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# Culture and Development of Afro-Pop Music among Secondary School Students in Nigeria

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## Abstract

*This study investigates culture and development of afro-pop music in Nigeria: Implications for musical arts teachers and stakeholders. Descriptive survey design was adopted for the study. The samples of the study consist of 400 respondents drawn using multi-stage sampling procedure. An instrument named "Cultural Influences and Music Development Questionnaire" (CIMDQ) was used for data collection. Validity of the instrument was determined using factor analysis. Cronbach Alpha method was used in determining the reliability of CIMDQ with a reliability index of 0.88 was realized which indicates that the instrument was highly reliable. The method of data analysis used in the study was Item-by-item analysis as well as independent t-test. The findings of the study showed that all cultures in Nigeria have contributed significantly to development of afro-pop music in Nigeria although some have more influence or impact than others. Hypothesis testing also revealed differences in response pattern of the various cultures. As part of implication for the study, focus was that music arts teachers and policy makers must draw up music curriculum relative of the various cultural orientations in Nigeria.*

**Keywords:** Music, Culture, Development, Afro-Pop Music.

## Introduction

Music is a cultural art rooted in various cultural locations of the world. This implies that the educational process must leverage the cultural process accepted within a given location. For maximum results music is generally defined as the art of arranging sound to create some combination of form, harmony, melody, rhythm or otherwise expressive content. Mithen (2005) stated that exact definitions of music vary considerably around the world, though it is an aspect of all human societies, a cultural universal. While scholars agree that music is defined by a few specific elements, there is no consensus on their precise definitions. The creation of music is commonly divided into musical composition, musical improvisation, and musical performance, though the topic itself extends into academic disciplines, criticism, philosophy, and psychology (Nettl, 2001). Music may be performed or improvised using a vast range of instruments, including the human voice. Music often plays a key role in social activities, religious rituals, rite of passage ceremonies, celebrations, and cultural activities. The music industry includes songwriters, performers, sound engineers, producers, tour organizers, distributors of instruments, accessories, and sheet music. Compositions, performances, and recordings are assessed and evaluated by music critics, music journalists, and music scholars, as well as amateurs.

Borgo (2004) observed that African Music has a deep relationship with the community. African music is made for both public enjoyment and public participation; which makes African music fall under the category of Community Music, where active community and public participation in music making is encouraged. It is this importance of community that establishes Christopher Small's idea of Social Happiness and musicking, which is wildly important in this culture. African popular music otherwise known as Afropop, like African traditional music, is vast and varied. Most contemporary genres of African popular music build on cross-pollination with western popular music. Many genres of popular music like blues, jazz, afrobeats, salsa, zouk, and rumba derive to varying degrees on musical traditions from Africa, taken to the Americas by enslaved Africans. These rhythms and sounds have subsequently been adapted by newer genres like rock, rhythm and blues. Likewise, African popular music has adopted elements, particularly the musical instruments and

recording studio techniques of western music. The term does not refer to a specific style or sound but is used as a general term for African popular music. African popular music has its bit in Nigeria. Here, it is sometimes called Afro Hip hop and it dates back to the late eighties and early nineties. Adediji (2014) and Ayo (2007) shares the view that the first place hip hop gained popularity in Nigeria was in Lagos, Nigeria. The country's most internationally renowned genres are Indigenous, Apala, Ogene, Fuji, Jùjú, Afrobeats, Igbo Highlife, Afro-juju, Waka, Igbo rap, Gospel, Yo-pop. Although Nigeria have over 250 ethnic groups but the largest ethnic groups are the Igbo, Hausa and Yoruba. Traditional music from Nigeria and throughout Africa is almost always functional; in other words, it is performed to mark a ritual such as the wedding or funeral and not to achieve artistic goals. Although some Nigerians, especially children and the elderly play instruments for their own amusement, solo performance is otherwise rare.

