

Exploring the Creative in Nigeria Art Music: An Abstractive Analysis of Scenes and Libretto of Total Theatre, Meki Nzewi Opera.

By

David Bolaji, Ph.D.

Department of Music, University of Port Harcourt,
Rivers State, Nigeria

Abstract

The use of art forms in addressing the widespread illicit acts in African society is effective in the hands of modern African creative practitioners. Their corrective calls are expressed in modern African literature, modern African classic dramas, modern African art music, etc. In line with this, the prolific ethnomusicologist and composer Meki Nzewi's creative output has significantly impacted this subject matter. To justify the above view, this study analyzes "The Saviour Cometh: A Total theatre, one of Nzewi's operatic compositions. Findings reveal that Nzewi employs satiric pattern to unravel the evils perpetuated in Nigerian society. Furthermore, he classifies these ills into four different groups, which include the family group, religious group, economic group, and social group. Additionally, Nzewi adopts the character and personality of the protuberant prophet "John the Baptist" from the Bible, as the main character with the sounding voice of redirecting and correcting the societal part-ways to repentance in the study. Finally, this study remains a classic model for African art composers in using art forms to address societal disorders. Also, it stands as an instructional material that can be used in the educational system.

Keywords:

Societal ills, Meki Nzewi, Correcting tool, Art Forms, and Nigeria Society.

Introduction

Music, from time immemorial, has served as a channel through which communication is expressed at different levels of information dissemination. (Sharma 2013:1, and Abdrafikova 2016: 1) In the same vein, Sharma (2013) maintains that the use of art forms generally is based on individual capacity, personal experience, and creative strength, which stand as excellent tools for expressing non-verbal expressions. Thus, beyond music as a communicative medium, it is also used as a corrective tool/weapon by artistic practitioners. It is not a mere assertion that art forms, in which music is a branch, prove to be a medium of advocating and rebuking rod that spares nobody when correcting illicit acts in society. Though Dunphy (2015) proclaims that not until the correct interpretation of a message through art forms to the society or an institution is being interpreted rightly, the message cannot be claimed to be understood. Nevertheless, the singular act of using art forms as corrective tools has been acknowledge within the fringe of academia by the creative art researchers and the popular musicians within the African society. Generally, the purposive aim of using art forms as correcting instruments most especially in Africa, makes it possible to address aspects of institutions that seem to run contrary to the African value system. Some of the institutions include African leadership system of governance, religion institutions, educational sectors, socio-cultural system, etc. These issues have been demonstrated in the works of modern African literary writers, modern African dramatists, modern African art musicians, modern African fine arts, just to mention but a few. To this

effect, one could say that music plays more than communicative rolls yet poses as an effective mechanism that advocates and brings the desire changes in society. Additionally using art forms as corrective measures by both African popular artists and art scholars, also enhances freedom of expression, constructive criticism and a call for accountability without any infiltration on the message of the music or the content of the artistic works. In line with the aforementioned, this study examines the artistic work of a giant of African art music, Meki Nzewi, while unveiling the systemic techniques employed in his creative operatic work “The Saviour Cometh”, in his attempt to correct the societal ills in Nigeria and the world at large. Most importantly, the application of Nzewi’s creative musical ideas in projecting the modern African art tradition that is infused with the Western elements also forms part of this study. Worthy of note also is the fact that Nzewi’s work is predominately dominated by the use of African unique identity.

The Abstractive Insight of the Use of Opera

In “The Saviour Cometh”, Meki Nzewi addresses the ills and bad attitudes that are prevalent in human societies, most especially Nigeria. Nzewi deploys his artistic intellectualism in an operatic musical composition to capture different smaller institutions of society that practice unacceptable norms. Though there could be no better musical form to use than the operatic form. Nzewi chooses this operatic form because it seems to have a wide spectrum horizon of multi-media capacity to showcase the enrichment of African culture within a single musical performance. Similarly, on the choice of the art forms in addressing the societal ills, Sone (2018) asserts that art forms generally are used in correcting the societal abnormality because of their strong link with the cultural values that

dominate the society. This implies that the approach adopted by Nzewi in his choice of the operatic genre stands as the purposive means to which music and theatre share potent relationship with each other. Also, often now and then, because both art forms appeal to the conscience and inner being of every human, and the inclusiveness of their relativity part and their essentiality in African communities, make it more relevant in context.

