



ISSN: 0976-3376

Available Online at <http://www.journalajst.com>

ASIAN JOURNAL OF
SCIENCE AND TECHNOLOGY

Asian Journal of Science and Technology
Vol. 11, Issue, 01, pp.10677-10684, January, 2020

RESEARCH ARTICLE

MUSIC AS COMMUNICATION

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ARTICLE INFO

Article History:

Received 25th October, 2019
Received in revised form
09th November, 2019
Accepted 27th December, 2019
Published online 31st January, 2020

Key words:

Electrocardiograph (ECG), ECG Data,
Pan-Tompkins Algorithm (PTA), R
peak, Heart rate

ABSTRACT

ECG describes the electrical activity of the heart and represents the graphical wave through which a physiologist can identify diseases of the heart. ECG consists of five waves such as P, Q, R, S and T wave. An ECG signal contaminated with noise. The noise is removed by digital band pass filter. There are many algorithms for calculating heart rate. Pan-Tompkins algorithm is one of them which gives more accuracy to heart rate than any other algorithms. Pan-Tompkins algorithm has been used to identify the R peak. At first low pass filter has been used to remove the high frequency. Then high pass filter has been used to remove the low frequency. The derivative filter, squaring function, moving window function and threshold method have also been used to identify it. Finally R peak is detected. After that heart rate is being calculated from R-R interval emitted from the signal. Average amplitude of R-wave and total number of R-peak are being calculated from the signal.

Citation: Enoh, J. OKAFOR (PhD). 2020. "Music As Communication", *Asian Journal of Science and Technology*, 11, (01), 10677-10684.

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INTRODUCTION

Music is a worldwide phenomenon practiced all over the world. Though not easy to define, yet historically most people have recognized the concept of music and generally agreed on whether or not a given sound is musical. Different views have been postulated on the concept of music. Music being the art of arranging and manipulating tones melodically, rhythmically and harmonically in a systematic succession of notes in concord and discord, antecedent and consequent, conjunct and disjunct motions, sequentially or in fragmentations including the inclusion other musical elements such as duration, pitch, dynamics and expression techniques, tone colour, texture and structure, texts and performance medium - as inspired by the composer which when sung or played (vocally or instrumentally or both) appeal to the hearers/listeners. Ibekwe (2009:182) viewed music as an age-less tradition which cuts across all generations. Its longevity is sustained by its unqualified relevance to the life of the people. Longman Dictionary of Contemporary English New Edition for Advanced Learners (2009:1150) defined music as a series of sounds made by instruments or voices in a way that is pleasant or exciting. As the art of writing (as in composition) or playing (as in performance) a set of written marks representing music and or paper with the written marks on it (as in music score). Idolor (2002:54-55) opined that;

The concept of music as a phenomenon varies from one society to another depending on the role it plays, the peoples' degree of exposure to what constitutes its practice and the level of its integration with the socio-cultural activities of the people that own it. There are societies where music plays very important roles such as the authentication of a core event or rite, and it features in several regular activities in the society that require the services of music. Others have a wide diversification of its practice to include singing, dancing, instrument playing, instrument construction, training and documentary functions. Music sound symbolizes a fundamental and socio-psychological pattern to a given culture. The role that music plays in our daily lives has deep roots in the history of mankind. The message being sent is so powerful that it can elicit feelings of joy and sadness, love and hatred, source of solace and encouragement; it can coerce communities, nations to war one another, correct societal ills, acts as source of entertainment and so on. Oikelome (2009:39) cited Basden (1927) that the more one listens to African music, the more one is conscious of its vital power. It touches the chords of one's inmost being, and stirs his primal instincts. It demands the performer's whole attention and so sways the individual as almost to divide asunder, for the time being, mind and body. The assertion above is also true of music from other world cultures. Ironically, music has different meaning in different society of world culture even within the same society. These depend on how music is perceived by individuals within a society and ability to interpret correctly its message. Okwilagwe (2002:105) cited Walter (1996) that;

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Music has been one of the most important and expressive human activities in all cultures around the world for thousands of years. Music has been effectively coupled with words in chants and songs, and vocal music has been an important accompaniment to worship, work, recreation, and a broad spectrum of other activities. A major advantage of music is that it can reflect and enhance human moods, emotions and activities, even though it cannot communicate specific ideas or thought without the help of words. But music, with or without words has shown itself to be capable of providing specific and direct comment on the people and cultures from which it came and it is this aspect of music and its history that is enlightening to succeeding generations. The variety of styles and types of music that have evolved over the centuries is highly impressive as evidence of human ingenuity and imagination.

