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## **A Preliminary Bibliographical Guide to Doctoral Theses on Music in Nigeria (1990 – 2010)**

By Charles Onomudo Aluede

### **Abstract**

This study is essentially a referential guide which explores simply, the titles of doctoral degrees in music acquired by Nigerians in the last two decades. It presents a diary of the areas of specialisations of their holders. To this effect, doctorate degree titles in music were collected. The study revealed that there are more ethnomusicologists than music educators, composers, performers, popular music studies, music media and music therapy practitioners presently in Nigeria based on the titles of the theses collected. In reaction to this, it is suggested, among other things, that stake holders should explore other avenues such as workshops and master classes to serve as an initial proactive forum where these palpable lapses will be redressed.

### **Introduction**

Nigeria is believed to have a population of over one hundred and forty million people living in thirty-six states and Abuja, the federal capital territory. Nigeria has over two hundred and fifty ethnic groups and five hundred languages.<sup>[1]</sup> These groups have separate cultural identities; these elements are noticeable in their dress code, language, food and music. Although new in formal context, music in Nigeria predates even the naming of the country as every ethnic group within Nigeria had formed themselves into different polities with peculiar or distinct musical cultures long before the pre-colonial era. However, Idolor (2001) indicates that formal approach to musical studies in Nigeria is more recent and dates back to the establishment of mission schools in 1843. Scholars leaving Nigeria to study music formally was not uncommon, as Idolor indicates:

Some ambitious music scholars who were opportune had to travel to the united states, Britain, Ireland , Canada and other foreign countries to actualize their desires. Pioneering personalities in this category are A. Coker, Fela Sowande, W.W.C. Echezona, Dayo Dedeké, Olaolu Omideyi, T.K.E. Phillips and a host of others. These people later became foundation art musicians, broadcasters and academics of repute in the educational system, the entertainment scene and the religious life of the Nigerian society (Idolor, 2001, p. 138).

As the need for higher education arose, several institutions were established and added music programmes as they developed. Others, like the University of Nigeria Nsukka, which was established in 1960 offered music as a degree option from the onset, which set a precedent for establishing other tertiary institutions and consequent music study either as certificate or degree options. While some of these degree awarding institutions have metamorphosed into the award of higher degrees, some of the Colleges of Education have been upgraded to the status of Universities. Consequently, over the years a corpus of doctoral theses has been submitted to postgraduate schools in these Universities. These doctoral degrees awarded by Nigerian Universities along with those received by Nigerians from institutions outside Nigeria are the focus of the present study.

## Delimitations

Efforts were made to locate information on as many doctoral degrees in music defended and presented to the examining and awarding institutions in Nigeria and other foreign institutions by Nigerian musicologists as possible. However, because some institutions are yet to be fully abreast with Information and Communication Technology (ICT) even in this epoch when it is said that the world has shrunk into a global village; it is still a tedious task to obtain information from individuals and institutions. Nevertheless, even with these challenges, about forty entries are recorded in this work, exemplifying a good foundation for researchers and students interested in musicological studies in Nigeria. I am left with little doubt that this bibliography will be a treasured asset to researchers and students keenly interested in career work in music.

## Rationale

This study is based on the following.

### **To Reduce Undue Duplication in Research**

The rate at which project titles and their full contents are being duplicated all over institutions of higher learning is becoming alarming. Even within the same department, supervisors get to know for the first time that what they thought was scrupulously examined by them are in duplicates and triplicates as the cases may be while packaging them for external vetting. Sometimes the departmental board of studies is told of this embarrassing truth by their external examiners. This trend is becoming endemic today because even those who should be the torch bearers are allegedly guilty of it.

