

**Eyiuche Rita Modeme PhD**  
[eyiuche.modeme@uniport.edu.ng](mailto:eyiuche.modeme@uniport.edu.ng)

## **CULTURAL PRESERVATION AND TRANSFORMATION IN MUSICAL ARTS FOR THE REALIZATION OF VISION 2030 IN NIGERIA.**

### **Abstract**

*The study focused on cultural preservation and transformation in musical arts for the realization of vision 2030 in Nigeria. Descriptive Survey Research design was used. The target population for the study consisted of over 108 music teachers from all public secondary schools in Anambra State, Nigeria. The sample of the study was 52 music teachers drawn across 20 public schools in Anambra state. The instrument used in data collection is titled “Cultural Music Preservation and Transformation Questionnaire (CMPTQ)”. The CMPTQ was a developed instrument patterned after the 4-point Likert scale of The Very High Extent (VHE), High Extent (HE), Low Extent (LE) and Very Low Extent (VLE). The instrument contained two sections (A and B). Validity of the instrument is determined through expert judgment from measurement and evaluation. Cronbach Alpha method is used in determining a reliability coefficient of 0.86 indicating that the instrument is highly reliable. Fifty two (52) copies of the questionnaire were administered using Direct Delivery Technique (DDT). The administration and collection of data were carried out personally and assisted by three field assistants. The questionnaires were collected from the respondents and checked to ensure that respondents complied with the given instructions. Responses were sorted and arranged accordingly. Descriptive statistics including mean, standard deviation and one-sample t-test is used for data analysis. Findings of the study showed that cultural preservation of musical Arts Education in Nigeria is low. Also, cultural transformation of musical Arts Education in Nigeria is high. Cultural preservation of musical Arts Education in Nigeria influences vision 2030 to a very high extent while cultural transformation of musical Arts in Nigeria influences vision 2030 only to a low extent. The study recommended that traditional music artists should encourage, mentor and promote music that preserve culture of the Nigerian society.*

**Keywords:** Culture, Cultural Preservation, Cultural transformation, Musical Arts, Vision 2030

### **Introduction**

Agu (2008) stated that music is the expression of man’s deepest self and that its effect can be tremendously profound only when its scholarship has attained certain elements of originality and nationality. In the same vein, Miller (1972) opined that music, like other arts, is always part of a total culture both in time and in place. It is not autonomous and music making, being a symbolic expression of social and cultural organization, reflects the values and the past and present ways of life of the human beings who create it.

In the light of this, Blacking, (1971) noted that it becomes undoubtedly clear that indigenous music is humanly created and performed. It is positive and delivers enormous social and health

values. Therefore it is highly cherished because it enlightens and culturally sensitizes the people, as well as provides spiritual experience and awareness. According to Idoko (2023), earlier in history, traditional Nigerian music arose from a functional purpose, often performed to mark rituals like weddings or funerals. Agriculture was functional too. Consequently, workers in fields and canoes used work songs to motivate themselves. When Northern farmers worked on each others' farms, the host was expected to supply musicians. Emeka (2002) maintained that the musicians sang praises of his client and the rest of the co-operating farmers motivating them. Yoruba people traditionally used music for socio-cultural expression. Musicians played at all sorts of social and formal events. Popular instruments used by the Yoruba are hourglass tension drums (dundun), and kettledrums (gudugudu). In south-eastern Nigeria, the Igbo used music for celebrations, sports, leisure, and importantly by historians, to recount stories to others. The Igbo people play various folk instruments such as Zithers (ubo), lutes, flutes, xylophones, lyres, slit drums, and udu. These instruments played an important role in the development of Nigerian Highlife. The most notable instrument of the Hausa people is the Kakaki, a 2-metre long trumpet. It is a symbol of military power, important to those who value conquest. Originally used by the Songhai military, it was adopted by the rising Hausa state who dominated the western Sahel (Umi, 2021).