Onwekwe (2006:232) on the other hand, observed that, it is the composer that alerts the citizens of the happenings of the society. The composer really forces the event or the element of change into the ears of the people through his music. His music can be heard while in the bathroom, in the kitchen, in the toilet, while driving, while eating, in fact while indulging in almost every activity in life. According to Akpakpan (2010:49-50), 'music serves to assist in the process of communication and enabling people to function together more effectively. It provides a means of expressing a wide variety of human feelings, love, sadness and a sense of belonging which people sometimes find difficult to verbalize. Adesokan (2001:32) opined that, music is a connecting line between cultural value and political life. It is vital to the maintenance and persistence of political system. In corroboration, Okonkwo (2006:171) stated that 'the loyal Christian sees a particular line of action which induces the view of life with realistic optimism, for one to understand that the future is open and that the present pattern of life can change.. One who is depressed is encouraged through the message of a song texts viewing life that it is not over until it is over'.

Music is a powerful means of communication. It provides a means by which people can share emotions, intentions and meanings even though their spoken languages may be mutually incomprehensible. Through music, one can express his or her deepest emotions and feelings, communicating things that only the soul can comprehend. Music provided a vital lifeline to human interaction thus music can be used to generate infinitely subtle variations of expressiveness by skilled and unskilled composers and performers. Idamoyibo (2007:17) stated that by the very latent nature of music, once one had listened to a song, it will intuitively recur in his memory. This statement lends credence to the fact that human dispositions are affected by certain kinds of communication under certain circumstances, and the reason for the change. The act of communication is usually for a purpose – it is usually directed towards persuading, influencing, modifying and changing the behavior of others. In this regard, music functions as an aspect of informative communication.

Communication: The Oxford Advanced Learners Dictionary explained communication as 'the activity or process of expressing ideas and feelings or of giving people information (p. 290). Put in a simpler way, communication can mean ways of sending information especially using music, radio, telephone, computers, and cinema to communicate or the way people express themselves so that others will understand.

Nnanyelugo (2005:210) opined that communication is the art, science and technology of routing a message to the target audience in order to evoke a response from the audience and compel desired action. Central to this process is the issue of feedback, which enables the communicator that is, the encoder, to ascertain fidelity of a given communication offering. According to Ikpe (2000:97), communication is the process of creating, transmitting and using information to influence the behavior of other individuals and be influenced in return.

In communication people use looks, sound, gestures and pictures as basic means of communicating with each other. Communication could be verbal (vocal as in talking, singing) or non-verbal (instrumental) or when they are expressed through body movement, facial expression or actions without necessarily being expressed in words. Communication may also be the exchange of meanings between individuals through a common system of symbols. Music, as in communication uses musical symbols such as the staff, clef signs, notes, dynamic signs, time signatures and so on apart from texts put together provide and offer a medium of exchange between the composer/musician and the target audience.

Another medium through which musical communication are obtained is the voice. Man's vocal instrument (the voice) as a device of communication represents an apex of physical and intellectual evolution.