In recent times, a lot of mechanisms have been put in place to checkmate what may be termed here as project recycling. Some of them are: Proposal presentation; presentation of books used by supervisees, encouraging practical projects, and presentation of non-book materials where necessary and arrangement of authentication field trips between supervisees and supervisors to visit the locale where data are derived. Presently in Nigeria, The National Universities Commission (NUC) and the various Universities do not have a clearly established database on titles and abstracts of theses undertaken in the various areas of scholarship within Nigerian Universities. The University of Ibadan and a few other institutions annually publish the titles of theses in their graduation brochure. However, absent in such brochures are the theses' abstracts and online versions, which of course inhibits the dissemination of the information and the usefulness of the documents. Nigerian universities could undertake the process using their own publishing

houses to publish doctoral theses for the overall benefit of all classes of researchers.

In basic harmony classes for music students, they are usually taught musically progressive motions which may be contrary, oblique or parallel. It is also quickly added that parallel motions should not be condoned in a musical exercise than aesthetically necessary. By parallelism in research, we mean a situation where the major kernel of a research topic is seen to have somewhat semblance of an existing one. For example, studies on the Problems of teaching chemistry in Y local Government of Edo State or Problems of teaching Physics in X local Government of Edo State or Problems of teaching chemistry in Z local Government of Edo State may have almost the same findings. All these Local Government Areas are in the same State perhaps outside the State capital and may be beset with similar problems of under funding leading to non-provision of chemicals and regents and rural to urban drift, which may cause science teachers to go for urban schools. To situate this discussion in our field, everyone will agree with me that “The problems of teaching music and the Role of music in festivals” have assumed a tautologous, if not an over flogged status. When a data base is on the ground to fall back upon, a potential investigator is quickly able to know what has been done, how it was done, what is left to be done or why what was done could be revisited perhaps because of lapses in the presentation of facts or poor methodological approach.

### **To Re-Introduce the Culture of Proper Record Keeping**

The apparent poor record keeping practices which is evident in the nation’s civil service is also evident in the academic institutions. Sometimes, there are problems with even minor requests of viewing the theses of students. Some of the noticeable problems range from borrowing and not returning the theses, to the incapability of schedule desk officers to ensure the security of the works. When a record of the sort in this article is put in place, persistent requests for such hard copies will make all the necessary organs in the establishment to sit up because the onus will be on them to provide the materials given that there is a recorded account of their existence. Besides, when such records are available in electronic forms, the cumbersome tasks of running through bookshelves and catalogue boxes will ebb away in favour of technological advancement.

### **To Establish Information Sources**

A review of related literature and the establishment of a theoretical framework are major components of capstone projects and researches. Most researchers are tempted to hastily conclude that they are carrying out a pilot study or weave novelty around their researches not because the topics are truly novel but because of seeming lack of related information after a considerable but unfruitful search for relevant materials.

In appreciation of these myriad of issues, there is no gainsaying that this work is timely in that it provides a list of thesis titles in music in Nigerian universities as well as a few from non-Nigerian universities between 1990 and 2010. It includes information about the Universities they were submitted to and the present locations of the theses here being indexed. In the same vein, the present affiliation of the theses writers are also given to encourage interaction should the need arise. This work is intentionally billed to be published in an online journal so as to have wider accessibility and save researchers of the numerous challenges in scholarship as have been identified earlier.

### **To Enhance Networking and Progressive Research**

It may sound strange to say that in this twenty-first century within academic circles in Nigeria, little is still known of the use of computer applications in music education as observed from an assessment of music technology programmes in selected Nigerian Universities.<sup>[2]</sup> On the use of computer technology in music education, Adedeji (2004) laments that it is a sign of academic imbecility for scholars in the same department to undertake research within the same areas without progressive reference to one another's works indicating lack of technology which "makes us work in circles." He opines further that Musicological Society of Nigeria (now Association of Nigerian Musicologists) should spearhead the move towards computerizing and networking music education in Nigerian tertiary institutions since different shades of computer-based learning such as Web education, tele-learning, e-learning and tele-tutoring are now the order of the day. However, most academic departments in Nigerian Universities do not have electronic databases; this in itself makes information retrieval difficult. Computer training programmes or workshops for music scholars are a necessity for tapping into this modern age digital music. Although some progress may be noticeable, they still remain a far cry from what seems to be the global benchmark.