Adeleke (2014) noted that our pride as Africans is our tradition. While Africa may for now not be able to contest with the Western world in technology, it has been noted that we have been handling our tradition with care in the face of modernization, acculturation, and globalization. It is also noted that musical art education can help us to improve our tradition and promote our culture. Nigeria's development objectives as they are contained in the 4th National development plan (section H) calls for "greater self-reliance". This is a call for increased dependence on our own resources in seeking to achieve the various objectives we set for our societies. One of such acclaimed resources is our culture the material expression of a people as well as the process with which the expressions are communicated (Oyeneye, 1984 cited in Abiodun, 2018). Traditional music can be defined as the non-material expression of a people and the process through which such non-materials expressions are communicated. Teaching all aspects of our culture, including our traditional music, is a process of communication, socialization and development.

With music as living art within a given culture, its integration in the lives of Nigerians is not in doubt. Each ethnic group in Nigeria has music that is peculiar to its culture and such music is produced according to local norms, mores and rites. Traditional or indigenous music is a representation of all cultural vocal and symphonic expressions that make up the particular society, including the society's skills, arts, instruments and institutions. Chernoff, 1979 in Abiodun (2018) asserts that music in African traditional setting is a representation of the people's culture, a replica of their life pattern and that the study of a people's music can offer an especially valuable approach to her culture.

Agawu (2011) maintained that;

*One of the most important factors of keeping traditional music alive in Nigeria is the continuity of the various social institutions, which serve as the basis for the performance of this music. As long as these institutions remain active, there is little fear that the practice of traditional music will seriously decline. Nigeria's traditional music structure and styles are different from Europe's. Its style features flexibility in its pitch system, that is, it is based on a relative rather than a fixed pitch system. Its scales comprise majorly five notes (Pentatonic) with no semitone interval (anhemitonic pentatonic). Its melodic level features sharp interval rises followed by slow descents. Its form is binary with the two parts built about different tones in the scale call and response pattern (antiphonal).*

"It's melody makes use of offbeat phrasing of melodic accents with a limited range and 'supposedly in the same key'" (Agawu, 2011). Akpabot, 1986 in Abiodun (2018) affirms that "an African instrumental music borrows much from vocal music which in turn is tied to speech melody and speech rhythm". Speech melody and speech rhythms are interrelated in African traditional music. The interrelatedness calls for attention because it forms the nucleus of the complexity of African music. Being a technical issue, it must be well represented in the art music composition and within the traditional music framework if the music will make meaning to the African audience. Traditional music is as old as the community that owns it. It is a communal practice.

Nzewi (1991) reiterates that "it is not an experience to be enjoyed in isolation without other human beings". This also is the position of John Blacking in his book "How musical is man?" It is part of their life pattern and a close study of a people's music would reveal their socio-religious life in a given time. Traditional societies of Nigeria once had their music practiced within their culture before the advent of Arabic and European cultures. What music meant to them was more than mere

entertainment; it did more than to sustain social or celebratory functions. It was also ritualistic in nature (Abiodun 2011). Of note is Sowande's 1967 assertion that Music was with the intrusion of different foreign cultures, Nigerian traditional music assumed a new outlook in its practice, production, functions and performances. Its musicians changed, its instrumentation changed, its song texts changed, but the institutions that own the music did not change. However, as Euba (1963) asserts, even "a discontinuation of these institutions would not necessarily mean death of the music for it is already apparent that in whatever ways, traditional music will continue to thrive on its own". The effort of the art musicians, in this regard, would be complementary to preserving traditional music.

Nowadays, Nigerian traditional music has also witnessed a dramatic change in the hands of the art musicians. As observed, it is obvious that there is a fused elements and styles of traditional music with those of European music. In doing so, they re-interpreted elements of traditional music and fused them into European idioms. They now use diatonic harmonic scales; adopt and adapt folk tunes; appropriate Nigerian rhythmic pattern; they join together sharply contrasting styles, use dissonant intervals, and have adapted traditional call and response musical structure, in addition to their fusing of Nigerian and European instruments in their performances. While, the first set of trained art musicians worked successfully to fuse the two cultures into their musical works, they never thought of writing in Nigerian traditional musical forms only. Sowande 1967 in Abiodun 2018) who gave a lot of thought to this concluded, "We are not prepared to submit to the doctrine of 'apartheid' in art by which a Nigerian musician is expected to work only within the limits of his traditional forms of music". It is expedient for the Nigerian composers.