It has the potential to express the most basic instinctual demands as well as a range of highly intellectual processes, including the possible mastering of numerous complex languages, each with an enormous vocabulary. Because of the imitative capacity of the vocal mechanism, suitably talented individuals can simulate the sounds of nature in song. The vocal organs permit the production of sound effects, animal noises, bird calls, and amusing high-entropy manipulations of speech. Through man's vocal instrument information (song and song text) is passed orally from one generation to another including other technological medium such as the radio, television, u-tub and other internet outlets including live concert presentations where musical information are passed. Vocal music utilize man's vocal instrument (the voice) to send messages through song texts, these song texts may be in vernacular, Queen's English, French or other spoken languages. Language is a medium of communication of ideas or feelings via conventional signs, sounds or marks with distinguishable denotations and connotations (Eme & Mbagwu, 2011:114). Ugwueye & Ezenwa-Ohaeto cited Stephen, Voorhees & Morris (p.716, n/d) that, language is the expression and communication of emotion, ideas or thoughts between human beings by means of speech and hearing. It refers to the sounds spoken and heard being systematized and confirmed by usage among a given people over a period of time. The use of language in communication illustrates its relationship with the mind. The mind here suggests creativity hence Emenanjo (2000) in Eme & Mbagwu (2011:115) argued that for communication to take place there must be an initiator (the communicator), communiqué (the message), the receiver (that is, the person who is being interacted with), including the mode of communication (language) understandable by both or not necessarily understood by the listener as in music which is considered as a universal language; also certain response is expected from the receiver(s) - feedback. According to Encyclopedia Britannica p. 105, communication takes place when one mind so acts upon its environment that another mind

is influenced and in that other mind an experience occurs which is like the experience in the first mind, and is caused in part by that experience. In like vein, music, as in communication do not just pop up on its own, considerations such as appropriate musical elements and compositional techniques to be employed including lyrics (texts), genre and style, type of message (message), the language and channel/medium through which the message would be sent and type of audience (receiver) the message is intended by the composer (the initiator) is considered. Musical sounds - melody, harmony and texture (instrumental music) including texts (vocal music or both) elicit response - these may be positive or negative. Therefore, the tone quality including the music structure and or texts via the performance medium go a long way in creating the desired effect of a composer's message on the receiver (audience).

According to the Encyclopedia Britannica (p. 1008), language has been classified on the bases of several criteria. One Scheme established four categories; on the basis of informative, dynamic, emotive and aesthetic functions. Communication deals largely with narratives aspects of meaning; dynamic discourse concerns the transaction of dispositions such as opinions and attitudes; the emotive employment of language involves the evocation of feeling states in others in order to impel them to action; and aesthetic discourse usually regarded as a poetic quality in speech, conveys stylistic aspects of expression. Music as communication, function and fulfils the above listed categories of communication.

Music is informative
 Music is dynamic
 Music is emotive and
 Music has aesthetic value

Genre/Style: Genre is a category of artistic, musical or literary composition characterized by a particular style, form or content (Marriam Webster). The Oxford Advanced Learners Dictionary explained that genre is a particular type or style of literature, art, film or music that you can recognize because of its special features (p. 494). A number of persons or things that are grouped together because they have something in common is termed genre. Music genre include pop and its variants, classical scores - from baroque, classical, romantic, twentieth century and contemporary, film music of various eras, music in advertising, reggae, hip-pop, jazz, gospel/ church music, highlife, afro-beat, juju, R&B (Rap & blues) and so on. Today music encompasses a wide variety of genres and continues to grow and influence people around the world. From traditional, gospel and classical, film music and many others music has evolved into many things, shaping the lives and thought processes of individuals through its messages. The society feed the composer/musician information of happenings within, around and outside his vicinity. It is this information that inspired the composer's/musician choice of texts and language to be used. Spoken language may be considered as a universal channel of communication thus the language employed by the composer of vocal music (music that is sung in texts), may be in Pidgin English, English, Urhobo, Igbo, Yoruba, Hausa, Ibibio/Effik, Ijaw, Tivi, French, or a mixture and or other designated languages spoken all over the world. Since the message has to do with the entire package to be sent by the composer/musician to an identified receiver, it is very

important that certain essential criteria be considered properly by the composer/musician in determining how meaningful the content of the message would take. These include the code - that is the intended language to be used, the content - the message itself which must be appropriate to the level of intended audience, the treatment - this entailed the organizational structure or arrangement of musical phrase that form a complete sentence such as melodic texture and structure, rhythm, harmony, tempo, musical expression, time signature, key signature, form, mood, the use of repetition, call and response, solo refrain and so on. Depending on the nature of message, composers/musicians employ different compositional techniques to drive-home their intended message(s). Below are examples of some sampled musical texts (messages) by various composers/musicians.