Adedeji further suggests that such computerized networking will result in awareness, which in turn will help bridge the wide gap between the high standard of older generation of musicologists and the lesser standards of the new generations through inter-connectivity between the two ends. He further provides dossiers of music soft ware and relevant websites, which the Nigerian music educator could tap into. This again brings to the fore the need for Nigerian music educators to also try and publish in avenues that have hard and electronic journal components to disseminate research to as broad an audience as possible. Musicological colleagues should endeavour to publish their research findings with journals that are linked to African Journals Online (AJOL), New Journals and Newsletters on the Internet (NEWJOUR) and Directory of Open Access Journals (DOAJ).<sup>[3]</sup> The coverage, accessibility and portability of such journals are unsurpassed towards a proactive approach to research dissemination.

## The Scope of the Project

This seminal and pilot study has a compilation of forty doctoral theses which are not annotated but preliminarily discussed based on their titles in strict sense. The bibliography covers all doctoral-degree theses in music undertaken by Nigerians within and outside Nigeria. Not included in this study are masters' theses and post-graduate diploma projects.

## Materials and Methods of Compilation

In compiling this bibliography over the course of a year, the researcher did an initial search beginning with libraries in the various Nigerian doctoral-degree-granting institutions. He followed this with a series of email messages to individuals and institutions including the Association of Nigerian Musicologists, who were contacted to send fliers to all members about this project. As a further follow-up, personal contacts were made through telephone and above all, certain individuals opted and furnished the researcher with comprehensive lists of doctoral degree awardees from the eastern and western zones of Nigeria (these individuals are gratefully acknowledged under the acknowledgement caption). The following annotated list and subsequent discussion are the result of this investigation.

## Thesis Titles

This bibliography of doctoral thesis titles is alphabetized using authors' surnames, year of certification, thesis titles, the degree-awarding University and the author's present place of work or affiliation.

Abiodun, O.S. (2010). **An Analysis of Apiiri and Ijebu Musical Traditions Among the Ekiti of South-Western Nigeria**. A thesis submitted to the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria. Affiliation: Department of Music, College of Education, Ilorin, Kwara State, Nigeria.

Achike, C.M. (2006). **Gospel Choruses in Igbo Catholic Worship: A Musicological and Theological Approach**. A thesis submitted to the Department of Music, Pontificio Universita Di Sacra Roma Italia. Affiliation: Department of Music, Nnamdi Azikiwe University, Awka. Nigeria.

Adedeji, S. O. (2004). **Gospel Music: A study of its Styles**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria.

Adeogun, A. O. (2005). **Music Education in Nigeria, 1842 – 2001: Policy and Content Evaluation, towards a New Dispensation**. A thesis submitted to the Department of Music, University of Pretoria, South Africa. Affiliation: Department of Music, University of Nigeria, Nsukka. Nigeria.

Adesokan, Z.A. (2008). **An Evaluation of Junior Secondary School Curriculum Implementation in Kwara State of Nigeria**. A thesis submitted to the Department of arts and social sciences Education, Faculty of Education, University of Lagos. Affiliation: Kwara State College of Education, Ilorin

Ajewole, J.O. (2007). **Social Organization and Musical Style in the Court Music of the Alaafin of Oyo**. A thesis submitted to the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria. Affiliation: Department of Music, University of Lagos, Lagos. Nigeria.

Aluede, C.O. (2008). **Music as Therapy by the Iyayi Society of Edo State, Nigeria**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Theatre and Media Arts, Ambrose Alli University, Ekpoma, Edo State, Nigeria.

Alvan-Ikoku O.N. (2008). **Contemporary Art Music for Christian Worship in Igbo Liturgy: Original Compositions in African Idiom with Biblical Texts**. A thesis submitted to the Department of Music, Nnamdi Azikiwe University, Awka. Nigeria. Affiliation: Department of Music, Nnamdi Azikiwe University, Awka. Nigeria.

