



Indigenous Music Performance and its Influence on Contemporary Nigerian Music

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Abstract

The study was on influence of indigenous music performance on contemporary Nigerian music. The study used the descriptive survey research design. The target population for this study included music undergraduate students in the University of Port Harcourt, in Rivers state, Nigeria. A sample of 60 respondents was drawn for the study using purposive sampling technique and the snowball sampling technique. The instrument used for the study was titled "Influences of Indigenous Music on Contemporary Nigerian Music Questionnaire" (IIMOCNMQ). The face and content validity of the instruments were determined through expert judgment. Reliability of the instrument was determined using Cronbach Alpha method with a reliability index of 0.86. The questionnaire was personally administered and collected by the researcher. Item by item analysis involving mean and standard deviation was used for data analysis. Results of the study revealed that Afro-beat music influence contemporary Nigerian music to a high extent. Igbo highlife influence contemporary Nigerian music only to a low extent while Folk music influence contemporary Nigerian music to a very low extent. Based on this, it was recommended that traditional musicians should find means of blending indigenous music in modern Nigerian music so as to sustain its values.

Keywords: Music, Indigenous Music, Contemporary Nigerian Music.

INTRODUCTION

Music, as is well known, is a cultural expression-determined, moulded, interpreted and dressed or coloured by culture and the cultural environment of a people (Okafor, 2019). Supporting this idea, Agu (2017:3) affirmed that music is a worldwide human phenomenon peculiar to the culture where it is created and perform and it reflects the value and life style in that culture. Each ethnic community shares emotions, intentions and meanings through music. It is often noted that Nigerian music remains as one of the key cultural indices that defines the Nigerians state. It is a cultural identity that has to do with singing, playing of instruments, dancing and use of various artifacts common to the Nigerian society. Music over the ages has proved itself to be one of the most indispensable art form, cultivated by man for growth, nurture and transfer of his institution, value and sense of self to future generations (Vidal 2002).

According to Bikeway (2009), the growth and development of any nation depend to a large extent on the ability of its citizens to harness it's naturally imbued resources as well as putting into good use other man-made features, skills, and talents. Indigenous music in Africa and Nigeria in particular is a complete institution, which is based on the societal phenomenon of the people it represents. Its concept is based on societal fact and values through musical. To Onyeji (2016), indigenous music is distinguished as one of the creative arts of indigenous African society by which the people express themselves and their cultures through sound creative output of indigenous African societies appears in three main forms; Vocal, Instrumental and a Combination of these. In Agawu's (2003), indigenous music is text woven and produced by performer, composers who conceive them in all instances. Indigenous music is regarded as the cultural product as the people not an individual. So far, the indigenous music has played meaningful roles in the Nigerian society to mark rituals like weddings or funerals as these societal rituals and values also has influenced the Nigerian indigenous music as artists would produce music specifically for these rituals.

Over the course of the 20th century brought the era of contemporary music, Nigerians travelled abroad and returned home with multiple influences. Subsequently, they created Nigerian iterations of western genres, or new genres altogether. Increasingly, these music fused with politics and religion are common and citizens often create music for artistic actualization, competition as well as in recreation. Although a considerable amount of research has been carried out on traditional African music, contemporary music in Africa, specifically in Nigeria has received limited attention from scholars. It is only in recent times that scholars have begun to accept the fact that, while the preservation and documentation of traditional forms are laudable research projects on contemporary musical practices are also worthy of attention, subsequently, the increase of research in the area.

Contemporary Nigerian Music

The term, Contemporary music has been used in several contexts but the brief definition is any music that is current and being written in recent decades, as opposed to traditional or historic styles of music (Lock, 2022). The new international Webster's comprehensive Dictionary of English language defines contemporary as 'living or existing at the same time' (2010). It means one of the same or nearly the same age as another. It can also mean conforming to modern or current ideas in style, fashion, design among others. Contemporary is likely to apply to people and what relates to them, more often applied to events than to people. Contemporary in music is a philosophical and aesthetic stance underlying the period of change and development in musical. Erring his views on the above subject, Okafor (2019), pointed out that contemporary Nigerian music is thus; the expression of the contemporary Nigerian culture, which by the defining term is necessarily a culture in tradition, continuity, change and environments are elements in the chemistry of this culture. Agu (2024) defined contemporary Nigerian music as a new music genre with completely new cultural orientation. It has no linkage to the traditional or cultural practices of the people and it serves no purposes in the realization of their traditional, religious or cultural life.