Urhobo Language English

Though the setting was in Delta State, and the texts in Urhobo language, the message focused on moral decadence in the society where girls (females) eloped with their male counterpart to other cities in Nigeria. The composer used a metaphor generalizing the word '*Emete ri 'Nigeria*' depicting a derail from cultural norm and value. A father's consent ought to be sought before a girl is betrothed to her husband but the revise is the case. The musician/composer's message revolved round ills that transpired in the society using Urhoboland as his area of jurisdiction. He pinpointed various act of wickedness perpetrated by people. A vivid example is cited from the text thus: 'Vwa ri heri'gbeyan ro'vwavwa ivun ri'djerhe te yan hwee ee (You that ambush your friend(s) and murder them), Oka re oravwon otioye ghwu'ghwu cha-a Urhobooo (Such actions result to death, people of Urhoboland). The message is insinuating that being inhuman breed a negative consequence, therefore, high moral standard should be maintained by all to avoid repercussion or karma. The message being communicated to the society centered on certain echelon of the society, the rich; the upper class. The texts pictured a condition, a situation where the poor and needy people in the land are neglected while the 'rich' feed fat and care less about this conglomeration of people. It decried the abject poverty in the land and lashed those who ought to help, who are turning the blind eye, the irony is that they read and understand the Bible yet they failed in their obligations according to the message. Though the message was directed to the wealthy in the society, in the writer's opinion it is a message that cut across the divide (both the rich and the poor) because showing an act of kindness does not necessarily mean one must have plenty before giving, it is an obligation that exude out of the innate mind. The text of the message was lifted from the book of Isaiah 26:3 and Psalm 1:3. The message is an affirmation from the Word that. 'They that upon the LORD shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk and not faint' (Isaiah 40:30). The message was directed to the audience of the discouraged, the faint hearted, the depressed; exalting them to place and or put their confidence in God Almighty. No matter the situation one may find themselves - in the eye of storm, when the sky is grey, the water overflow, and the earth tremble (these describe the vicissitude of life), remaining calm, firm and unshaken is the key to breaking-through. The texts *Nigeria, O tore Ose Owan* (Nigeria Our fatherland) is a message penned down by the composer to the populace of Nigeria and Nigerians in diaspora

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
1. <i>Emete Ri'Nigeria</i>	Go Slow	Traditional	Urhobo	Morale decadence among female gender (Nigeria)

See texts excerpt below;

Urhobo Language	English Equivalent
Emete ri'Nigeria e,	Girls of Nigeria
'Mete ri'Nigeria wa do	Girls of Nigeria greetings
A da vwo'mote vwo brogo awanre	When a girl's hand is sought in marriage in olden days
Ose ro'mote koye' bre rha e	The Father's consent is sought
Oro ke nana re teri-o e	What is in vogue nowadays
Emete ra'vwarhe vwo'ma brogo obe'ke	Our girls give themselves out in Eko (Lagos)
'Mete ri'Nigeria-a e	Girls of Nigeria.

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
2. <i>Umemu Yoma-a</i>	Eghweyanudje	Traditional	Urhobo	An Advice to desist from act of wickedness

See texts excerpt below.

Urhobo Language	English Equivalent
Solo: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Solo: 'muemu yovwiri -i mo me sio'bo nuo	Wickedness is not good at all, my child desist from it
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Solo: 'muemu yovwiri -i mo me sio'bo nuo	Wickedness is not good at all, my child desist from it
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Speech: Otioye Urhobo.....o.....o	That is it Urhobo.....
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Speech: Wa kenoma ki'gho, wa kenoma ke aye	Beware of money, beware of women
Resp: E, umuemu yoma reo 'mo me jo'ye vwo	Ah, wickedness is not good my child desist
Speech: Igho ro vwa mre ye, o ghwu' Ghwu	Money that you see, brings death to so many people
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Speech: Wa re'mo ri duvwuo'nero na we sio'bo nuo-o-o-	You children that go to herbalist, remove your hands
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Solo: Umuemu yovwiri -i mo me sio'bo nuo	Wickedness is not good at all, my child desist from it
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Speech: Wovu'gbayan wen da yan, wo me kenoma ka'yeo eehee neneoo	When you walking with your friends tread carefully with them
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Solo: 'muemu yovwiri -i mo me sio'bo nuo	Wickedness is not good at all, my child desist from it
Resp: E, umuemu yo ma re 'mo me jo'ye vwo	Oh, Wickedness is not good my child desist
Speech: Orievwe ro'hwo o ye hwoo'hwo oo	It is a person's kindness that kills him
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Speech: Otioye.....	It is so.....
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Speech: 'Vva ri heri'gbayan ro'vwavwa ivun Ri'djerhe te yan hwec ee	You that ambush your friend(s) and murder them....
Resp: Umuemu yo ma re 'mo me jo'ye vwo	Wickedness is not good my child desist
Speech: Oka re oravwon otioye ghwu'ghwu cha-a Urhobo	Such actions result to death.... People of Urhoboland