Soley and Hannon (2010) believed that an individual's culture or ethnicity plays a role in their music cognition, including their preferences, emotional reaction, and musical memory. Musical preferences are biased toward culturally familiar musical traditions beginning in infancy, and adults' classification of the emotion of a musical piece depends on both culturally specific and universal structural features. Balkwill, Thompson and Matsunaga (2004) also noted that additionally, individuals' musical memory abilities are greater for culturally familiar music than for culturally unfamiliar music. Be it as it may, the various cultures may have their distinct impact in the area of music especially in Afro-pop music. In the northern Nigeria, it is observed that they are known for complex percussion instrument music, the one-stringed *goje*, and a strong praise song vocal tradition. Under Muslim influence since the 14th century, Hausa music uses free-rhythmic improvisation and the Pentatonic scale, similar to other Muslim Sahelian tribes throughout West Africa, such as the Bambara, Kanuri, Fulani and Songhai. As observed by the researcher over time, it is obvious that traditional Hausa music is used to celebrate births, marriages, circumcisions, and other important life events. Hausa ceremonial music is well known in the area and is dominated by families of praise singers. The Hausa play percussion instruments such as the tambora drum and the talking drum. The most impressive of the Hausa state instruments, however, is the elongated state trumpet called Kakaki, which was originally used by the Songhai cavalry and was taken by the rising Hausa states as a symbol of military power. Kakaki trumpets can be more than two metres long, and can be easily broken down into three portable parts for easy transportation.

Similarly, Balkwill, Thompson and Matsunaga (2004) stated that the Igbo people live in the south-east of Nigeria and they play a wide variety of folk instruments. In the traditional igbo society, they are known for their ready adoption of foreign styles, and were an important part of Nigerian highlife. Graham (2020), stated that the most widespread instrument is the 13-stringed zither, called an obo. The Igbo also play slit drums, xylophones, flutes, lyres, udus and lutes, and more recently, imported European brass instruments. Courtly music is played among the more traditional Igbo, maintaining their royal traditions. The ufie (slit drum) is used to wake the chief and communicate meal times and other important information to him. Bell and drum ensembles are used to announce when the chief departs and returns to his village. Meal times may include pie, and other dessert foods for the holiday. Collins (1989) stated that though Igbo music remains very traditional, it has undergone some changes in old times. To him, in the 60's and 70's a new genre of music was born called Igbo highlife. This was a fusion of traditional Igbo music and Western African highlife.

The Yoruba on the other hand has a drumming tradition, with a characteristic use of the dundun hourglass tension drums. According to Grass (1986), these were done by ensembling, using the dundun play a type of music that is also called dundun. These ensembles consist of various sizes of tension drums, along with kettledrums (gudugudu). The leader of a dundun ensemble is the iyalu, who uses the drum to "talk" by imitating the tonality of Yoruba. Much of Yoruba music is spiritual in nature, and is devoted to their God. As observed, it is obvious that the Yoruba music has become one of the most important components of modern Nigerian popular music, as a result of its early influence from European, Islamic and Brazilian forms. Modern styles such as Ayinde Barrister's fuji, Salawa Abeni's waka and Yusuf Olatunji's sakara are derived primarily from Yoruba traditional music. Yoruba music has now come of age and the new generations of Nigerian music now sing in their native language. In respect to these changes, Oludare (2018) averred that modern music has some level of influence on Yoruba traditional music in Nigeria.

In Nigeria as well, there are many other tribes which are classified as minorities but which spreads across diverse settlements. Balkwill, Thompson and Matsunaga (2004) equally noted that prominent among them are the Idoma, the Tiv, the Ibibios, the Efiks, the Ijaws, Kanuri and many others which equally have diverse cultural orientation as and genres of music. With all these ethnic differences, it may be certain that the differences created as a result of these diverse cultures may have either a positive or negative influence on Afro-pop music in these minority groups in Nigeria.

However, it is still observed that some cultures may still be struggling with the acceptability of afro-pop. It is also keenly noted that while some traditions or cultures allow for a wide blend and easy infiltration of popular music as evident in the number of afro-pop artist from such cultures, others on the other hand find it difficult for such easy blend. This however has sparks the researcher's interest to investigate culture and development of afro-pop music in Nigeria: implications for musical arts teachers and stakeholders.