As has been asserted earlier in the paper, Nigeria which has a rich and diverse musical history that dates back centuries, which spans a wide range of traditional genres such as highlife, juju, and fuji. These traditional genres have had a significant impact on contemporary Nigerian music, influencing the rhythms, melodies, and instrumentation used by modern artists. In recent years, contemporary Nigerian music has seen a surge in popularity both within the country and on the global stage. With the application of modern digital technology and foreign influence, this new wave of music reflects the vibrant, dynamic, and eclectic nature of Nigerian society, blending traditional rhythms with that of the modern to create a unique sound that currently resonates with audiences around the world. Additionally, Nigerian musicians are known for their storytelling prowess, with many using their music as a platform to address social issues and promote cultural pride.

The rise of digital technology has also played a role in the growth of Contemporary Nigerian music, allowing artists to reach a wider audience through social media, streaming platforms, and online music stores. This has enabled Nigerian musicians to connect with fans around the world and promote their music on a global scale, propelling the country's music industry to new heights.

Contemporary Nigerian music is a vibrant and dynamic scene that continues to evolve and innovate with each passing year. With its blend of traditional influences, modern production techniques, and social commentary, Nigerian musicians have established themselves as some of the most exciting and influential voices in the global music industry.

Afrobeat Music

Afrobeat or Afrofunk is a Nigerian music genre that involves the combination of West African musical styles from mainly Nigeria such as the traditional Yoruba and Igbo music and highlife with American funk, jazz, and soul influences. With a focus on chanted vocals, complex intersecting rhythms, and percussion. Afrobeat as stated in Okafor (2019:14) is a music genre which developed in

the 1960s to 1970s when African musical began combining element of West African musical styles such as highlife and juru music with American funk and jazz influences with a focus, on chanted vocals, complex intersecting rhythms, and percussion. Afrobeat is unique in its very rich quality of sound and its unusual polyrhythmic nature.

To Grass (2013), the style was pioneered in the 1960s by Nigerian multi-instrumentalist and bandleader Fela Kuti, who is most known for popularizing the style both within and outside Nigeria. At the height of his popularity, he was referred to as one of Africa's most "challenging and charismatic music performers. Afrobeat is a mesmeric blend of West African and Black American music that has inspired throngs of contemporary acts worldwide with its unique rhythms and melodies. Scher (2015) noted that in contemporary music, it is an electronic extension following this same route; taking in Nigerian Afrobeat and Ghanaian highlife with reggae and dancehall sensibilities, which has crossed over to the mainstream and is slowly infiltrating global air waves. Its global popularity is marked by Grammy wins, viral dance challenges and sold-out arena tours. Afrobeat began with highlife, created in Ghana by combining West African regional music with Western Jazz and calypso.

Fela Anikulápol-Kuti began his career playing in Highlife and Jazz bands before incorporating other sounds like Soul, Jazz, Soca, Funk, and R&B during various tours of America and the United Kingdom. A combination of these music styles formed the creation of Afrobeat. Fela went on to start his band, Nigeria 70 (later Africa 70), debuting Afrobeat in the early 1970s. Fela established the Afrobeat sound in his debut album. The album mixes Jazz and Highlife music with the epic Funk of James Brown. His creation also incorporated some elements of Reggae, Caribbean rhythm, and Psychedelic Rock. Fela sang in Pidgin English, English, and Yoruba. He led the band mostly on the saxophone, keyboards, and other instruments.