Aninwene, E.O. (2008). **Causes of N.C.E Music Teacher Attrition in selected Colleges of Education in South East zone of Nigeria**. A thesis submitted to the Department of Music Nnamdi Azikiwe University, Awka, Nigeria. Affiliation: Department of Music, Federal College of Education, Eha-Amufu, Enugu State, Nigeria.

Chukwu, S.K.T. (2007). **Igbo Musical Instruments: A Taxonomical study on the classification of Traditional Musical Instruments of Imo state, Nigeria**. A thesis

submitted to the Department of Music Nnamdi Azikiwe University, Awka, Nigeria.  
Affiliation: Department of Music, University of Nigeria, Nsukka. Nigeria.

Daramola, O. M. (2005). **The Musical Concept of the Asalatu in Yoruba Islamic Music**. A thesis submitted to the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria. Affiliation: Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria.

Ekong, G.E. (2007). **Church Choral Music in Uyo: The Effect of Keyboard Accompaniment**. A thesis submitted to the Department of Music Nnamdi Azikiwe University, Awka, Nigeria. Affiliation: Department of Music, University of Uyo, Uyo Nigeria.

Ekpa, A.E. (2001). **Ekpe Music and Dance of the Efik**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Music, University of Uyo, Uyo Nigeria.

Emielu, A. (2009). **Origin, Development and Sustenance of Highlife Music in Nigeria**. A thesis submitted to the Department of the Performing Arts, University of Ilorin, Nigeria. Affiliation: Department of Performing Arts, University of Ilorin.

Etim, C. (2006). **Indigenous Gospel Music in Akwa Ibom State**. A thesis submitted to the Institute of African Studies, University of Ibadan, Nigeria. Affiliation: Department of Music, University of Calabar, Calabar, Nigeria.

Faseun, Femi. (2005). **A Study of History, Style and Identity in Music of Celestial Church of Christ**. A thesis submitted to the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria. Affiliation: Department of Theatre Arts and Music, Lagos State University, Lagos, Nigeria. Idamoyibo, A.A. (2006) Yoruba Traditional Music and Christian Worship: A Case Study of Ijala Musical Genre. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Music, Delta State University, Abraka, Nigeria.

Idamoyibo, I. O. (2006). **Igoru Music in Okpeland: A Study of its Functions and Compositional Techniques**. A thesis submitted to the Department of Music, University of Pretoria, South Africa. Affiliation: Department of Music, Delta State University, Abraka, Nigeria.

Idolor, E.G. (2001). **Okpe Disco: A Neo-Traditional Nigerian Popular Music Genre**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan Nigeria. Affiliation: Department of Music, Delta State University, Abraka, Nigeria.

Ikibe, S.O.(2007). **Isoko Performing Arts and Culture: Music in Folktales as Paradigm**. A thesis submitted to the Department of Performing Arts, University of Ilorin. Affiliation: Department of Performing Arts, University of Ilorin, Nigeria.

Loko, O. (2009). **The Growth and Challenges of Music recording Industry in Nigeria, 1940 – 2000**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan Nigeria. Affiliation: Department of Theatre Arts and Music, Lagos State University, Nigeria.

Nnamani, S.N. (2008). **An Analytical study of Music Interpretation by Selected Nigerian Conductors**. A thesis submitted to the Department of Music, Nnamdi Azikiwe University, Awka, Nigeria. Affiliation: Department of Music, University of Nigeria, Nsukka. Nigeria.

Nwakpa, O. (1994). **Reconciliation Symphony**. A thesis submitted to the Department of Music, University of Calgary, Canada. Affiliation: Department of Theatre Arts, University of PortHarcourt, Nigeria.

Ofosu, J.O. (2001). **Kirimomo Music: A Christian Native Air Genre of the Urhobo of Delta State of Nigeria**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Music, Delta State University, Abraka, Nigeria.