The aim of the study is to investigate culture and development of afro-pop music in Nigeria: implications for musical arts teachers and stakeholders. Specifically, the study intends to;

*Investigate the impact of Igbo culture on development of Afro-pop music in Nigeria*

*Find out the influence of Hausa/Fulani culture on development of Afro-pop music in Nigeria*

*Find out the influence of Yoruba culture on development of Afro-pop music in Nigeria.*

*Ascertain the influence of minority cultures on development of Afro-pop music in Nigeria.*

*The following research questions were posed to guide the researcher in the study.*

*To what extent does Igbo culture impact the development of Afro-pop music in Nigeria?*

*What is the extent of influence of Hausa/Fulani culture on development of Afro-pop music in Nigeria?*

*What is the extent of influence of Yoruba culture on development of Afro-pop music in Nigeria?*

*To what extent do minority cultures impact the development of Afro-pop music in Nigeria?*

The hypothesis below was formulated to guide the researcher in the study;

*Ho: There is no significant difference on the influence of various cultures on development of Afro-pop music in Nigeria.*

## **Methodology**

Ethnographic research design was used in the study. This design allows the researcher to look at people in their cultural setting, with the goal of producing a narrative account of a particular culture against a theoretical backdrop. The population of the study consists of all in-school adolescents in selected secondary schools across four geo-political zone including North-East, South-West, South-East and South-South geopolitical zone in Nigeria. The sample of the study consisted of 400 respondents drawn using multi-stage sampling procedure. At stage one of the procedures; the researcher used simple quota sampling to draw respondents from the zones where the three major ethnic group/minority tribes reside. This was why the area involved respondents from North-East, South-West, South-East and South-South zones. At stage two, simple random sampling technique was used to sample one state from each of the geo-zones. All the names of the states were written in a piece of paper, folded and through blindfold, the researcher handpicked one which revealed Gombe state, Ondo, Imo state and Rivers States. The researcher at stage three also applied random sampling technique to draw 10 schools randomly from the urban areas of the state capitals. This gave a total of 40 schools across the four states. Afterwards, the researcher used non-stratified sampling technique to

draw 10 SS1 students from each of the schools. This gave a total of 100 students from the states and 400 across the four states drawn. An instrument named “Cultural Influences and Music Development Questionnaire” (CIMDQ) was used for the study. Validity of CIMDQ was determined using factor analysis while Cronbach Alpha method was used in determining the reliability index of 0.88 indicating a high reliability. The method of data analysis used in the study was Item-by-item analysis as well as ANOVA was used to test the hypothesis.

## Results

Research Question One: To what extent does Igbo culture impact the development of Afro-pop music in Nigeria?

Table 1: Mean, standard deviation and criterion mean analysis of influence of Igbo culture on development of Afro-pop music in Nigeria

S/N	Items	SA	A	D	SD	Mean	St.D	Remarks
1	My customs and traditions do really encourage afro-pop music	31	248	48	31	2.78	0.92	Agreed
2	Many persons can easily go into afro-pop music here	83	201	33	41	2.91	0.14	Agreed
3	My parents won't mind if I decides to go into Afro-pop music	40	80	179	59	2.28	0.87	Disagreed
4	I don't think I will experience any obstacles going into afro-pop music	67	123	158	10	2.69	0.67	Agreed
5	I can play afro-pop music freely in my area without caution	152	164	20	22	3.25	0.83	Agreed
6	If I really want, it could be possible for me to start up a career in afro-pop music	83	127	54	94	2.56	1.01	Agreed
7	Dancing to afro-pop music is a common sight in my area	94	184	32	48	2.91	0.93	Agreed
8	Afro beat is a common sound in ceremonies in my area	182	102	24	50	3.16	0.79	Agreed
9	There are many career prospect for afro-pop music here	103	208	12	35	3.06	0.82	Agreed
10	Parents do encourage their children here to go into afro-pop music	17	82	201	58	2.16	0.95	Disagreed
	Total Grand Mean					2.77		

Mean Range: 0-1.49= Very Low Extent, 1.50-2.49=Low Extent, 2.50-3.0= High Extent, 3.1 & Above= Very High Extent.

