



## **Forensic Musicology Curriculum: Emerging Issue for Wholistic Study of African Musicology**

**Sunday S. Udofia, Ph.D**

Department of Music, Faculty of Arts, University of Uyo, Uyo, Akwa Ibom State, Nigeria

**Abstract:** *This paper discusses the need for the inclusion of the study of forensic musicology in tertiary institutions in Nigeria. Historical and descriptive methods were employed for the study. It was discovered that musical compositions and performances do communicate tremendously. The communication realities were based on understanding of the cultural patterns of any African people(s) at any particular time. It is recommended that the various African musical arts should be carefully utilised for unique identity and effective communication. It was recommended also that forensic musicologists should emphasise the structural-interwoven-principles, textural impetus and contextual nuances in giving meaning to the uniqueness of various music genres from various culture areas.*

**Keywords:** *Forensic musicology curriculum and African musicology.*

### **Introduction**

Idamoyibo (2016) in his keynote address at the 13<sup>th</sup> conference of music educators in Nigeria (COMEN) said that music curriculum should include the application of music in the immediate environment. This statement suggests that musical studies should be wholistic. This was an affirmation of the need to include forensic musicology in the school curriculum in Nigeria to enhance wholistic study of African musicology.

The writer has had the definition of forensic musicology as the scientific study of the systematic and historical components of the musical artifacts of a place Udofia (2013). This study considers forensic musicology as a new found discipline as it appears to have been missing in musical studies before now. It is hoped that its integration in the musical studies will expand the scope of scientific cum artistic cum technological knowledge and experiences in musical study.

Communication is a unique aspect in language speaking and study. There are concrete and non-concrete symbolisms in every language. The concrete symbolism like the physical sounds including the contour of sound and non-concrete symbolism like gestures exhibit some distinctive features despite some similarities between and among languages.

### **Views in Forensic Musicology**

This segment had already appeared in in earlier wrings of the author. According to the source every study characteristically has identity where similarities and differences may be drawn. This comparative analysis will be successful as the views of peculiarities in the various studies are captured. Forensic musicology can be identified by the views of the peculiarities of forensic musicology including nature - nature essence, historical stance, artistic ideals, content ideals, cultural nuances, sociological attributes, and philosophical concern.

## Reflections in Forensic Musicology Curriculum

In realising the African identity in the African music art composition, the core challenge for standard and value in African music art composition as opined by Udofia (2007) appear vital. The challenge involves the unconscious adherence to African musical ingredients, where the composer unconsciously assembles his or her compositional ingredients such as African tunes and texture, tracing and usage of the African compositional devices and techniques, considering the African music performance advices and techniques, conceptualising the textual, textural, structural and contextual characteristics of traditional and folk African musical repertory, conscious interpretation of the functionality of African musical instrument, tracing the components of dance, dance rhythms in the African art music composition, capturing audience participation in African music art composition, and capturing the performance format of the African African music types for the purpose of identifying the unique nature of the various musical repertory among the different musical genres within the unique cultures in Africa.

## African Musical Arts and Forensic Musicology Curriculum

There is a growing need for the conceptualisations and realisations of African idioms in the African art music composition for the purpose of African music identity. (Udofia, 2007). The components of African musical arts include singing techniques in the various African musical genres, musical instruments and style of playing the musical instruments, dances and style of dances, acting in African musical practices, costumes, body make-up and other theatrical paraphernalia.

## African Musical Ensembles and Forensic Musicology Curriculum

The formation of the typical African musical ensembles is based on age, gender, occupation, status, belief alliance and culture. African ensembles formed using the same age group as the yardstick was found. Located also were ensembles constituting only males, only females as well as males and females mixed. Various strata in which people appear to identify with had also given rise to the formation of musical rendition for their meetings and for entertainment. Occupation such as fishing, farming, hunting, wood carving and raffia works also attracted the formation of some African musical ensembles. The various cultures of African identity were found to have determined the formation of some musical ensembles that the musical performances depict the culture they represent.

Belief of the people as well as the alliance of the people were found to have motivated people to form some African musical ensembles that depict their belief and or alliance as the case may be. Some ensembles stipulate some charges for the new members to pay. Where the membership of any ensemble(s) was made compulsory, there were cases where some individuals or group of individuals refuse to join such ensemble(s).