Afrobeat was shaped by the activism culture that was prevalent in Kalakuta Republic - a nomenclature Fela used to describe the geographical boundaries that enclosed his shrine in Ikeja, Lagos. Afrobeat was also shaped by the contemporary Yoruba and urban Lagos lifestyles. Beyond the music, Afrobeat is a movement. Most scholars disagree on a concrete pattern description for Afrobeat's musical arrangement. Admittedly, Khamis, (2019) stated that afrobeat is widely accepted in Nigeria with high influence on the contemporary music. To him, it uses a complex system of the interplay between key instruments with less attention to established rhythmic patterns and signatures.

In the recent age, Nigerian artists set the pace for global pop via streaming platforms and curated festivals, which show the depth and distinction of music emerging from the continent and its influence on contemporary music.

Igbo Highlife

The birthplace of highlife music is arguably traced to the coastal towns of Ghana and Nigeria during the late 19th century. Emerging as a synthesis of traditional Akan rhythms and European musical elements brought by colonialists and sailors, highlife quickly found its place in the hearts of the Igbos. Harris (2014) noted that in its early days, Igbo highlife was characterized by its fusion of indigenous melodies and Western instruments, such as brass bands and guitars. Patterson (2015) observed that the genre's name itself is indicative of its aspirational nature, with "highlife" connoting the idea of upward social mobility and the pursuit of a better life. As the 20th century progressed, Igbo highlife underwent various transformations. It embraced influences from Latin America, jazz, and swing, further enriching its sonic palette. Pioneering artists like E.T. Mensah, the "King of Highlife," and Osibisa, a band that blended highlife with rock and funk, contributed to the genre's evolution (Charles, 2012). Igbo highlife's adaptability and propensity for fusion ensured its longevity and continued relevance in a changing musical landscape. Central to Igbo highlife's allure is its captivating blend of musical elements. The genre's rhythmic complexity draws from the intricate rhythms of West African percussion instruments, such as the kpanlogo drums and congas. This

foundation is complemented by the melodic interplay between Western brass instruments and indigenous string instruments, such as the guitar and the palm wine guitar.

According to Nda-Isaiah and Abraham (2013), Igbo highlife compositions often feature call-and-response vocals, creating an interactive dynamic between the lead singer and the chorus. The lyrics frequently touch upon themes of love, societal issues, and everyday experiences, making them relatable to a wide range of listeners. The dance ability of Igbo highlife rhythms further amplifies its universal appeal, encouraging people to join in communal celebrations. Igbo highlife music is more than just entertainment; it's a mirror reflecting the values, hopes, and challenges of Igbo societies. The lyrics often delve into matters of social justice, colonialism, and the aspirations of everyday people. Through storytelling, highlife has historically been a vehicle for preserving oral traditions and sharing cultural wisdom across generations.

To Harris (2014), beyond its lyrical content, Igbo highlife serves as a unifying force. In its formative years, it provided a space for diverse communities to come together and celebrate. Igbo highlife events, often featuring energetic dancing and jubilant music-making, fostered a sense of belonging and camaraderie. Even today, Igbo highlife gatherings maintain their ability to unite people from different walks of life. The influence of Igbo highlife music extends far beyond the shores of West Africa. In the mid-20th century, African artists began to incorporate Igbo highlife elements into their works, enriching their own musical traditions. Igbo highlife's impact on genres like Congolese rumba, Cape Verdean morna, and Nigerian Afrobeat is palpable.

Furthermore, Igbo highlife's international journey saw it influencing global popular music. The groovy rhythms and vibrant melodies of highlife captured the attention of musicians worldwide. Artists like Paul Simon, in his groundbreaking album "Graceland," and Afrobeat legend Fela Kuti, who infused Igbo highlife with political and social commentary, drew inspiration from Igbo highlife's rich tapestry. While Igbo highlife instrumentals and Igbo highlife music remains deeply cherished, it has faced challenges in maintaining its prominence amid the evolving music industry. The emergence of new genres and technological advancements posed competition for the genre's spotlight. However, a resurgence of interest in traditional music and the efforts of contemporary artists to infuse highlife with modern sounds have breathed new life into the genre.