Cultural heritage refers to the customs, beliefs, practices, and artifacts that define a group of people. It is what makes each community unique and distinguished from others. However, cultural heritage is constantly under threat from modernization, globalization, and other factors that may weaken or erase it. Preserving cultural heritage is essential to maintain diversity, promote understanding between cultures, and foster a sense of identity and belonging among communities. As a cultural expression, Music has been used for centuries to preserve cultural heritage and traditions. According to Idoko (2023), traditional Nigerian music dates back centuries and reflects the country's diverse ethnic groups and each ethnic group has its unique musical styles, instruments, and performance techniques. To the author, traditional music plays a significant role in ceremonial events, social gatherings, and religious rituals as it showcases the cultural heritage, values, and beliefs of the Nigerian people. Nigerian traditional music incorporates various cultural elements such as language, dance, and storytelling. Indigenous languages are often used in songs, preserving the linguistic diversity of the country. Again, dance is an essential aspect, with different movements and styles representing specific occasions and emotions. Traditional music also serves as a means of storytelling, passing down myths, history, and moral lessons.

Idoko (2023) stated that traditional Nigerian music has greatly influenced contemporary genres such as Afrobeat, highlife, and juju music. Artists like FelaAnikulapo-Kuti and King Sunny Ade have blended traditional elements with modern instruments and styles. Traditional rhythms and melodies are frequently incorporated into popular Nigerian songs, creating a unique sound. This is achieved by the use of traditional instruments like the talking drum, sekere, and ogene gives a distinct and Nigerian touch to modern music. Traditional Nigerian music holds immense cultural significance and has had a profound impact on contemporary Nigerian music. Its rich history, cultural elements, and unique blend of traditions continue to shape the direction and style of Nigerian music today. Over the course of the 20<sup>th</sup> century, Nigerians travelled abroad and returned home with multiple influences. Subsequently, they created Nigerian integrations of western genres, or new genres altogether. Music increasingly fused with politics and religion. People enjoyed and created music for artistic actualization or simply recreation.

Adesina (2020) noted that prevailing cultural practices within the society dictate and determine the music produced in different periods. This therefore made means that every society produced its musician and has certain control over the type of music they produce. Idolor (2005) also noted that music plays the role of ‘emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, physical response, enforcing conformity to social norms, validating social institution and religious ritual, contributing to the continuity and stability of culture and integrating the society. Mullen (2004) reiterated that music in Nigeria especially the Yoruba social activities- her dance and music reveals a dynamic cultural values preserved over milieu. It is rare to see Yoruba music topically empty; they represent the philosophies, rituals and sacredness that guide the daily affairs of the people – transcending the borders of the Yoruba country.

It is obvious that musical instruments and speeches represent aesthetic cultural nature of the people’s styles in different forms. Mullen (2004) also stated that such forms as *Ijala-Ode* – peculiar to the hunters’ guild; *esa* – chants songs’ style of the Egungun *Labala* group; *ewi* – an ancestral praise song common with the Yoruba-Egbado; *rara* – styled songs by both men and women of Oyo and Ibadan extract, but especially by women during festivals, funerals, marriages, and chieftaincy installation celebration. However, since the 19<sup>th</sup> century, the dynamics have changed adapting to the globally acceptable nuances and societal changes of colonial and post-colonial period. Popular music such as Highlife, Juju, Sakara, Fuji, and Afrobeat among other music genres thrives. However, it was the development and spread of Afro-pop and Hip-hop since the turn of the century that created a paradigm shift challenging the rubrics of Yoruba society.

Agu (2008) argued that in the past, articulation of traditional musical arts offered the Nigerian child opportunity for demonstrating sense of belonging with his environment. Participation in traditional music unveiled to the author, key aspects of socio-cultural expression and behavior that stimulated new levels of appreciation of his culture. Right from childhood the young Nigerian is guided through musical arts education to inculcate good behaviours, attitudes, speech, action and traditions that are considered necessary for the making of a person in his environment (Emeka, 2002). There exists the village squares which served as recreational centres and open theatres where musical and dance activities, moonlight plays, wrestling matches and all sorts of gatherings, including meetings, took place. Entertainment, social and cultural activities were consistent, vibrant and well-articulated. Emeka (2002) also noted that at a certain age among the Igbo of Nigeria, boys (between ten and fifteen) had perfected the art of constructing certain musical instruments like, slit wooden drums, miniature membrane drums, flutes, musical bows and whistles to mention few. At this age too, virtually all adult instruments were recognized and known by their names.