Components of African musical composition and performance include language, songs, song-texts, musical instrumental performance, dance, drama, scenery. These musical components have constituted the basic form of interaction among individuals within a particular culture, and among cultures. Language is for expression and communication. Song-texts, playing of musical instruments, dances, drama and moods are also important modes of communication. Dance utilizes symbolic gestures, mimes, props, masks, costumes, body painting, and other visual devices. Drama involves words and actions to express and create meaning to the audience, viewers or listeners as the case may be.

## Historiography and Forensic Musicology Curriculum

In African context song text can act as historical commentaries or culture indicator. Akpobot (1986: 42). *Oriki* music of the Yoruba has a form of historical commentaries. These ascertions appear to emphasise the importance of history in African musical art.

## **Culture and Forensic Musicology Curriculum**

Culture which has been defined as the way of life of a people including the way of dressing eating and styling pillaging of musical instrument and identifying is a basic ingredient in the musical practice in African music. More precisely put, culture has asserted enormous influence on the various musical fences and practices within and among the various cultures in Africa. Therefore, understanding the culture from which a particular musical genre is drawn appears essential.

## **Sociological and Forensic Musicology Curriculum**

Individual lives, community involvement among individual in social strata, groups differences and similarity with the community assert a lot of impact on the musical practices within culture and among cultures significantly.

## **Philosophy and Forensic Musicology Curriculum**

The concepts of the musicality of the various music types among and within cultures in Africa differ in various ways. The differences appear to have resulted the nature of musical format among and within cultures in Africa. Despite, the differences in the various music types among and within cultures in Africa also encapsulate the standard of which any music type within a particular culture and among the various cultures can be located. This standard continues to thrive relatively. Hence African musical genres can easily be noticed significantly.

## **Music Therapy and Forensic Musicology Curriculum**

Music therapy or music therapy related research show that the mentally derailed person react or respond to music in various ways. As such, the causes of the mental disorder in a mentally derailed person can be traced. Simply put, the mentally derailed person shows receptive response to the familiar music and such music type(s) he or she had had love for before the mental retardation or mental disorder occurred.

## **Teaching Tips of Forensic Musicology**

- ✓ Collation of the various indigenous African music;
- ✓ Critical listening to the African indigenous music; Transcribing the various indigenous African music;
- ✓ Studying the structural, textural and the contextural components of the various indigenous African music;
- ✓ Analysing the structural textural and the textural components of the various indigenous African music;
- ✓ Applying the musical ingredients in the various indigenous African music in the African art music composition;
- ✓ Learning to perform indigenous musical instrument individually. This will foster confidence in the player.
- ✓ Learning to perform indigenous musical instrument in African ensembles. This will help the forensic musicologist to identify and distinguish the sound texture of the various musical instruments. Performing in ensembles is desired. This active participation is hoped to equip the music composer 'with the artistic methods of assembling the rhythmic patterns, melodic contour, harmonic organisation, textural concepts, forms and the textual arrangement available in the indigenous African musical ensembles, which will be utilized in realising the authentic indigenous African music art composition that will depict a true African identity;
- ✓ Documenting the various musical types in Africa for future use; and
- ✓ Retrieving the various musical types in Africa for study and learning

## Summary

The work has focused on the importance of scientific study of the systematic and historical components of the musical artifacts of a place in realising and illuminating the African musical elements as embedded in the various African musical genres within, among and across the various cultures in Africa, as located in African music art compositions, which can be found encapsulated in forensic musicology study.

It was observed many traditional musical performance groups, and identifiable musical forms inherent in the musical contents among the African cultures will help broaden the scope of musicological studies in Nigerian schools.

## Conclusion

The discussions here appear to be in general terms. However, it is necessary to mention that the subheading apart from the introduction are viable areas for further studies in unveiling the art of African musical arts. In addition to the above statements in which the core challenge evolves for standard and value of African music art composition in realizing the African identity in the African music art composition, African music methods should also be included and implemented in the music curriculum of schools in Africa. The musical elements embedded in the various music types of the various cultures in Africa as realised and utilised in the African musical art composition should be given forensic explanations for the purpose of wholistic study of musicology.

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