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
3. Blessed is the Hand	Lucky Dube	Raggae	English	An Advice to show kindness

See texts excerpt below;

I say what a rich man are you
 Who doesn't care about poor people?
 What type of a rich man are you
 Who doesn't care about the helpless people?
 I say what a rich man are you
 Who doesn't care about poor people?
 What type of a rich man are you
 Who doesn't care about the helpless people?
 They're reading the Bible and understand what it says
 It says
 Blessed is the hand that giveth
 Than the hand that taketh
 Blessed is the hand that giveth
 Than the hand that taketh
 Blessed is the hand that giveth
 Than the hand that taketh
 Are you feeling the pain?
 When you see another man suffering
 Does it not make you feel pain, baby?
 To see another man starving
 Does it not make you feel pain, baby
 To see another man with no food

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
4. Thou Wilt Keep Him	Enoh J. Okafor	Church music classical	English	An encouragement to trust in the Lord

See texts excerpt below;

Thou wilt keep him in perfect peace
Whose mind is stayed on thee
Whose mind is stayed on thee.
Thou wilt keep him
Thou wilt keep him
They that trusted in thy word
They that trusted in thy word
Thou wilt keep him in perfect peace
Whose mind is stayed on thee
Whose mind is stayed on thee
Thou wilt keep him
Thou wilt keep him
They that trusted in thy word
They that trusted in thy word
The wind may blow
The storm may rage against him
The earth may tremble beneath him
The sky may turn to gray
The waters overflow
For he shall be a tree planted by the riverside
Whose leaf wither not
Whose leaf wither not

SONG TITLE	MUSICIAN/COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
5. <i>Nigeria Otores Owana</i>	Emurobome Idolor	Art Music Composition	Okpe	Unity in our Fatherland and the opportunities

See texts excerpt below;

	Okpe Language	English Equivalent
Call:	<i>Nigeria</i>	Nigeria
Resp:	<i>Nigeria</i>	Nigeria
Call:	<i>Nigeria</i>	Nigeria
Resp:	<i>Nigeria</i>	Nigeria
Tutti:	Otores'ose'wan r'aha ri'uku	Our fatherland, our heritage
	Erhe vb'otore'ororo ghw'onana	We have no other land than this
Ej'ah'ero t'otore'os'owan		Let us jointly build our fatherland
<i>Nigeria</i>		Nigeria
Duet I:	Osolobrughw'oghaler'owan;	God has blessed us
	Evb'omam'aruoke,	We have suitable climate
	evb'omam'otore r'ahaw'ewawo	We have fertile land for agriculture
	Evb'isurhen, Eji vb'irhie r'erhe kp'irherin	We have streams and rivers for fishing;
	Evb'ebele buebu,	We have many resources
	R'igh'onya ru'oto re'owan	For the economic sufficiency our country
<i>Nigeria</i>		Nigeria
Duet II:	Owian'ote r'owan'oki'onana,	Our responsibility now
	Eje vb'odame r'a na h'ahwaphi'otore'	Is the concern to rebuild our fatherland
	ose'owan na	
	K'o wian ru wa wian,	In whatever endeavour you find yourself,
	Biko nw'ero rhoeye	Please, be diligent.
	Ti'ufiuphele n'uvuien	Do not be selfish,
	Ej'aweiphia vb'eh'owhu	Let us have one unity of purpose
<i>Nigeria</i>		Nigeria