Nzom, (2012) argued that young artists are embracing Igbo highlife, reimagining its characteristics in innovative ways while retaining its core essence. This revival not only pays homage to the genre's history but also ensures its continued relevance for generations to come. As with any cultural treasure, the preservation of highlife music is crucial. Initiatives to document the genre's history, educate younger generations, and provide platforms for Igbo highlife artists to share their craft are essential for its longevity. Collaborations between seasoned highlife musicians and emerging talents contribute to the genre's continuity, creating a bridge between the past and the future.

Igbo Highlife music, with its captivating rhythms and melodic richness, serves as a testament to the power of cultural fusion. Born from the interactions between indigenous traditions and colonial influences, Igbo highlife encapsulates the resilience and creativity of Igbo communities among others.

Folk Music

Folk music is an art form that shows people's history and their way of life. Ruehl (2011) noted that these songs are passed throughout several generations. Overtime, the names of those who composed these songs have been forgotten. It is often used to teach the norms and history of a people. Its characteristics depend on the locality or community it originates.

Middleton (2002) observed that the concept of traditional folk music cannot be discussed in isolation as its operation and scope are premised on other existing discourses of mass culture which help bring out the meaning and understanding of this genre of music into clear focus. The inter-relativity and inter-dependence of folk music to mass culture show that the understanding of one is complimented by the other. Folk music as a musical genre is associated with group of people or

ethnic group forming a people or nation. Consequently, each group tends to work towards the preservation of this characteristic form of civilization, custom, art, legend, tradition and superstition which was passed down from other generations before now (Cohen, 2006). Folk music culture, which is mostly associated with traditional music of a people, a country or region, typically reflects the activities of a people such as skills and products, wise sayings, dance, music and other art forms that are popular, common, and familiar or associated with that group.

According to Donaldson (2011), the term folk music does not necessarily mean that the people associated with this type of music are debased, unskilled people, but rather a group of people comprised of and brought together by common interest and who shares the same philosophy of life, and bound by a geographical location, group identity, colour, behaviours and aspirations. Webster Dictionary (2006) all professions abound in the group and all members of the group (whether illiterate or literate, high or low placed, professional or otherwise) work towards the preservation of their identity through the instrument of tradition known to them whether in pre-colonial or postcolonial era. What Webster implies here is that folk music cannot be said to be inferior to any other type of music as long as it serves the same social, religious, cultural or any functions that other music genres serve.

Mills, (1974) stated that the concept of folk music as mass culture cannot be correctly appropriated if it loses sight of tradition. This is because most traditional folk music themes and discussions are derived from or centered on the product of tradition. In fact, folk music is termed traditional because of its reliance on traditional norms. Tradition is a set of inherited and established customary pattern of thought, action or behaviour as in religious or social practice common to a people (Webster dictionary, 2016). Further explanation shared on tradition indicates a device of handing down of information, belief, and custom by word of mouth or by example from one generation to another without written institution. Thus, tradition simply means cultural continuity in social attitudes, customs and institutions hence the philosophical, social, religious and economic theme of folk music is deeply rooted in the people's tradition.

Day, (2000) opined that folk music plays an important role in regulating and preserving the various institutions of Nigerian society such as in the political, religious, economic, entertainment, ceremonial, recreational, social-economic and communicative roles. Euba (1970) observes that events such as marriage, child bearing, chieftancy, installations and harvest are often celebrated with music. The didactic function of music is effected through logical organisation of its lyrics performance practice such that these lyrics are presented in direct or indirect satire, through speech figures or simile, metaphor, alterations, allusion or even short anecdote to convey an observation or opinion to a witness or audience. For example the bullroarer classified as a musical instrument has a definite cultural function as it is widely used throughout Africa. In Oro ritual cult of the Yoruba people of South West Nigeria, the bullroarer is used for the same purpose as masquerades use their ugly shapes masks to announce the mysterious presence of an ancestral spirit. Therefore when the sound of the bullroarer is heard in a community with that practice as a popular culture, it announces the presence of the Oro cult member and every one hurries indoors as no one is supposed to see the face of the departed spirits. What the ritual cult members of Oro do is to exploit the traditional belief in Africa society that coming in contact with a spirit can be fatal: so they used the sound of the bullroarer to invoke the spirit world and affect a form of social control in the community.