The formative and systemic pattern deployed Nzewi in the presentation of the dialogues in the entire work is of a goal-directed act which suggests some conducts that will influence and bring social change. Banham (2000) opines that the use of theatre as a creative form proves to be an addictive weapon for social change. In “The Savior Cometh”, it follows therefore that Nzewi’s intention is aimed at rebuilding each primary sector used in his work, that constitutes to the dominance of the society. Thus, Nzewi’s concern about illicit acts reveals that a misplacement of priority has become the major problem in the societal norms in Nigeria, and Africa at large. The primary aim of this study therefore is to cross examine the artistic approach, techniques and creative impetus that Nzewi portrays in his attempt to expose and to propound solutions to the identified illicit acts in each classified group in “The Saviour Cometh”. The attestation of Nzewi’s findings affirms that corruption also serves as the root of all practices widespread in Africa, most especially Nigeria.

Theoretical Framework

This study employs the theory of art and social change as applied by Aijmer (2020) on Qu Yuan in 278 B. C. in a poetic exertion to establish an organizational reformation that checkmates the act of corruption within the administrative functionality of the Chinese

governance. The purposive act and application of this theory in a satirical form as a tool for social behavioural change serves as a channel of semantics analysis approach that is relevant and essential in the reapplication of the theory in the context of this study. Likewise, Camic (2007) buttresses the theory of art and change within the perimeter of health care, as a vital tool that forces people in redirecting their thinking each time this act or remain passive in their daily life. Thus, within the context of this study, art is taken and viewed as a corrective medium that points attention to the wrong behaviour which has assumed a destructive scale in the human society.

In line with the above, the theory of art and change plinth as a systemic procedure that affirms the reason why a change of behaviour in socio-cultural acts of people and institutions should be redirected in line with the acceptable cultural norms of the society. Funnell & Rogers, (2011) opine that the diverse factors that lead to the recall of the behavioural change of attitude of people keeps the smooth coexisting relationship in the community. Speaking about the art forms and behavioural change, the undertone that calls for this perspective is the ability to present and represent the truth and fact(s) in any art forms. It is of importance to mention at this juncture that the effuse of truth in any art form is usually presented with a logical semantic approach. This does not abase the fact that truth will be identified as truth with the aim to revealing the contextual content of the messages that are expressed within the framework of a creative art form. Besides, Nouwen (2011) asserts that there must be an affirmation of the specific truth that is narrated through the creative art form within the context of the work used in addressing the societal issues. Therefore, the theory of art and change does not negate the fact that in an attempt to call for a behavioural change via art works, the addressed truth in the work(s) must reveal the

rootedness of the indigenous philosophical logic of the said society. To this end, the theory of art and change is applicable to this study as it reflects the purposive aim of Nzewi on the composition of the total theatre “The Savior Cometh” a theatre that suggests the necessary areas in which behavioural change are needed in the Nigerian society.

The Data

The data used in this study is an excerpt from a musical theatrical work entitled “The Savior Cometh” by a renowned Professor of African Music (theory and practice), Meki Nzewi. Though on the periphery and in some segments, the operatic work seems to have some strong elements of farcical comedy, the holistic message of each scene carries more serious and accurate points, facts and truths that the work is geared towards correction of illicit acts in society. Basically, considering the issues raised by Nzewi in this work, one could conclude that it is not a mere fiction in substance as it used to be in any other theatrical creative work; rather, an eye-opener to the reality of the present world view. In addition, in relation to some of the happenings in Nigerian society and in conjunction with Nzewi’s work, Daniel’s (2008) narratives capture the obscure and abnormal marital practices resulting from the unfaithfulness among Nigerian men, as enacted in Ola Rotimi’s *Our Husband Has Gone Mad*. Likewise, Bolaji (2017) exemplifies the holistic life style and major atrocities going on within the tertiary institutions in Nigeria via his creative satirical work, “Campus Life: A Musical” The proportionate base of his effort on the affirmative notion that the cultural, value system of the University education in Nigeria has been eroded. In view of this, one could state that the value system that governs a

society/community serves as the guiding principles that best describe and present their ethos.