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
6. <i>Kaye Rho</i>	Unknown	Gospel Pop	Urhobo	Upbraiding the ungrateful

See texts excerpt example below;

	Urhobo Language	English Equivalent
	Ka'ye rho?	Where are they?
	Ka'ye rho?	Where are they?
	Ka'ye rho?	Where are they?
	Ka'ye rho?	Where are they?
Ka'ye rho?		Where are they?
Ka'ye rho?		Where are they?
Ihwi'hwe Jesu sivweirioo		The ten persons that Jesus healed
Ovo koye re ya'kpevwe rhe		Only one brought back praise
E e, irhiri ri cheko ke rho oo?		The remaining nine, where are they?

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
7. Which Way Nigeria	Sunny Okosun	Pop	English	Economic instability, call to patriotism

See texts excerpt example below;

Refrain: Which way Nigeria

Which way Nigeria

Which way to go

Which way to go

I love my fatherland

I want to know

And I want to know

Which way Nigeria is heading to?

1. Many years after Independence we still find it hard to start

How long shall we be patient?

Before we reach the Promised Land? Tell me,

Let's save Nigeria, so Nigeria won't die

2. Inefficiency and indiscipline

Nearly ran the country down

Corruption here, there, and everywhere

Inflation soaring high, why?

Let's save Nigeria, so Nigeria won't die

3. We made mistakes during the oil boom

Not knowing that was our doom

Some people now have everything

While many have nothing, why?

Let's save Nigeria, so Nigeria won't die

4. Our ambition to be millionaires

Is ruining the country now

And to build castles on the moon

Let's save Nigeria, so Nigeria won't die

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
8. There Comes a Time	Sir Bob Geldorf	Hip-pop	English	Love and Care for the neglected and poor in the land

See texts excerpt example below;

There comes a time

When we hear a certain call

When the world must come together as one

There are people dying, oh and it's time to lend a hand, to life,

The precious gift of all.....

We can't go on, pretending day by day,

That someone somewhere will soon make a change,

We are all a part of, God's great big family

And the truth, we know, love is all we need

Chorus: We are the world, we are the children

We are the ones to make a better change

So lets start giving

There's a choice we're making

We're saving our own lives

It's true, we make a better day

Just you and me

Oh, send them your heart

So they'll know that someone care

And their lives will be stronger and free

As God has shown us

By turning stone to bread

And the truth, we, love is all we need

And when you are you're down and out,

There seems no hope at all.....

But if you just believe, there's no way we can fall

Ooh, ooh, ooh, let us realize

That a change will surely come

When we, stand together as one.....

SONG TITLE	MUSICIAN/ COMPOSER	GENRE/STYLE	LANGUAGE	MESSAGE
9. Lady	Fela Anikulakpo	Highlife-Jazz	Pidgin/English	Warning to women who want to equate themselves with their husband

See texts excerpt example below; If you call am woman African woman no go gree She go say,

She go say, I be 'lady - o'

She go say 'I no be woman';

She go say,

She go say, I be 'lady - o'

She go say, 'Market woman na woman'

She go say,

She go say, I be 'lady - o'

I wan tell you about lady

I wan tell you about lady

She go say e be equal to man;

She go say im get power like man

She go say anything wey man do, imself fi do

I never tell you finish

She to wan take ciga before everybody

She go wan make you open door foram

She go wan man wash plate foram for kitchen

She wan salute man, she go sit down for chair

She wan sit for table before everybody

She wan take piece of meat before everybody

Call am for dance, she go dance lady dance

African woman go dance, she go dance lady dance

She no im man na master; I go cook foram;

She go do anything e say

But lady no be so;

But lady no be so o o;