Therefore, folk music practice in most Nigerian societies as a matter of fact is an integral part of culture, a dimension of life, a vehicle of socialization and embodiment of cultural values and history. It is an arm of oral theatre culminating into a national tradition which is made popular due to its effective communication power. Folk music is one of the overt media through which the cultural traits of a traditional community are translated into reality. These traits are expressed in the rites of birth, marriage, excision, funeral arrangements, festivals and recreational activities. Traditional folk music occupies a formidable place in most oral tradition and it is seen as a repository of ideas, and by that assumes a central position in the reconstruction of history. As Evan-Prichard

(1990) puts it, the past is contained in the present as the present in the future, the clarion call for self-reliance, cultural awareness and cultural authenticity can as well be achieved through the revival of traditional folk music practice in today's society.

Nketia (1978), commenting in a similar vein states that: One other important category of songs found in Nigerian societies is one which can be described as songs of the elders, they remind people of the past and of the values of society, and requires some knowledge of oral tradition before one can understand them. They have been described as historical songs in literature on Nigerians, even though with a few exceptions, what they generally provide is not a detailed narration of events, but brief allusion to significant incidents and genealogies. In other words, what Nketia implies is the complementing role folk music play in reminding all citizens that this genre of music is a medium of transacting historical issues to present dispensation. In the same vein, Miller (2002) accedes to Nketia's position when he gave a complementary example from the American experience. According to him, folk music has acquired functional role for its mainstay in recent times as it is synonymous with national culture which is expressed from a particular region or culture to another when it is used for social cohesion.

The spontaneity of folk music in Nigeria is based on the daily collective and personal experiences of the people built into a rich musical repertoire that is created around their feelings such as joy, victories, and defeat among others. The perpetuation of these songs from one generation to another is therefore seen as part of the cultural practises that are indigenous to them. Consequently, a community's traditional folk music practice of an ethnic group is rooted in their historical, social-cultural, religious and economic background. Obviously, music plays significant role in Nigeria societal life styles and through folk music the people's behaviour and mode of conduct can be read and understood. Folk music expresses most of the attributes of culture of the Nigerian people. Akpabot (1998) summarily expressed that one way of knowing about the culture of a people is to examine how they conceptualize music. By and large these traditional institutions are sustained by such songslike historical (epic), songs of insults and social control, praise and children songs, work and funeral songs, ritual and philosophical songs, song of marriage, initiation, birth, naming and satirical songs among others.

Agbidi (2011) also gives a comprehensive summary of musical events in contemporary Nigerian society that incorporate purely folk music in its performance. These according to him include religious, child birth, puberty, initiation rites, war songs, ceremonial songs, songs of insults, protest, hate, sorrow, death, work songs, circumcision, reformation, nationalization and festival songs. It is impossible to exhaust all the activities or ceremonies in Nigerian society that use traditional folk music in their engagements in one study. He revealed that folk music practice is still deep rooted and well established in Nigerian society. It does appear that most cultural practices in traditional Nigerian societies are conducted through folk music in accordance with the custom, tradition, beliefs and behaviour of the people. It is in this regard that Mariam (1959) drew attention to the relationship between man and culture and between human and sound. According to him, there is a relationship between human and sound and human behaviour is a prerequisite for sound production of a culture, and the pattern of sound production of a people is the result of the world-view and their concept about music.