General Overview of “The Savior Cometh”

“The Savior Cometh” is a theatrical work that comprises humorous and serious dialogues. The thrust of the opera hinges on the wrong happenings in the Nigerian societies, as seen in its various institutions. These include religious body (Churches), business institutions and government agencies in Nigeria. Meki Nzewi identifies and places the above-mentioned institutions into four different cardinal groups. Specifically, he used the nomenclature of the family group, social group, economic group and the religious group as agents that breed the canker worms destroying the social fabrics. Its value system and existential habitat of Nigerian society. In fact, Nzewi captures the illicit acts in the Nigerian society by unveiling the obscure behavioral pattern that dominate the institutional groups, as mentioned above. It is highly important to note that Nzewi uses the performative act to present the dialectical view of the Nigerian society. Ross (19984) lends credence to the foregoing view when he rightly affirms that an artistic performative act can be a platform on which a proper and sensitive conversational presentation through dialogue and action could be viewed. Basically, the idiosyncrasy of each identified group as used by Nzewi was considered in viewing the roles of such groups in the entire Nigerian society.

The first section of the creative work of “The Savior Cometh” by Nzewi starts with the introduction and the performative acts of four indigenous membrane instruments that present what could be termed as chaotic overture. Basically, one can say that this style of introducing an opera comes as a result of the imitative pattern of the Western style in

having an overture at the very beginning. Similarly, the opening glee used in the Yoruba folk opera by its early practitioners like Hubert Okunade and Duro Ladipo, was a replica and affirmative act of promoting African identity. Furthermore, the repetitive act of the chaotic dance displacement movement on the stage between the instrumentalists and the characters via the indigenous membrane emphasizes the primary objective that the unrest and chaos that characterize the society. Also, the short poetic recitative unison by all the characters on stage suggests the selfishness that is typical of displaced and imperfect people in the Nigerian society. Significantly, Nzewi uses the activities between the indigenous overture displacement and the chaotic rhythmical dance movement as an interactive dialogue on the stage. Additionally, the formative presentation of the disorder family group comes as a result of extension of chaotic scenario from the beginning. Beyond the chaotic activities in the family scene is the displacement of selfish individual and a conflict of interest between the husband and wife in the family group. Moreover, the conflicts disorder flows down to the relationship between the children. More so, speaking of the illicit acts in society Meki Nzewi projects the unlawful activities of the society in the social group. The destructive states of the behavioural acts that dominate different institutions in society as portray by Nzewi are seen in the failure of the law enforcement agent, students, judicial system and the activities of the bandits in society. Moreover, the economic states of the society are not left out in the contention of the illicit acts. It is of great importance to mention that Nzewi identifies the religious institution that ought to be the protective of the society, and very unfortunately, then institution perpetuates more atrocities. Nevertheless, the crying call of a major character in the opera, is known as John the Baptist. The John the Baptist's recalling voice interjects and proclaims the message of

repentance that clamours for a societal change. Giving the performative stance of the opera a unique ending, Nzewi uses the idiomatic expression of the second coming of Jesus Christ from the Christian religion to emphasize that repentance is of necessity. Though he emphasizes that the situation of things in Nigerian society and the reactions of its inhabitants are indications that there is no hope for Nigeria and its people.

Discussion and Analysis of the Libretto

The libretto of “The Savior Cometh” is not epic poem in totality, but could be identified as a theatrical work that has some basic features of an epic form. Additionally, the features of farcical comedy are used by Nzewi in the crudities form. Through his creative abilities, he readdresses the abnormalities that characterize the various institutions in the Nigerian society. Emphatically, the thrust of the libretto does not centre on a particular individual but on the parochial groups that have and promote their individual selfish interest to the detriments of society. The operatic work serves as a poetic writing that identifies four different sessions/groups. The groups are the medium to which the composer uses in revealing the illicit acts exhibited in the Nigeria society and in most African countries as well. Furthermore, these groups are used to depict the ongoing extreme self-centeredness and anarchic ruling dominating the African society, most especially Nigeria. It is important to mention that the use of indigenous musical materials and the harden vocalism of African music in all ramifications of arts music stands as potent school of thought of Meki Nzewi. The reflective and the advocative calls of this act aim at the need to position African music as a phenomenon that needs not to be seen as inferior to another type of music, globally.

