society forward. The paper is borne out of similar curiosity that asked the question 'Can Humanities survive. In trying to answer the question, Osofisan (2004: 17) seemed to conclude that the Humanities will survive, but only if we seize the opportunity to reinvent ourselves'. In the same vein, there are obvious reasons to feel more insecure for the survival of the performing arts, and in the same manner, the need to call for their reassessment. The performing arts as a phenomenon and as rewed in this paper, encompass the products of both the professionals and the scholars, implying practice and scholarship.

Our World, Its Problems And The Inadequacies Of Science And Technology

Globally, there is a continuous advancement in science and technology. The development of the world which culminates in the terms developed', 'developing' and 'underdeveloped' are measured by status and achievement in science, technology and ability to compete with other nations in the 'globalization' politics. Although, sports constitute one of the major criteria that make a country great today, they however do not belong to Arts and Humanities but to Physical Education. Despite globalization and information technology, the problems of the World continue unabated. And rather than being a blessing (and which we think they are) globalisation and IT themselves have constituted special problems for developing nations such as Nigeria. One of such problems is widening the existing imbalance between the developed and the developing countries. On this, Osofisan wrote:

We are still qualitatively where we were, at a marginal corner at the bottom end of the exchange ladder. We used to supply raw manpower to the economy of the West, now we export our brain power. We used to consume their finished products, now we consume their waste and second-hand goods. Far from blossoming, our economies are strangulating in the fresh-forged chains of globalization. And it is the new advances in Information Technology that have both enabled, and provided a disguise for, this novel phase of enslavement. (P. 3)

Other problems include terrorism, accumulation of deadly weapons by nations, AIDS and Bird flu pandemics, superiority tussles among nations, Middle East crisis, drug trafficking etc. These problems definitely constitute serious threat to the global peace, harmony and stability. Also, in Nigeria, serious problems such as unemployment, various crimes, devalued currencies, cultism, human trafficking and 419 syndrome are big monsters that daily militate against its wellbeing.

Looking at the trend of events and critically speaking, science and technology in general, have in no small measure improved quality of life and education, fostered globalization, revolutionized communication, international business, publicity and the manufacturing of equipment and Instruments to perform difficult tasks, and to make life easy for humans. The goodness of science and technology are too numerous to name. Despite this fact, paradoxically, the advancement of science and technology is not without its evils, failures and their attendant dangers. One of the evils is the vulnerability of our privacies on the super highways of the cyberspace. This is what Osofisan (10) described as a paradoxical intrusion into our lives

The production of nuclear, biological chemical and other weapons of war constitutes mother monstrous evil. This is being accumulated daily at an alarming rate. We can also talk of oppression and domination of the underdeveloped countries by the giant ones that possess the scientific, technological and economic powers. This pathetic situation is manifested in every aspect of our lives, values, economy, social life, industrialization and even our performing arts. We will like to illustrate what this means to our performing arts in the words of Osofisan (2004)

It is a situation where, for instance, the films of Hollywood and the music of American popular stars usurp our radio and television waves, while our own aspiring artistes, in order to be heard, are compelled to turn themselves either consciously or unconsciously into absurd parodies of American pop stars. We all live now, all of us, like monkeys in the American zoo.(p.9)

In terms of failure, science and technology has failed to secure peace, unity and harmony, all of which are indispensable for our World. They have not been able to eradicate insecurity, terrorism and other terrible global menace. And of course, the greatest failure of science and technology is the inability to regenerate the human minds of which the Holy Bible (and as evidenced by historical events), has described as terrible and being continually evil. The problem of unregenerated and untamed mind is the greatest monster the World has to battle with. It is the workshop for manufacturing unimaginable 'good' or 'evil'.

The anticipated dangers will include the possibility of mass destruction of lives and self destruction or extinction of the planet called earth. With the accumulation of deadly atomic weapons without checks, a single human mind that is 'mad' in power, somewhere, can initiate the destruction of the World. Another serious issue in computer technology is the dreadful thing called Viruses. With the current advancement in writing viruses, who knows? One day, someone, somewhere, may develop a super virus that is capable of destroying irrecoverable information of global value. By then, the gains of computer technology are gone. The situation is enough to trigger endless crisis of unpredictable magnitude and effect. It is paramount to examine the above issues because as the Yoruba say, 'Ogun mo priko o if u ghon (to be forewarned is to be forearmed).