A Continuum of Sound, a thesis by Knight (2013) examined past and present Indigenous music and how both interconnect in a continuum of sound and meaning. The research intended to address the values, benefits and influence of Indigenous music in contemporary society based on the past practice of music as an integral aspect of all elements of life. With a main focus on Northern Plains knowledge of music, elements of continuity illustrate how Indigenous music promotes resistance, social change and healing for both rural and urban Indigenous peoples. The research methodology was based on an Indigenous knowledge framework that prioritized the study of Indigenous music through an Indigenous lens. Interviews with musicians and ceremonialists confirm that indigenous music relates to and is embedded in the physical, political, economical and spiritual

world which has great influence to contemporary music. Through a trans-disciplinary approach, this thesis allowed reconsideration of the place and space in which Indigenous music dwells within several current cultures. Parks, (2013) stated that by reassessing the limited definitions of the traditional, the study showed that the idea of Indigenous music became an emancipatory, evolving and constant stream of consciousness embedded in the adaptations of people. With the interviewees' knowledge, they constructed a unique understanding of Indigenous music, how it adapts with modernization, yet maintains an original intention, purpose, meaning and message. To Watson, (2013), indigenous worldview, consisting of ceremonies, protocols, teachings and knowledge of history, ensures continued existence through song and music. They focused on the drum, women's roles, prayers, language and hip hop as examples of resistance within Indigenous nations. Hence, in the mist of all these, the current study seeks to examine indigenous music performance which cuts across afro-beat music, Igbo highlife music and folk music in contemporary music society.

OBJECTIVES OF THE STUDY

As stated, the aim of the study is to examine the influence of Indigenous music on Contemporary Nigerian music. Specifically, the study seeks to;

- *Ascertain the influence of Afrobeat music on contemporary Nigerian music.
- *Find out the influence of Igbo highlife music on contemporary Nigerian music.
- *Examine the influence of folk music on contemporary Nigerian music.

Research Questions

The following questions were asked to guide the researchers in the study;

- *To what extent does afro-beat music influences contemporary Nigeria music?
- *What is the extent to which Igbo highlife influences contemporary Nigeria music?
- *What is the extent to which folk music influences contemporary Nigeria music?

METHODOLOGY

The researcher in the study used the descriptive survey research design. This design involves collection of cross-sectional data from a sample drawn from a larger population for the purpose of describing and interpreting an existing situation under study. The target population for this study included undergraduate students of department of music in the University of Port Harcourt, Rivers State, Nigeria. As at the time of the study, there were 122 music students across all the level in the department of music. Samples of 60 respondents were drawn for the study using purposive sapling technique and the snowball sampling technique. The instrument used for the study was titled "Influences of Traditional Music on Contemporary Music Questionnaire" (ITMOCMQ). The instrument was designed using a 4-point Likert scale. It contains two sections (A & B). Section A contains instructions on how to go about the questionnaire while section B is designed with three sub-scales. Subscale 1 contains items that X-rays the influences of Afro-beat on Contemporary Nigerian music. Sub-scale 2 is designed with items that measure the Igbo highlife music while sub-scale 3 is designed with items that measure the folk music. The sub-scales contained 10 items each making it a total of 30 items. The instrument is weighted 4, 3, 2 and 1 for positively scores items and vice-versa. The face and content validity of the instruments were determined through expert judgment. Their suggestions, recommendation and corrections were effected to produce a final draft. Reliability of the instrument was determined using Cronbach Alpha method with a reliability index of 0.86. The questionnaire was personally administered and collected by the researcher. Item by item analysis involving mean and standard deviation was used for data analysis.

Result

Research Question One: To what extent does afro-beat music influences Contemporary Nigerian music?

Table 1 Item by Item analysis of extent to which afro-beat music influences Contemporary Nigerian music.