Ogli, G.E. (2010). **Ethnomusicological Study of Ijeyikwu (funeral rite music) Among the Idoma of Benue State, Nigeria**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Federal College of Education, Okene, Nigeria.

Ogisi, A.A. (2009). **The Evolution of Popular Music in South-Western Nigeria: 1900 – 1990**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Music, Delta State University, Abraka, Nigeria.

Oikelome, A. (2009). **Stylistic Analysis of Afro Beat Music of Fela Anikulapo Kuti**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Music, University of Lagos, Lagos. Nigeria.

Okoye, E.U. (2008). **Women and Music in Igbo Traditional Society: A Survey of Various Levels of Musical Activities of Women in Aguata Local Government Area of Anambra State**. A thesis submitted to the Department of Music Nnamdi Azikiwe University, Awka, Nigeria. Affiliation: Department of Music, Nnamdi Azikiwe University, Awka. Nigeria.

Okunade, A. (2010). **A Comparative Study of Court Music in Egbaland, Ogun State, Nigeria**. A thesis submitted to the Institute of African Studies, University of Ibadan Ibadan, Nigeria. Affiliation: Department of Music, University of Portharcourt, Nigeria.

Olatunji, M. O. (2006). **The Evolution of Military Music in Nigeria, A thesis submitted to the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria**. Affiliation: Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria.

Olusoji, S. (2009). **Comparative Analysis of Islam Influenced- Apala, Sakara and Waka Popular Music of the Yoruba**. A thesis submitted to the Institute of African Studies, University of Ibadan, Ibadan, Nigeria. Affiliation: Department of Music, University of Lagos, Lagos. Nigeria.

Onuora-Oguno, N.C.(2008). **A Notational Comparative study of the Music of two Igbo Minstrels: Ozoemena Nsugbe and Afam Ogbuotogbo**. A thesis submitted to the Department of Music Nnamdi Azikiwe University, Awka, Nigeria. Affiliation: Department of Music, Nnamdi Azikiwe University, Awka. Nigeria.

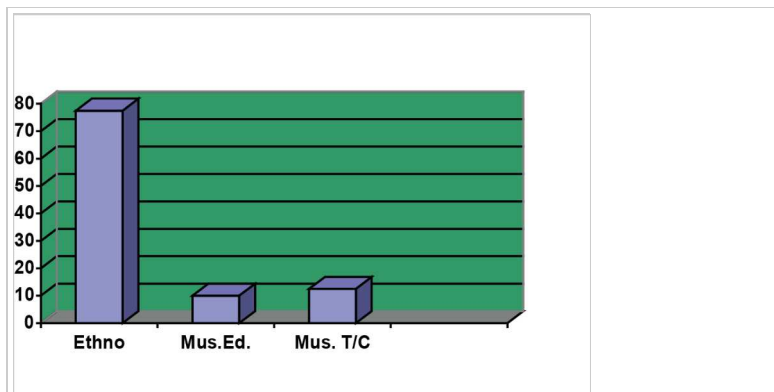
Onwuekwe, A. I. (2007). **Music for Different Media: The Mathematical Tables for Voice and Piano, E Flat Alto Saxophone Solo with Piano Accompaniment and two Choral works**. A thesis submitted to the Department of Music, Nnamdi Azikiwe University, Awka, Nigeria. Affiliation: Department of Music, Nnamdi Azikiwe University, Awka. Nigeria.