Functional Role of the Performing Arts

Afolabi (2004) discussing the topic 'Harnessing the potentials of the performing arts for national development in the era of globalization', has defined and explained the term 'performing arts', highlighted its importance and functions in national development, its relationships with globalization, and gave various suggestions as regards making the performing arts perform their roles in the national development of our country.

In this way, the performing arts also serve as a coolant to prevent someone loosing his/her head in times of tension and other evil manipulations. This role is indispensable in preventing the world from self destruction or self extinction through a possible rash use of nuclear weapon.

Conversely, the performing arts also play the role of a stimulant or a motivator to move someone into action. This role is best demonstrated in religious functions where music, drama and dance are used to inspire people to pray, to worship, to contribute offerings, to encourage response to altar calls and to the get intoxicated with the spirit

In terms of social control and discipline, the performing arts serve as a veritable instrument. This is what Afolabi (p.151) described as 'correction of vices'. According to him, 'comedies, satirical songs and expose plays' are effective means of correcting 'vices and misdemeanors in the society. Ojo Ade and Niyi Adedokun are among prominent gospel musicians that make use of satirical music effectively

Perhaps this, discussion on the functional role would not be complete without looking into the Performing arts as a power-regulator. In their own functional role as social critics, Nigerian performing artistes do criticize the governments, systems and the society with the purpose of forcing them to change anti-societal programmes or moves. This role is what Afolabi (2004) described as propaganda roles. He also gave many instances where the performing arts played the roles. However, one of the most unique and classical products of the performing arts that best played this role is the Unlimited Liability Company, an album composed by Wole Soyinka and performed by Tunji Oyelana and His Benders. Written in Pidgin (the language of the masses), the music on side 1 satirized the then President of the Federal Republic of Nigeria, his extravagant spending, corruption. His failed manifestoes, the corrupt practices of his ministers, commissioners and advisers; and the agitation of the oppressed to have is own share of the 'gari', the cry which led to 'share-de-gari and satirically interpreted the etymology of the name of the then president – 'Shagari". In the music, concrete historical instances of that are well known to the society are cited.

On side 2 which begins with the popular chorus. I love my country. I no go lie', the artiste narrated historically, instances of wasteful spending and

worthless projects that were initiated by the government to siphon public funds, the worst of which is the Etika Revolution', and which is ridiculed unto total debasement in the album. The music does not even spare the sacred ie, the church. The music was harmed by the then government and the life of the composer was threatened, but the most exciting thing the music lives on? It takes bold and courageous performing artistes to go this far and such a boldness should be saluted and acknowledged in times and eternity. With this and either great examples, there is no moral justification why the performing arts should be undermined when placed beside other disciplines and practices.

The Performing Arts as Treated in Nigeria

One major reason that calls for the reassessment of the performing arts in the contemporary world is the unequal treatment between them and the sciences and technological courses. Drawing models from developed countries, Nigeria as a country at various levels is emphasizing the development of science and technology at the detriment of Arts and Humanities. Let us consider first the pitiful and helpless situation of arts and humanities as a whole in Nigeria, which has been expressed in various statements. According to Osofisan (2004),

The new society around us foregrounds new needs and new professions in which the Humanities are not only marginalized or rendered increasingly irrelevant, but have in fact begun to appear like a handicap! (p.6)

Looking at students' enrolments in Nigeria Universities and the programme approved for the newly established private Universities, most parents and students prefer courses in science and echnology to arts and humanities. In corroborating this view, Osofisan (2004) stated:

The truth is that the Humanities, as it has been frequently alleged, are splendidly useless. Unlike the applied sciences and technology, what we in the humanities teach are materially worthless. (p.6)

As a result of the above perceptions and treatments, the society seems to have concluded on the redundancy and uselessness of the arts and humanities. On this, Osofisan (2004) wrote:

But in this general decline in the value we attach to education and enlightenment, it is the Arts in particular that are perceived as redundant. The upbringing that turned people like Bola Ige or Aigboje Higo into models of refinement and cultured taste have suddenly grown obsolete: in the new dispensation, to be cultured or refined is to become vulnerable, an easy prey to predators. (p.7)

Since the performing arts constitute an important part of the arts and humanities, whatever befalls the latter is shared by the former. Undoubtedly therefore, all the afore-mentioned are applicable to the performing arts. But in addition, the situation of the performing arts is worse of and somewhat worrisome. Why? Firstly among the traditional Yoruba society, the image given to the performing arts is from ages, that of irresponsible occupation or vocation. Terminologies such as *alarinjo*, *a-lu-lu-gbo-mi-eko*, *akiriyo*, *alagbe*, *a-lu-jo* all confirm the derogatory out, during our faculty week, specialists in the performing arts are asked to spearhead the organization of few-minute performances during main programmes, performances as side attractions or as preludes or postludes (not as part of the major activities), and at evenings for entertainment. To our minds, the performing arts deserve more than these. In many Universities, music, drama and dance are not treated as separate departments but as units in a department of 'performing arts' or 'creative arts' arising from the croneous belief that the content of each is insufficient to merit a separate department. Were it not for fate, the departments of music and drama of the Obafemi Awolowo University would have been merged when the NUC recently clamoured for merging some academic programmes. Moreover, the unfair treatment given to colleagues in the performing arts in this University are evident in the allocation of offices and infrastructures. While standard offices and infrastructures are given to colleagues in other disciplines, some of the offices in African studies speak for themselves. Also it is common to hear peopleAn pet castigate students from African studies building as 'erratic', 'undisciplined and Besides, the A distribution of resources among faculties and even among the departmems in the Faculty of Arts, and the FIE ratio does not favour the

performing arts, which perform double functions of academic and professional trainings and which require large space and the use of very expensive instruments/equipment.

Another issue we like to examine is the enormous time, energy and resources it takes to organize performances. Anyone in the performing arts is fully aware that to organize performances, because of its peculiar nature, gulps so much time, energy, inconveniences and resources. Be that as it may, it is ridiculous to see how the society (the learned and unlearned, rich and poor) has refused to acknowledge this peculiarity and puts the artistes at a very difficult situation, tightening ropes on their necks and pulling them to present highly standard performances in less than desirable time, involvement and cost. This has been a major bane of the performing arts in Nigeria, especially as experienced by artistes who are yet to be widely known. We mean that in most cases while people in our society claim to appreciate works of arts, they do not encourage the artistes by their refusal to pay what it takes. This unfortunate situation has been observed in the church, socio-political settings and academic environment even in the faculties that house the performing arts. As a result of this, the performing artistes in most cases are unable to give their best. You hear them say ‘Why do we have to pay so much? We can do without the performance, let’s cancel it.

Conclusion

The paper concludes that although the performing arts are often marginalized in an era dominated by science and technology, they remain indispensable to national development because they promote ethical values, cultural identity, creativity, and social cohesion. While science and technology drive innovation and economic growth, the performing arts provide the moral and humanistic foundation needed for the responsible use of scientific and technological advancements.

The study recommends closer integration between the performing arts and science and technology by adopting digital media, incorporating artistic methods into teaching and learning, and using the performing arts to address social challenges such as cultism, examination malpractice, violence, and moral decline. It also advocates curriculum reforms that give the performing arts equal priority with science-based disciplines, while encouraging greater

government support, funding, and public recognition of the contributions of performing artists.

Furthermore, the study stresses the importance of preserving and promoting indigenous performing arts to safeguard Nigeria's cultural heritage against excessive foreign influence. It encourages artists to uphold ethical standards and professionalism while developing creative projects that contribute to national development. Finally, the paper calls for sustained research and investment in the performing arts as an effective tool for cultural preservation, ethical education, social regeneration, and sustainable development, particularly in areas where science and technology alone cannot adequately address societal needs.

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