Lady na master

that Nigeria is a blessed country therefore there should be no division and disunity among her people. According to Okafor (2016:180); The textual implication of Idolor's *Nigeria, O tore Ose Owan* for present day Nigeria is an antidote to the seemingly prevalent calls and struggles of various ethnic group emancipation ideologies to the hierarchical and or food-chain level of the society and governance of the Nigerian nation. The text is a clarion call to all Nigerians at home and in the diaspora to be patriotic citizens of Nigeria. In other words, 'We have no other Nigeria', 'We are Nigerians and Nigeria is our own, our land, our father's land', 'divided we fall but united we stand'. The texts bring to the fore, the need for unity in diversity. Apart from the message on unity in diversity, another communiqué of the composer's message is honesty, being responsible citizens, self-reliant and dignity in labour. The message also emphasized that it is our responsibility as citizenry of Nigeria (whether within or outside Nigeria), to rebuild our country economically and otherwise. The composer musically expressed the texts question asked by Jesus in the gospel according to saint Luke (KJV) thus: 'And Jesus answering and said, were there not ten cleansed? but where are the nine? (Luke 17:17). The message centered on ingratitude, ungratefulness, lack of appreciation and or not being thankful for a good deed done/offered to a recipient.

It showed that gratitude is a virtue worth exhibiting and emulating. The story in the Bible revealed that the one leper who came back to offer thanks, received another blessing, in other words, if we show gratitude, we are bound to receive more. The composer's message is still a recurring question after more than forty years Nigeria gained her Independence, 'Which way Nigeria'? How do we get it right? How do we conquer corruption and a corrupt mindset find healing? How can we be content and disciplined Nigerians? When do we reach the Promised Land? a land with economic boom? How do we combat inflation that is soaring high whose plague seems insurmountable? Imbedded in the message is also the solution – 'Let's join hands to farm the land so we can have enough food to eat', "A single step is the beginning of a million miles", and "Let's start right now to rebuild ourselves so as to make the country smile, let's save Nigeria so Nigeria won't die".

The message emphasized the need to come together as 'One', that countries that are war ravaged should stop the fighting and killings which has led to war victims (including children, youths, the aged and men and women) to be evicted from their countries seeking refuge in other countries and becoming refugees. These wars have also led to economic breakdown and impoverished citizens. The message advocates 'Unity' among world culture and 'hope' that 'we are the one to make a brighter day'. The message also solicited for help from other countries to show love and help those affected by war. Due to western culture's infiltration into African countries in the sixties, African women started exhibiting attitudes foreign to African's supposed norms and values – in terms of a woman performing her marital duties – making dishes for her husband, taking care of house chores and showing respect to her husband; to worsen the issue, these women came up with a slogan, 'what a man can do, a woman can do better'. Western acculturation has lends a hand to women's emancipation struggle till date (equality between both male and female gender).

The composer's/musician message thus, centered on African women who were deviating from these norms and values resulting from western acculturation. The message held that African culture is sine qua non to other cultures therefore such stance among the women folk was an aberration to the messenger (composer) and to the African traditional value. Man is a communicating creature hence human dispositions are affected by certain kinds of communication under certain circumstances, and the reason for change, hence it is this to influence the mind of the receiver (hearers or listeners) via the message of his/her musical composition that led the composer/musician to crafting music of various genres/or styles in order to communicate a message to a targeted audience. These messages cover vary aspect of the society and humanity as evidenced in the nine (9) song texts above used as musical examples. It is worthy of note that messages differ in terms of individual perception of the subject, content, context, and values.

Conclusion

An attempt has been made to clarify the concepts music, communication and genre/style. The paper highlighted that 'music as communication' is informative, dynamic, emotive, and has aesthetic value. Language as a code of communication between the composer and the targeted audience was also highlighted, that the vocal device is one of the most important means of communicating the message(s) to the intended receiver amongst other compositional techniques and medium of expression employed by the composer/musician. Through technological advancement, composers/musicians have been able to pass their messages around the globe. Since communication in society is the key to social order and behavioural changes occur based on the information that have been obtained from the environment, it is therefore, pertinent on the composer/musician to craft endearing and enduring messages in order to transmit and induce appropriate response from the recipients (the targeted audience) because the tendency to respond to information (positively or negatively) is occasioned only when such messages/information suit the need of the receiver. Different individuals respond differently to given messages/information and that is the reason different genre/style of music vocal and instrumental appeals and elicits different emotions.

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