The prelude session of “The Savior Cometh” showcases the uniqueness of Nzewi in the pursuit of cultural distinctiveness and African music identity in the presentation of his artistic and scholarly writing. The reflectiveness of this could be seen in the use of the indigenous membrane musical instruments for the overture, which portrays the advocative vocalism of Africanism in his creative work. Through this medium, Nzewi demonstrates and calls for the repositioning of paradigm shift in mental approaches of African composers from the Eurocentric promotion of the Western musical idioms to that of Africa. In line with the promotion of African identity is the of viewing its essentialities through the cultural values, norms and ethos that govern the social existence of a people. In the same vein, Idang (2015) opines that the preclude traits of cultural nuances of a people serve as an attempt to unravel their identity beyond the sphere of their locale. Furthermore, he affirms that some of the identified phenomena that could be viewed within their existentiality circle are their religion, language, dressing, art, music, dance etc. At the same time, speaking about the use of art form as a descriptive medium in promoting African identity, Ojaide (1992) opines that after the modern imperialism definitive context, the use of language cannot be the only channel through which African literature and Africanism could be described, but, through other art forms. This implies that the African art music serves as an artistic form for proclaiming the Africanism. In relation to this, and just as mentioned earlier, Nzewi establishes a dialectic conversation by using the indigenous materials and the performative rhythmic dance movement to introduce a ruckus and suspense atmospheric scene at the beginning of the theatrical work. Also, he uses his creative ability to justify that there is no art for art’s sake only within the African culture. But each art

work representation goes beyond the literary work, which gives the social function(s) to each identified creative work as used within “The Savior Cometh”.

The family group, as presented by Nzewi in his operatic work, unravels the failure in the responsibilities of parents in giving good parenting part ways to their children. Ceka1 and Murati, (2016) state that the family/home stands as the first and foundational, educative institution where the formative and developmental being of a child should be formed. Also, in relation to this, diverse views of scholars agree that a family setting stand as a locale where which children receive their first educational impartation, though diverse approaches and methods of learning for children depend on their individual cognitive level of intellectualism. Nevertheless, there is a displacement of the family failure as accentuated by Nzewi via a chaotic scene in a disjoint family scene with a display of negatives, disfunctional marriage and bad relationship between parents and the children. Through this artistic presentation, he was able to highlight and state categorically that most families in the Nigerian society are experiencing similar chaotic family relationship. The existence of chaotic family in most Nigerian homes is responsible for the wrong doings of teenagers and young adults in society. Based on this standpoint, it is well established that the primary roles of a parent in the lives of the children are being neglected. However, the implication of this is that the fundamental issues and problems that have degenerated into the illicit act among the youths in the Nigerian society emanate from the wrong attitudinal perspective that were conceived from the primordial states of a child, from the parents and via wrong principle in the family. Furthermore, Nzewi shows that the possible displacement of values in most homes in this 21st century is contrary to what it used to be, and that it ought to be based on the practicing norms of African cultures. Moreover, he affirms that the distinction

of parental values and responsibility has been replaced by individual and personal selfish ambition of the parents. The implication of this erroneous erosion of values has become a wrong model that most children follow in different families in Nigeria. Basically, the holistic viewpoint of the scene in the creative work centres on the displacement of the fundamental values that ought to be learnt from the family, since the family is the smallest unit of any society. Nonetheless, via the operatic work, Nzewi establishes that the degeneracy of the family distinctiveness and values has created abnormality in the Nigeria system. In the family group scene, Nzewi also advocates women liberation, using the wife. While the marginalization of women and the maltreatment of the housewives are presented in a normative form of art by a typified African man in the opera, the neglects of the children's need by the parents are captured by the composer. Additionally, in this scene, Nzewi points out that the appropriation of parental attention that each child ought to be given is diverted into the emotional backup of the parents to gain memento to fight and destroy each other. Essentially, because of the parents' fault in the family, the children are left with the idea of survival of the fittest as the only option. Nonetheless, it is important to say that the adaptable character and role of John the Baptist in the Bible is used by Nzewi as a clarion call on parents for proper parental responsibilities. The composer portrayal of John the Baptist is not just as a call for repentance, but as an assurance that the society can still restore its lost glory through the family. Though the end extremity of John the Baptist character gives the assurance of the second coming of "the Savior. (Jesus Christ). The above description of his character and roles in the entire operatic work creates certain dominant structures. This could be termed as the applicative construct of the leitmotif in anticipating of the character of John the Baptist that introduces contract. This creative