Agu (2008) further maintained that the acceptance of western system of education culminated to emergence of white collar jobs, urbanization, and migration to the cities and rural development which brought a lot of changes. Rural environments and communal affiliations became negatively affected by the new developments. Okafor (1993, p. 32) lamented that “the environment and situation have changed today, and we changed with it”. The emergence of popular music caught the interest of both young and old. And the western classical music received the attention of the elite, especially those in the academia. Village squares which in the past served as entertainment and performance centres gave way to town halls and other developmental projects. Some aspects of musical arts education and practice virtually

disappeared, and with their cultural heritage, too. People's attitude towards their tradition, culture and music changed. The well-established system of musical arts education and practice gradually became jettisoned. Young boys and girls who in the past were conversant with indigenous musical practices, lost grip with the trends, so much so that they now could hardly sing the traditional songs or play the traditional instruments which were taken for granted in the past.

Nigeria is a country rich in cultural diversity, with over 250 ethnic groups and a range of different languages, religions, and traditions. The country has experienced significant cultural changes over the years, with various factors contributing to this process. By assessment it is obvious that cultural preservation or transformation have been influenced by the development of musical arts in the society. The forgoing underscores the study's aim to investigate the extent of cultural preservation as well as transformation of Musical arts education in Nigeria.

## **Aim and Objectives**

The aim of the study is to investigate the extent of cultural preservation and transformation of Musical arts education as well as the extent such preservation or transformation contributes to realization of vision 2030 in Nigeria. Specifically, the study's objectives are to examine;

1. the extent of cultural preservation of musical Arts Education in Nigeria
2. the extent of cultural transformation of musical Arts Education in Nigeria
3. the impact of cultural preservation of Musical Arts on vision 2030 in Nigeria
4. the impact of cultural transformation of Musical Arts on vision 2030 in Nigeria

## **Research Question**

The following research questions served as guide to the study

1. What is the extent of cultural preservation of musical Arts Education in Nigeria?
2. What is the extent of cultural transformation of musical Arts Education in Nigeria?
3. To what extent does cultural preservation of Musical Arts influence vision 2030 in Nigeria?
4. To what extent does cultural transformation of Musical Arts influence vision 2030 in Nigeria?

## **Methodology**

The study used the descriptive survey research design. This involved the collection of cross-sectional data for the purpose of describing and interpreting an existing situation under study. The target population for the study was over 108 music teachers from all public secondary schools in Anambra State, Nigeria. The sample of the study consisted of 52 music teachers drawn across 20 public schools in Anambra state. The instrument used in data collection was titled "Cultural Music Preservation and Transformation Questionnaire" (CMPTQ). The CMPTQ was a researcher developed instrument patterned after the 4-point Likert scale of the Very High Extent (VHE), High Extent (HE), Low Extent (LE) and Very Low Extent (VLE). The instrument contained two sections (A and B). In section A, information on demographics like gender of the respondents were contained. In section B, the instrument measured items in 4 sub-sections. In sub-section I, items on extent of cultural preservation are contained. In sub-section II, items of

cultural transformation are measured. In sub-section III, information on the extent musical arts cultural preservation has contributed to vision 2030 are measured while in sub-section IV, information of the extent musical arts cultural transformation has contributed to vision 2030 of Nigeria are contained. In all, the questionnaire measured 23 items.

The face and content validity of the instruments were determined through expert judgment from measurement and evaluation. Copies of the instruments were given to them to make inputs. Their suggestions, recommendation and corrections were effected to produce a final draft. Cronbach Alpha method was used in determining a reliability coefficient of 0.86 indicating that the instrument is highly reliable. The questionnaires were personally administered and retrieved by the researcher. The final draft was prepared for further fieldwork. In terms of administration, a letter of permission was collected from the Department of Music, University of Port Harcourt to enable the researcher get access to the respective schools in Anambra. Fifty two (52) copies of the questionnaire were administered using Direct Delivery Technique (DDT). The administration and collection of data were carried out personally assisted by three field assistants. The completed questionnaires were collected from the respondents and checked to make sure the respondents complied with the instructions given in the questionnaires. The responses were then sorted and arranged accordingly. Descriptive statistics including mean, standard deviation and one-sample t-test was used for data analysis

## Result

**Research Question One:** What is the extent of cultural preservation of musical Arts Education in Nigeria?

**Table 1:** Mean, standard deviation and criterion mean analysis of extent of cultural preservation of musical Arts Education in Nigeria.