From the analysis in the table, it is revealed that items number 1, 2, 4, 5, 6, 7, 8, and 9 with mean values of 2.78, 2.91, 2.69, 3.25, 2.56, 2.91, 3.16 and 3.06 were agreed upon because they were up to the criterion man of 2.5 and above. On the other hand, items 3 and 10 with mean values of 2.28 and 2.16 were disagreed upon. Total grand mean calculated was 2.77. From the mean range, it was seen that Igbo culture impact the development of Afro-pop music in Nigeria to a high extent.

Research Question Two: What is the extent of influence of Hausa/Fulani culture on development of Afro-pop music in Nigeria?

Table 2: Mean, standard deviation and criterion mean analysis of influence of Hausa/Fulani culture on development of Afro-pop music in Nigeria.

S/N	Items	SA	A	D	SD	Mean	St.D	Remarks
1	My customs and traditions do really encourage afro-pop music	63	35	148	112	2.14	0.92	Disagreed
2	Many persons can easily go into afro-pop music here	21	33	209	95	1.94	0.14	Disagreed
3	My parents won't mind if I decides to go into Afro-pop music	35	48	74	201	1.99	0.87	Disagreed

4	I don't think I will experience any obstacles going into afro-pop music	58	102	183	15	2.57	0.67	Agreed
5	I can play afro-pop music freely in my area without caution	182	136	22	18	3.35	0.83	Agreed
6	If I really want, it could be possible for me to start up a career in afro-pop music	70	68	108	112	2.27	1.01	Disagreed
7	Dancing to afro-pop music is a common sight in my area	27	45	122	164	1.82	0.93	Disagreed
8	Afro beat is a common sound in ceremonies in my area	6	14	98	240	1.40	0.79	Disagreed
9	There are many career prospect for afro-pop music here	15	24	101	218	1.54	0.82	Disagreed
10	Parents do encourage their children here to go into afro-pop music	6	7	90	255	1.34	0.95	Disagreed
	Total Grand Mean					2.03		

Mean Range: 0-1.49= Very Low Extent, 1.50-2.49=Low Extent, 2.50-3.0= High Extent, 3.1 & Above= Very High Extent.

From the analysis in the table, it is revealed that items 4 and 5 with mean values of 2.57 and 3.35 respectively were agreed upon. On the contrary, items 1, 2, 3, 6, 7, 8, and 9 with mean values of 2.14, 1.94, 1.99, 2.27, 1.82, 1.40, 1.54 and 1.34 were disagreed upon because they were not up to the criterion mean of 2.5. A total grand mean of 2.03 was calculated. From the mean range, it was seen that Hausa/Fulani culture influence the development of Afro-pop music in Nigeria but to a low extent. Research Question Three: What is the extent of influence of Yoruba culture on development of Afro-pop music in Nigeria?

Table 3: Mean, standard deviation and criterion mean analysis of influence of Yoruba culture on development of Afro-pop music in Nigeria.

S/N	Items	SA	A	D	SD	Mean	St.D	Remarks
1	My customs and traditions do really encourage afro-pop music	109	155	32	62	2.87	0.82	Agreed
2	Many persons can easily go into afro-pop music here	88	218	23	29	3.02	0.74	Agreed
3	My parents won't mind if I decides to go into Afro-pop music	235	98	11	14	3.55	0.71	Disagreed
4	I don't think I will experience any obstacles going into afro-pop music	158	123	31	46	3.09	0.77	Agreed
5	I can play afro-pop music freely in my area without caution	170	146	19	23	3.29	0.81	Agreed
6	If I really want, it could be possible for me to start up a career in afro-pop music	165	95	52	46	3.06	1.11	Agreed
7	Dancing to afro-pop music is a common sight in my area	190	88	48	32	3.22	0.92	Agreed
8	Afro beat is a common sound in ceremonies in my area	190	94	51	23	3.26	0.71	Agreed
9	There are many career prospect for afro-pop music here	210	101	38	9	3.43	0.80	Agreed
10	Parents do encourage their children here to go into afro-pop music	202	81	55	20	3.29	0.91	Agreed
	Total Grand Mean					3.20		

Mean Range: 0-1.49= Very Low Extent, 1.50-2.49=Low Extent, 2.50-3.09= High Extent, 3.1 & Above= Very High Extent.