- Onyiuke, Y.S. (2005). **Childhood Music Education in Nigeria: A Case Study**. A thesis submitted to the Department of Music, University of Pretoria, South Africa. Affiliation: Department of Music, Nnamdi Azikiwe University, Awka. Nigeria.
- Onyeji, C. (2002). **The Study of Abigbo Choral-Dance Music and its Application in the Composition of Abigbo for Modern symphony Orchestra**. A thesis submitted to the Department of Music. University of Pretoria, South Africa. Affiliation: Department of Music, University of Nigeria, Nsukka. Nigeria.
- Osakwe-Mokwunyei , J.N (1999). **Artistic Values in Aniocha Music Performance Traditions**. A thesis submitted to the Department of Music, University of Ghana, Legon. Affiliation: Department of Theatre Arts and Mass Communication, University of Benin, Nigeria.
- Sheriff, B. (2004). **Kanuri Hunters' Songs: A study of Contexts, Techniques and Meanings of Songs of Four Artists**. A thesis submitted to the Department of languages and linguistics, University of Maiduguri. Affiliation: Department of languages and linguistics, University of Maiduguri, Nigeria.
- Udoh, I.E. (2008). **Annang Dances: A Contemporary Compositional Approach derived from the Traditional Music of the Annang Community, Akwa Ibom State**. A thesis submitted to the Department of Music, Nnamdi Azikiwe University, Awka, Nigeria. Affiliation: Department of Music, University of Uyo, Uyo Nigeria.
- Ukpanah, I. D. (1993). **The Music of Nigeria's Akwa Ibom State: A critical Perspective and Evaluation, with Special Emphasis on Ebre, Ekpo and Uta Traditions**. A thesis submitted to the Department of Music, Queen's University of Belfast, Ireland. Affiliation: Department of Music, University of Uyo, Uyo Nigeria.
- Umezina, E. C. (2008). **Identity, Freedom and Logic in Igbo Music Genres: A Resonance of the Metaphysical Essence Undefined. (Towards a Philosophy of African Music)**. A thesis submitted to the Department of Music, Nnamdi Azikiwe University, Awka. Nigeria. Affiliation: Department of Music, Nnamdi Azikiwe University, Awka. Nigeria.

## A Survey of the Titles

This study focused on the compilation of doctoral-degree thesis titles in music by Nigerians—within Nigerian Universities or elsewhere—in the last two decades. Upon collecting the titles, they were broadly classified into three areas: ethnomusicology, music pedagogy/music education and music theory and composition. Out of the 40 titles gathered, 31 titles (77.5%) were in ethnomusicology, 4 titles (10 %) were in music education/pedagogy and 5 titles (12.5%) were in music theory and composition. This idea is graphically captured in the diagram below.



**Figure 1: A Graph Showing a General Distribution of Theses Titles**

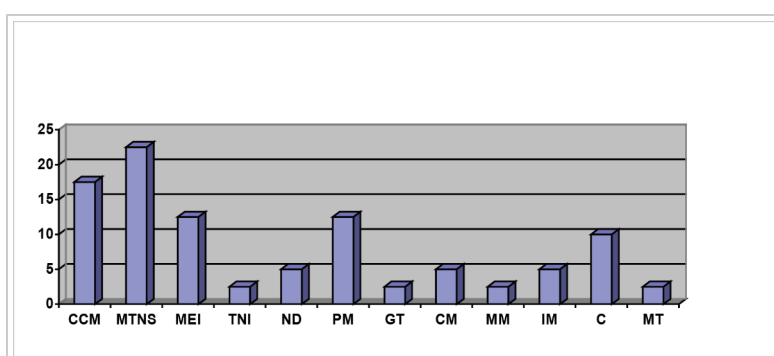
#### Keys

Ethno- Ethnomusicology

Mus.Ed.-Music Education/Pedagogy

Mus.T/C-Theory and Composition

Flowing from the broad classification as stated above is the need for specifics in this discourse. Within the general ambit of Ethnomusicology are other subdivisions which are: Christian Church Music, Music from Traditional Nigerian Standpoint, Music Education / History of Traditional Nigerian Instruments, Nigerian Dance, Popular Music, Gender Topics, Court Music, Military Music, Islamic Music, Composition and Music Therapy. On the distribution of theses in specific areas, this study further revealed that out of the forty thesis titles documented in this work, one each fell under Traditional Nigerian Instruments, Gender Topics, Military Music and Music Therapy. This statistically formed 2.5% each which summed up to 10% of the thesis titles. Two theses each fell under Nigerian Dance, Court Music and Islamic Music which formed 15% of the data collected. Six theses each were classified under Music Education/History and Popular Music. These collectively formed 25% of the theses under review. While four theses were on Composition forming 10% of the data, seven theses addressed Christian Church Music in Nigeria, this amounted to 17.5% titles. Music from Traditional Nigerian standpoint ranks highest. Nine theses came under this classification and they formed 22.5% of the forty theses. Below is a graphic representation of this analysis.