S/N	Items	VHE	HE	LE	VLE	Mean	St.D	Remarks
1	Customs and traditions are always reflected in my method of teaching music	4	3	14	31	<b>1.61</b>	0.73	<b>Low Extent</b>
2	There is difficulty blending music with culture	5	2	21	24	<b>1.76</b>	0.82	<b>Low Extent</b>
3	Culture and traditions should show in all music arts	6	2	16	28	<b>1.73</b>	0.77	<b>Low Extent</b>
4	There are obstacles in keeping cultures through music	2	1	20	29	<b>1.53</b>	0.81	<b>Low Extent</b>
5	I can infuse element of culture easily in my music	5	5	11	31	<b>1.69</b>	0.83	<b>Low Extent</b>
6	It is quite challenging expressing culture in music	3	1	15	33	<b>1.50</b>	0.81	<b>Low Extent</b>
<b>Total Grand Mean</b>						<b>1.61</b>		<b>Low Extent</b>

**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*.

The above table reveals that all the items had mean value within the “Low Extent” range. This means that all the items were agreed to preserve cultural art in music education in music to a low extent. In all, a total grand means of 1.61 was realized. Therefore, in comparison, the mean range as stipulated by Nwankwo (2016), it indicates that cultural preservation of musical Arts Education in Nigeria is low.

**Research Question Two:** What is the extent of cultural transformation of musical Arts Education in Nigeria?

**Table 2:** Mean, standard deviation and criterion mean analysis of extent of cultural transformation of musical Arts Education in Nigeria.

S/N	Items	VHE	HE	LE	VLE	Mean	St.D	Remarks
1	Customs and traditions constantly changes in musical art	10	18	8	16	<b>2.42</b>	0.89	<b>Low Extent</b>
2	Modern music has altered the norms and traditions of many societies	17	21	6	8	<b>2.90</b>	0.82	<b>High Extent</b>
3	It is a good thing that modern music reflect more of foreign culture	15	13	5	19	<b>2.46</b>	0.84	<b>Low Extent</b>
4	Every modern music lacks element of local culture	13	22	6	11	<b>2.71</b>	0.73	<b>High Extent</b>
5	Cultural music artist have introduce more of other cultures into their music	27	16	4	5	<b>3.25</b>	1.02	<b>Very Highly</b>
6	It does not really matter whether element of culture shows in modern music	13	18	12	9	<b>2.67</b>	0.81	<b>High Extent</b>
7	Many cultures as expressed in modern music do not reflect what it used to reflect	26	20	3	3	<b>3.32</b>	0.95	<b>Very Highly</b>
<b>Total Grand Mean</b>						<b>2.81</b>		<b>High Extent</b>

**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*.

The above table reveals that items 5 and 7 were agreed to on. Items 2, 4 and 6 were as well agreed on while item 1 and 3 were also agreed on. The total grand mean calculated was 2.81 meaning that in comparison of the mean range cultural transformation of musical Arts Education in Nigeria is to a high extent because it fell within the mean scale range of 2.50-3.09.

**Research Question Three:** To what extent does cultural preservation of Musical Arts influence vision 2030 in Nigeria?

**Table 3:** Mean, standard deviation and criterion mean analysis of extent cultural preservation of Musical Arts influence vision 2030 in Nigeria.

S/N	Items	VHE	HE	LE	VLE	Mean	St.D	Remarks
1	Cultural preservations in music helps spread message of gender equality	24	19	6	3	<b>3.23</b>	0.91	<b>Very High</b>
2	Cultural preservations of music has helped in aligning with other nations to target climate change	28	18	5	1	<b>3.40</b>	0.82	<b>Very High</b>
3	Through cultural preservations of music, we can tackle poverty just like other nations	25	17	7	3	<b>3.23</b>	0.80	<b>Very High</b>
4	Most culturally preserved music preached peace in line with universal goals	31	15	4	2	<b>3.44</b>	0.82	<b>Very High</b>
5	Culturally preserved music helps to preach the message of self-development and sufficiency	16	23	9	4	<b>2.98</b>	0.78	<b>High Extent</b>
<b>Total Grand Mean</b>						<b>3.25</b>		<b>High Extent</b>

*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.*

The above table reveals that items 1, 2, 3 and 4 were agreed to have a very high extent while item 5 was agreed to have a high extent. The total grand mean calculated was 3.25 meaning that in comparison to the mean range cultural preservation of musical Art Education in Nigeria influences vision 2030 to have a very high extent.