S/N	Items	SA	A	D	SD	Mean	St.D	Remark
1	I prefer listening to some aspect of afro-beat in any song	21	25	8	6	3.01	0.74	Agreed
2	I always notice element of afro-beat in a music	16	12	18	14	2.5	0.88	Agreed
3	I don't mind if all my music contain afro-beats	12	31	6	11	2.73	0.55	Agreed
4	I love when I dance to enjoy to afro-beats	23	18	10	9	2.91	0.81	Agreed
5	I find it easy to relate to afro-beat music than any other genres	22	31	5	2	3.21	0.78	Agreed
6	Afro-beat-music has been all my life	12	16	15	17	2.38	0.81	Disagreed
7	Without element of Afro-beat in any music, I hardly listen to it.	15	22	11	12	2.66	0.97	Agreed
8	I prefer other forms of music than afro-beat	12	4	23	21	2.88	0.75	Agreed
9	It does not really matter if I listen to afro-betas	23	17	7	13	2.83	0.84	Agreed
10	I hardly go a day without listening to afro-beta music	26	21	5	8	3.08	0.81	Agreed
	Total Grand Mean					2.81		Agreed

Scale: Very Low extent= 1.5-2.0, Low extent= 2.1-2.50, High Extent = 2.51-2.99, Very High Extent= 3.0 & Above From the analysis in table 1, it is seen that items 1, 2, 3, 4, 5, 7, 8, 9 and 10 with mean values of 3.01, 2.50, 2.73, 2.91, 3.21, 2.66, 2.88, 2.83 and 3.08 respectively were agreed upon because they were up to the criterion mena of 2.5. on the other hand, item 6 with mean value of 2.38 was disagreed upon. On the whole, a total grand mean of 2.81 was realized. Hence, by comparing the scale range, it is seen that afro-beat music influence Contemporary Nigerian music to a high extent.

Research Question Two: What is the extent to which Igbo highlife music influences Contemporary Nigerian music?

Table 2 Item by item analysis of extent to which Igbo highlife music influences Contemporary Nigerian music.

S/N	Items	SA	A	D	SD	Mean	St.D	Remark
1	I prefer listening to highlife than any other song	11	8	25	16	2.23	1.04	Disagreed
2	I always notice element of highlife in a music	18	17	11	14	2.65	0.89	Agreed
3	I don't mind if all my music are highlife	11	9	26	14	2.28	0.88	Disagreed
4	I love the vibes of highlife than any other music.	17	12	8	23	2.38	1.01	Disagreed
5	I enjoy myself more when I listen to highlife than any other genre	12	10	25	13	2.35	0.92	Disagreed
6	I hardly go a day without highlife music	8	6	28	18	2.06	1.02	Disagreed
7	Without element of highlife in any music, I hardly listen to it.	5	9	19	27	1.8	0.84	Disagreed
8	I prefer other forms of music than highlife	22	14	9	15	2.71	0.77	Agreed

9	It does not really matter if I listen to highlife music	13	15	13	19	2.36	0.79	Disagreed
10	Listening to highlife music make my mind more relaxed	10	8	15	27	2.01	0.79	Disagreed
	Total Grand Mean					2.28		

Scale: Very Low extent= 1.5-2.0, Low extent= 2.1-2.50, High Extent = 2.51-2.99, Very High Extent= 3.0 & Above

The analysis in the table shows that only items 2 and 8 with mean values of 2.65 and 2.71 were agreed upon because there were up to the criterion mean of 2.50. On the other hand, items 1, 3, 4, 5, 6, 7, 9 and 10 with mean of 2.23, 2.28, 2.38, 2.35, 2.06, 1.80, 2.36 and 2.01 respectively were disagreed upon. On the whole a total grand mean of 2.28 was realized. Comparatively with the scale range, this mean indicates that Igbo highlife influences Contemporary Nigeria music only to a low extent.

Research Question Three: What is the extent to which folk music influences of Contemporary Nigerian music?

Table 3: Item by item analysis of extent to which folk music influences Contemporary Nigerian music.