From the analysis, items 1, 2, 3, 4, 5, 6, 7, 8, 9 and 10 with mean values of 2.87, 3.02, 3.55, 3.09, 3.29, 3.06, 3.22, 3.26, 3.43 and 3.29 respectively were agreed upon. Also, item 3 with 2.32 mean values was disagreed upon. On the whole, a total grand mean of 3.20 was realized. Hence, from the mean range, this indicates that Yoruba culture influence the development of Afro-pop music in Nigeria to a very high extent

Research Question Four: To what extent do minority cultures impact the development of Afro-pop music in Nigeria?

Table 4: Mean, standard deviation and criterion mean analysis of influence of minority cultures on development of Afro-pop music in Nigeria.

S/N	Items	SA	A	D	SD	Mean	St.D	Remarks
1	My customs and traditions do really encourage afro-pop music	35	230	53	40	2.73	0.92	Agreed
2	Many persons can easily go into afro-pop music here	81	210	38	29	2.96	0.84	Agreed
3	My parents won't mind if I decides to go into Afro-pop music	85	36	150	87	2.33	0.91	Disagreed
4	I don't think I will experience any obstacles going into afro-pop music	60	151	139	8	2.73	0.87	Agreed
5	I can play afro-pop music freely in my area without caution	141	120	63	34	3.03	0.91	Agreed
6	If I really want, it could be possible for me to start up a career in afro-pop music	70	181	64	43	2.78	1.02	Agreed
7	Dancing to afro-pop music is a common sight in my area	101	152	41	64	2.81	0.72	Agreed
8	Afro beat is a common sound in ceremonies in my area	160	117	33	48	3.09	0.71	Agreed
9	There are many career prospect for afro-pop music here	111	213	22	12	3.18	0.93	Agreed
10	Parents do encourage their children here to go into afro-pop music	201	17	86	54	3.02	0.78	Agreed
	Total Grand Mean					2.86		

Mean Range: 0-1.49= Very Low Extent, 1.50-2.49=Low Extent, 2.50-3.09= High Extent, 3.1 & Above= Very High Extent.

From the analysis in table 4, items 1, 2, 4, 5, 6, 7, 8, 9 and 10 with mean values of 2.73, 2.96, 2.73, 3.03, 2.78, 2.81, 3.09, 3.18 and 3.02 respectively were agreed upon. Item 3 with mean value of 2.33 was disagreed upon. A grand mean of 2.86 was realized. Hence, from the mean range, this indicates that minority culture influence the development of Afro-pop music in Nigeria to a high extent.

Hypothesis: There is no significant difference on the influence of various cultures on development of Afro-pop music in Nigeria.

Table 5 showing ANOVA analysis of mean differences in the influence of various cultures on development of Afro-pop music in Nigeria.

Development of Firms pop made in Nigeria						
Cultures		N		Mean	Std. Deviation	
Igbo Culture		88		23.43	4.847	
Hausa/Fulani Culture		75		15.48	5.328	
Yoruba Culture		97		27.75	4.743	
Minority Cultures		98		25.62	4.027	
Sum of Sq.		Df	Mean Sq.	F	Sig.	Result
Between Groups	10400.42	3	3466.81	155.79	.000	Significant (Reject H0)

Within Groups	7877.40	354	22.25
Total	18277.83	357	

From the table above, the mean values shows that Yoruba culture has greater influence of Afro-pop music followed by the minority cultures then by Igbo cultures and lastly by the Hausa and Fulani cultures. Calculated F value was 155.79 while sig value is 0.000. Hence, since the sig ( $p=0.000<0.05$ ) is less than the alpha, the null hypothesis was rejected meaning that there is a significant difference on the influence of various cultures on development of Afro-pop music in Nigeria