**Research Question Four:** To what extent does cultural Transformation of Musical Arts influence vision 2030 in Nigeria?

**Table 3:** Mean, standard deviation and criterion mean analysis of extent does cultural transformation of Musical Arts influence vision 2030 in Nigeria.

S/N	Items	VHE	HE	LE	VLE	Mean	St.D	Remarks
1	Cultural transformation in music helps spread message of gender equality	20	11	16	5	<b>2.88</b>	0.71	<b>High Extent</b>
2	Cultural transformation of music has helped in aligning with other nations to target climate change	18	11	15	8	<b>2.75</b>	0.75	<b>High Extent</b>
3	Through cultural transformation of music, we can tackle poverty just like other nations	15	10	4	23	<b>1.53</b>	0.70	<b>Low High</b>
4	Most culturally transformed music preached peace in line with universal goals	14	10	16	12	<b>2.50</b>	0.82	<b>High Extent</b>
5	Culturally transformed music help to preach the message of self-development and sufficiency	11	13	14	14	<b>2.40</b>	0.81	<b>Low Extent</b>
<b>Total Grand Mean</b>						<b>2.41</b>		<b>Low Extent</b>

*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.*

The above table reveals that items 1, 2 and 4 were agreed to have a high extent while item 3 and 5 was agreed to have a low extent. The total grand mean calculated was 2.41 meaning that in comparison to the mean range, cultural transformation of musical Art Education in Nigeria influences vision 2030 only to a low extent because it was within the scale range of 1.50-2.49.

## Summary of Findings

1. Cultural preservation of musical Arts Education in Nigeria is to a low extent.
2. Cultural transformation of musical Arts Education in Nigeria is to a high extent.
3. There is a very high extent of influence on cultural preservation of musical Arts Education in the vision 2030 in Nigeria.
4. There is a very low extent of influence on cultural transformation of musical Arts Education in Nigeria in the vision 2030 postulations

## Discussion

Findings revealed that cultural preservation of musical arts in Nigeria is to a low extent. This findings means that the extent to which musical artist helps artist in preserving culture in Nigeria is low. The implication of this is that majority of modern music are not channeled in ways through which they will help to preserve culture in Nigeria. It also implies that majority of the musical artist lack cultural orientation in the process of composing music. The current practitioners do not see the need for the preservation of culture having been influenced by western musical practices. The form and pattern of musical arts as played or demonstrated nowadays lacks cultural values. This could be because the best cultural preservationist as observed by the researcher has faded out as majority of musical activities are now showcasing western cultures to the detriment of traditional culture in Nigeria. Another plausible reason is that majority of the artists do not know or are not aware of their culture let alone preserving them using music

This study also revealed that cultural transformation of musical arts in Nigeria is to a high extent. This means that the extent to which there is transformation in culture as expressed in musical arts in Nigeria is high meaning that majority of the musical artist in Nigeria do express cultural changes in their form of music. What this mean is that majority of the artists modify elements of culture in terms of expressing their music. Thus, many musicians over the years have not been expressing the totality of their culture in their music. They chose to adopt more modern and current approach to music which is overt in the present findings. The majority of the artists embraced changes associated with the music industry which are influenced by westernization and modern music. The findings of the study revealed that majority of the artists are young people in the music industries with little or no knowledge on the need for cultural preservation compared to veteran musicians like the late Fela who introduced afro-beat into the music industry in Nigeria.

It is seen that cultural preservation of music arts in Nigeria influences vision 2030 to a very high extent. This means that for Nigeria to achieve vision 2030, all our social life including music



should be embedded with some of our culture. It is worthy to know that part of the Vision 2030 which Nigeria is seemingly committed to should be demonstrated in the Nigerian music which should showcase basic rights like education, gender equality among others which the traditional music has element of such right of individuals. Cultural music also showcases equal participation by both gender as well as discouragement of domestic abuse. The finding of the study is not surprising because traditionally preserved music with cultural characteristics is certainly a feature in the vision 2030.