S/N	Items	SA	A	D	SD	Mean	St.D	Remark
1	I prefer listening to folk music than any other song	7	8	10	35	1.78	0.88	Disagreed
2	I always notice element of folk music in any song	15	11	8	26	2.25	0.81	Disagreed
3	I don't mind if all my songs are folk music	5	9	15	31	1.80	0.87	Disagreed
4	I love the vibes of folk music than any other music.	10	2	9	39	1.71	0.67	Disagreed
5	I enjoy myself more when I listen to folk music than any other genre	15	13	13	19	2.40	0.75	Disagreed
6	I hardly go a day without folk music	8	5	18	29	1.86	0.77	Disagreed
7	Without element of folk music in any music, I hardly listen to it.	5	9	19	27	1.86	0.92	Disagreed
8	I prefer other forms of music than folk music	20	14	9	17	2.61	1.01	Agreed
9	It does not really matter if I listen to folk music	13	15	13	19	2.36	0.75	Disagreed
10	Listening to folk music make my mind more relaxed	5	7	9	39	1.63	0.82	Disagreed
	Total Grand Mean					2.02		

Scale: Very Low extent= 1.5-2.0, Low extent= 2.1-2.50, High Extent = 2.51-2.99, Very High Extent= 3.0 & Above

The analysis in the table shows that only item 8 with mean values of 2.61 was agreed upon because its mean value was up to the criterion mean of 2.50. On the other hand, items 1, 2, 3, 4, 5, 6, 7, 9 and 10 with mean of 1.78, 2.25, 1.71, 2.40, 1.86, 1.86, 2.36 and 1.63 respectively were disagreed upon. On the whole a total grand mean of 2.02 was realized. Comparatively with the scale range, this mean indicates that folk music influence Contemporary Nigerian music to a very low extent.

SUMMARY OF FINDINGS

Based on the analysis, the following findings are made;

- *Afro-beat music influences contemporary Nigerian music to a high extent.
- *Igbo highlife influences contemporary Nigerian music only to a low extent.
- *Folk music influences contemporary Nigerian music to a very low extent.

DISCUSSION OF FINDINGS

Research finding one has indicated that Afro-beat music influence contemporary Nigerian music to a high extent. This means that majority of the music genres in Nigeria today are tuned towards the afro-beat. The finding also implies that afrobeat music is the most popular music genre in Nigeria. The findings of the study may come because the respondents who are basically youths are very much in tune with the afro-beat music. Furthermore, this findings is not in any way surprising to the resceraher because she is quite aware that Nigerian Afro-beat music is very popular even outside the shores of the country. The findings of the study is in agreement with that which was reported earlier by Khamis, (2019) who noted and reported the influence sof Afro-beat music in modern Nigerian music.

From research findings two, it is revealed that Igbo highlife influences contemporary Nigerian music only to a low extent. This finding means that Igbo highlife music does not have a wider coverage or wider acceptability across the Nigeria Society. The reason for this finding could be that Igbo highlife maybe ethnic related and widely accepted in the Igbo traditional society compared to other tribal societies. The findings of the study may also imply that Igbo highlife music artist may not have found ways to infuse the highlife music in contemporary music and as such and not gain popularity. The finding of the study is not surprising to the researcher because majority of Nigerian musical artists have been observed to abandon traditional music as a result of the influences of western music. The findings of the study are however different from that reported earlier by Nzom, (2012), who noted that Igbo highlife, is gaining wider popularity in Nigeria.

For research finding history it just revealed that folk music influences contemporary Nigerian music to a very low extent. This means that folk music in Nigeria does not have wider acceptability and as such, are not utilizing by majority of Nigeria and especially the youth population. This finding implies that majority of music lovers do not play or listen to folk music. The findings here may come solely as a result of civilization and the eroding of the African tradition in the modern society. it speaks of the lost moral values and character as observed among youths as folk music traditionally carries meaningful wording and advices. Hence, the finding of the study is not surprising when compared to that reported earlier by Knight (2013) who reported insignificant influence of folk music in traditional contemporary societies.

CONCLUSION

The emergence of contemporary music has greeted the Nigerian society with many good as with bad. This means that while contemporary music have given youths opportunities to advance in their careers as musicians, it has also been instrumental in eroding the traditional music form our memoirs. By implication, apart from afro-beat music, traditional music has not gain much influences in the modern Nigerian society.

RECOMMENDATIONS

Based on the findings of the study, it is recommended that traditional musicians should find means of blending traditional music in modern Nigerian music so as to sustain its values.

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