### Discussion of Findings

The analysis of the various tables shows that Igbo culture impact the development of afro pop music in Nigeria to a high extent. This finding means that Igbo as a culture do not have any contradictions with afro pop music. It also implies that individuals from the Igbo extraction do likely to go into afro-pop music to a high extent. The findings may come because majority of the respondents have agreed that afro pop music is not in contradiction to their culture as a people. Specifically, individuals from the Igbo extraction can dance to Afro pop music, they can play Afro pop music, they can play them in their ceremonies and they can even study it as a career prospect in higher institution. The finding of the study is not surprising to the researcher because notable afro pop musicians are from the Igbo extraction. This finding is in line with that reported by Collins (1989) who reported western influences on secular popular music in the cultural heritage of the Igbo people.

From findings two, it is revealed that the Hausa and Fulani culture influence the development of afro pop music but to a low extent. This finding implies that the Hausa and Fulani culture do not pay much attention to afro pop music in Nigeria. It also implies that the Hausa and Fulani traditions may not really encourage individuals from there to go into afro pop music or starting a career in. It could also imply that the sound of afro-beat may not be really used in ceremonies in the Hausa and Fulani settings. The findings of the study may come because of the religious affiliation of the Hausa and Fulani tradition with regards to the influence of western music. Since afro-pop music has a combination of western music, it is factual to state that the Hausa and Fulani culture which has its deep root on their religion and emphasis on decent music may not really encourage children to go into music that may have some form of Western influence which allegedly impact negatively on the religious life of their people. The findings of the study is not also surprising to the researcher bearing in mind the limited number of afro pop stars from the Fulani and Hausa extraction. The finding of Collins (1989) reported earlier also support the current one.

From table three, it is revealed that the Yoruba culture has an influence on afro pop music to a very high extent. This finding means that Yoruba culture encourages individuals to go into afro pop music. It means that parents may not hinder their children from venturing into afro pop music and they may use it frequently in their ceremonies as well as even having a career in it. The finding of the study is not in any way surprising to the researcher because the foundation of afro pop music was laid by the famous Yoruba icon Fela Anikulpo Kuti who unarguably originated the afro music. The findings Oludare (2018) supports the present one when it revealed the influence of modern music on Yoruba traditional music in Nigeria.

Finding four revealed that other minority cultures have an influence on the development of afro pop music in Nigeria to a high extent. This means that culture like the Ibibio, Ijaw, Kalabari, Ogoni, Kwanne, Igala, among others. All positively encouraged the development of afro pop music. This means that these cultures may not hinder children from going into afro music or even as a career and a course of study. It also revealed that parents do not hinder their children as well in going into this news. The findings of Ayo (2007) reported earlier also supports the current standings. Finally, the test of hypothesis reveal that there is a significant difference on the influence of these various cultures on the development of afro pop music in Nigeria meaning that the cultures have varied level of influence and from the mean scores, it shows that the Yoruba culture have the highest influence with 27.75% and lastly by the Hausa and Fulani culture which have the least mean influence. The finding of the study is not also surprising to the researcher based on the development and participation of afro pop musician in Nigeria based on their cultural heritage and place of birth.



## Recommendations

Based on the findings of the study, the researcher recommends that afro pop music should be taught but strictly relative to the tradition and custom of an area. It is also recommended that developers of music curriculum should take cognizance of the varied acceptability of this genre of music in different cultures.

## Implications of the Study

Based on the different findings, there is an implication that the government and other stakeholders in education will make afro pop music culturally relative and elective even in music departments. This means that teachers of music either in the secondary or tertiary level will know their students, where they come from, their culture and traditions as well as the extent to which they embrace this genre of music. There is also an implication that the government will widen the scope of afro pop music since it has also been observed that it has contributed positively to the economy and the general image of the nation. There is also an implication that musical facilities should be provided in schools to assist the development of afro pop music especially in areas where it is widely accepted.

## Conclusion

Afro pop music remains one of the greatest genres of music in Africa especially in Nigeria. It has proven to contribute positively to the social and economic growth of Nigeria as a nation. However, its wider practice and acceptability remain a question of the cultural orientation of the people and therefore should be practiced in total observance of its acceptability of all cultures.

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