The fourth finding revealed that cultural transformation of musical arts in Nigeria influences vision 2030 to a low extent. This implies that majority of the music produced today lack gender balance, may promote violence, wrong seeking wealth and also promote gender-based violence. It also means that culture transformation in music may not support the issue of climate change, may not contain messages of climate change as well as self-actualization and sustenance. Contemporary music is informative and supports the realization of vision 2030. It is also seen that majority of young musicians are advocating for the need to sustain Vision 2030 even at the global stage.

## **Conclusion**

Music has the ability to bring individuals from various societies and foundations together. It can likewise assume an imperative part in safeguarding social legacy and customs. By commending variety through music, comprehension, appreciation and cultivation of character among societies can be advanced. Through cultural preservation of music, Nigeria can sustain values and characters that help in molding the citizens towards achieving a common goal. Again, cultural transformation on the other hand creates avenues through which Nigeria can network with other nations of the world towards making the world protected and a better place to live in.

## **Recommendations**

Based on the findings of the study, the following recommendations are made:

1. It is recommended that indigenous music artist should encourage, mentor and promote music that preserve culture of the Nigerian society as it is found that cultural preservation of musical arts in Nigeria is to a low extent.
2. Modern music artists should ensure that such transformation of culture is positive and that they add or sustain cultural values of the Nigeria state.
3. It is recommended that cultural preservation in Nigeria should continue given that it contributes positively or highly to achieving vision 2030 in Nigeria.
5. Finally, modern musicians should concentrate on messages that contribute towards achieving vision 2030 in their music

## **Contributions to knowledge**

This study has added to knowledge that through cultural preservation, one can contribute positively towards achieving universal goals. It has also exposed that modern music which carries high cultural transformation adds less value to the society as a whole.

## References

- Adesina, J. O. (2020). Popular Music and Socio-Cultural Changes in Post-Colonial Yorubaland: Interrogating Hip Hop and Afro-Pop Music. Retrieved from <https://globalhistorydialogues.org/projects/popular-music-and-socio-cultural-changes-in-post-colonial-yorubaland/>
- Agu, D. C. C. (2008). The influence of technology on music creativity and performance in present day Nigeria. In J.E. Nnadi (ed) *The humanities in contemporary Nigerian*.
- Ayorinde, J.A. (1972). "Oriki". *Sources of Yoruba History*. Biobaku, S.O. (Ed.). London: Oxford University Press. 63.
- Blacking, J.B. (1971). Music and historical process in Vendaland. In K.P. Washmann (ed). *Essays on music and history in Africa*.
- Education – Relevance and methodological options 115 – 123. College of Education, Eha-Amufu Enugu State
- Emeka, L. (2002). *Traditional Education in Nigeria: Nigerian Peoples and Culture*. Enugu: New Generation Publishers.
- Idoko, N (2023). *The Influence of Culture in Nigerian Music Direction*. Retrieved from. <https://professions.ng/culture-in-nigerian-music-direction/2022AfricaNigeria>
- Idolor, E. (2005). "Music in Contemporary African Society". In S. AdemolaAjayi (Ed.). *African Culture & Civilization*. Ibadan: Atlantis Book. 187
- Miller, H. (1972). *History of music*. USA Harper and Raw Publisher Inc.
- Mullen, N. (2004). *Yoruba Art and Culture*. (Eds.) Winn, L.M., & I. Jackins. Berkeley: Phoebe A. Hearst Museum of Anthropology, University of California. 26
- Nwankwo, O.C. (2016). *A practical guide to research writing*(6<sup>th</sup>ed). Gaso Enterprises. Uplooka. Degema.
- Okafor, R.C. (1993). Diminuendo: Of receding fields and threaten culture among the Igbo of Nigeria. Paper presented at the International Conference in Environmental Issues. Enugu State University of Technology.
- SDG4. Quality education – The Nigerian Focus. Friends of the Environment Nigeria. 19<sup>th</sup> Nov. 2018. Retrieved February 2024.
- Umi, I. (2021). Nigerian music: Past, Present and Future. Retrieved from [www.umil.co.uk/blogs/cultures/nigerian-music-past-present-and-future](http://www.umil.co.uk/blogs/cultures/nigerian-music-past-present-and-future).