**Figure 2: A Graph Showing Specific Distribution of Theses Titles**

#### Keys

CCM – Christian Church Music

MTNS – Music from Traditional Nigerian standpoint

MEI- Music education / History

TNI-Traditional Nigerian Instruments

ND-Nigerian Dance

PM-Popular Music

GT- Gender Topics

CM- Court Music

MM- Military Music

IM – Islamic Music

C- Composition

## Discussion of Findings

Arising from this preliminary survey, it will be a great thing to do if position papers are made intimating governing councils and policy makers in the Nigerian Universities of the bad omen that this development portents for music scholarship in Nigeria. It may be argued that some of these scholars presently clustering in one department may go elsewhere when new institutions are created. Even at that, such scholars are going to produce people within their areas of competences. The danger in having 77.5% of ethnomusicologists in the last two decades can be interpreted to mean that there are some music departments without teachers of music theory and composition and music education. This further means that:

- i. There are associated challenges in most Nigerian Universities where music theory and composition and music education are taught, in terms of human resources to teach the courses.
- ii. There are music departments without a lecturer in music theory and composition of doctorate degree status.
- iii. There are music departments without a lecturer in music education of doctorate degree status.
- iv. There may be few music lecturers who studied music theory and composition or music education at the masters' level who now presently cover such courses up to doctorate levels in their various Universities.
- v. There may be very few lecturers of doctoral-degree status in music theory and composition and music education in our Universities who are by the virtue of their old age in the verge of retirement or may have retired without proper replacement.

One will not be chagrined if these myriads of issues raised in this paper are answered in question forms thus:

- What is wrong if an ethnomusicologist who has over the years developed himself in an adjacent area supervises a candidate in such an area?
- When the Universities of Ghana, Legon and Ibadan, Nigeria were established in 1948, were their first vice chancellors not first degree holders and did they not performed creditably well or that " Professor Wole Soyinka, the world's literary icon blazed the trail with just a first degree?

We should not be unmindful of the fact that while William Shakespeare, George Frederick Handel, Wolfgang Amadeus Mozart or Franz Joseph Haydn may not have read to a masters degree level, their works are today being studied at doctoral levels. This epoch is that of studying concepts in great details and training to do so can no longer rely on the residue of knowledge acquired by trainers during their undergraduate days.

## Some Suggestions

Sometimes a very hungry person will pick up a discarded piece of sugarcane from which

Someone else has sucked out the sugary juice, and chews the already chewed pulp in an effort to get some sweet taste. This is called "chewing the chewed"

(Swami Prabhupada, 2006, p. 108).

If our present state of musical scholarship is not to be likened to chewing the chewed then certain mechanisms need to be put in place. The Association of Nigerian Musicologists should take bold steps at filling the palpable gaps in qualifications and to plan futuristically for the nation. The gaps could be filled by embracing any or all of the following suggestions.

Young and promising first degree holders should be assisted to secure scholarship programmes abroad to study these stress areas where every department is deficient after which they come back to strengthen the staffing positions of their alma mater. Young doctorate degree holders should work assiduously to attract post doctorate and fellowship programmes to further enhance their knowledge. Nigerian government should endeavour to balance inequalities in wages and ensure security of lives and property so that Nigerian musicologists in the Diaspora will feel the need to come home and contribute their quota to their motherland.

At the undergraduate and master's levels, candidates are made to choose primary and subsidiary musical instruments and to carry out a performance using their chosen mediums. This to a high degree goes to re-enforce instrument playing at that level. However, the Association of Nigerian Musicologists could further form a national association of brass wind players, wood wind players, string players, percussion players and singers. There could also be a composers' forum where key Nigerian musicologists within the country and abroad could be invited to give master classes, performances and workshops to broaden the horizon of others keenly interested in other strands of music. For example there is a European String Teachers' Association (ESTA), International Trumpeters' Guild, USA (ITG) and International Trombone Association, USA[4] (ITA). We cannot afford to lag behind in musical development any longer as this further delay may spell doom for proper music scholarship in Nigeria.

Above all, the Association of Nigerian Musicologists is old enough now to explore other areas. Her conferences should not be limited to paper presentations but to the organization of concerts, workshops and master classes so that new entrants into this field will be challenged to contribute more by thinking of the system more than oneself.

## Conclusion

Doctoral theses are primary literature. They are valuable contributions to the discourse in every field of inquiry and to the culture of all creativity[5] hence the need for their documentation and study. This paper examined the research trends in music scholarship in Nigeria within the last two decades. It was observed that music therapy appears to be a faint voice. Readers might observe that music therapy as an area was not adequately represented. Is it that there is no clear use of music in indigenous healing practices in Nigeria? Aluede (2009) annotated professional works in music therapy and works from ethnomusicology and other disciplines that present various aspects of how music is used in indigenous healing ceremonies in Nigeria. Even at that, there are within some quarters some major issues which need to be harmonized. Pavlicevic (2001, p. 1) reports an interaction with the Nigerian Meki where he says that: "Music in Africa is healing and what is music therapy other than some colonial import? Why is music therapy separate from music-making?" I think Meki has reasons for this kind of position. I think the reason for this is not far from the fact that wherever and however music is performed in Africa and indeed Nigeria, its healing attributes goes along with it. As upheld by Nzewi (2002) and

subsequently by Aluede (2009), there is either no need for a new term to qualify one of the general attributes of African music or that there is a need to carve out a more realistic name for music healing and healing activities with music in Africa. The reasons for such opinions are not far from the fact that the concept, form and context of music healing in Africa needs to be fully distinguished from music therapy as it is yet conceived in the West because the concept of illness and disease causation are different. That line of distinctions is currently being drawn between the healing effects of music in the West and Africa is indicative of upward move to unveiling the African realities about music and healing in Africa. As we all know, theory and philosophy are the precursors of practice. As we speak, the Music Therapy Association (MUTAN) has just been registered in Nigeria. It has as its president, Professor Anthony E. Mereni. This to me is a welcome development that will chart the course of music therapy in Nigeria. It is hoped this seminal work will help to reduce the paucity of materials in music scholarship in Nigeria, re-introduce the culture of record keeping and verification, enhance networking and progressive research because when a researcher knows that the opinion being canvassed is a common knowledge already held by his predecessors, the urge to re-echo such thoughts will be reduced. This paper does not pride itself to have the panacea to the challenges of music scholarship in Nigeria but if as a result of this work, other windows are opened towards the enhancement of musical arts education in Nigeria, then one of its aims would have been achieved.

## Acknowledgements

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## Notes

[1] Nigerian Television Authority bulletin of 9.00pm, Thursday 12th January, 2012

[2] This is Femi Adedji's observation in his work: Computerizing and Networking Music Education in Nigerian Tertiary Institutions. See reference for details.

[3] Presently, I am aware that Nigerian Music Review at the Obafemi Awolowo University of Ife is abstracted in African Journals Online (AJOL) (<http://www.ajol.info/>) and that the Ekpoma Journal of Theatre and Media Studies (EJOTAMAS) published at Ambrose Alli University also has online versions of their volumes (<http://www.aauekpoma.edu.ng/content/view/86/26/>).

[4] This author has been a member of this body since 2005.

[5] UMI Dissertation Publishing. Pro Quest Information and Learning Manual.

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