expression was of implicative in Wagner work; where he applied diverse musical sequencies to eloquent dramatics conflicts and the rhetorical use of music, as interjectory medium to interrupt the flow of the dramatic expression. In view of this, the thematic expression and reoccurrence of John the Baptist in interrupting the established scene serves as a reinforcement of the composer's artistic ingenuity that leads the end point of the family scene to the apex.

Examines closely, the objectives of Nzewi's operatic work, one notices a series of events such as unlawful acts in the Nigerian society, forming the themes that link each scene in his work. Meki Nzewi presents, through idealism the predominate the social life in the Nigeria society. Through this scene, he demonstrates that the failure of one institution in the society is the destruction of another and the society at large. Looking at the construct of the social group in Act One Scene III, we see that the failure of parental responsibility from the family group gives birth to the deceptive lives and criminality of the youths. Additionally, the illegal act of the law enforcing agent (Police in present-day Nigerian society is well captured in a satirical form alongside the narrative lines in an emphatical demonstrative act. Similarly, the role of the legal institution that is saddled with the responsibility of the interpretation of the law is not lost sight of by the composer. Though, the "replicative noise of the magistrate" the scene captures the semantic tones of wrong political attributes that the legal institution does exhibit towards any unlawful act in Nigeria. Still, there is power conflict between the three arms of government in Nigeria, most especially where the force ignores the verdict of the legal institution for selfish interest. While the political dictatorship at the detriment of the coexisting living and sabotaging the oneness of the law of the land, is of high practices Nigeria. In view of this, the unconventional acts of the

police force in contributing to the falling standards of living is Nigeria portrayed in the social group by Nzewi. The reflective selfish ambition and notion of the Nigerian police force against what ought to be the functional law of the land is replicated by an imitative character of the dramatic police officer. Also, the notion of survival of the fittest was exhibited between the apprehended criminals, victimized good Samaritan, police officer, magistrate and the societal noble. Basically, the thematic leitmotif of John the Baptist character is also seen in the last scene of the social group by away of replicating and brining the redress mission that will refocus the society in a habitable manner.

The affirmative of Nzewi on categorizing the Christians religion as an institution that promotes illicit acts in society is considered in the opera. The activities of some religious leaders in Nigeria, the influence of their ungodly behaviour and the unbiblical justification of all their dirty atrocities under the umbrella of religiosity are seen in Act One Scene IV. It is important to state that it is not all religious leaders in Nigeria who are involved in immoral acts. Meki Nzewi uses his creativity to demonstrate that the majority of Christian leaders in different denominations under the Christians body in Nigeria perpetuate unethical acts under the pretext of religiosity. This act is not peculiar to Nigerian pastors and its society alone, many other African religious leaders are culprits. Specifically, Nzewi reveals the submission of the so-called Christian leaders to the god of mammon. The exhibition of selfish interest in twisting the minds of members to give money in place of spiritual coverage, salvation, Church building is demonstrated via different dramatic performances by various denomination leaders, as used in the theatrical work. In addition, the issues of segregation, superiority and discrimination of the denominations among the religious leaders are all regarded as atrocities captured by Nzewi in his operatic work.

Really, all of the above-mentioned acts contribute to the collapse of societal values and the loss of trust and faith in the so-called Christian leaders in the Nigerian society. Also, the normative and semantic character of John the Baptist in the interruption of textual expression and the dramatic context of the religious group scene bring the group scene to its climax. In completion of the various institutions identified in the operatic work by Nzewi are the economic states and the questionable acts of the business tycoon in Nigeria. As portrayed by Nzewi, the affluent and oppressive lifestyle of the noble and the crime of the society have become the norms in transacting business. In the context of the economic group in Act One Scene V, Nzewi exposes the “human degradation, economic deprivation and social apartheid” that are perpetuated with impunity that negates the idea of equality before the law in Nigeria. Also, via the attitudinal acts displayed by the economic group, the outcome of their expressive acts shows that the acclaimed societal businessmen and woman are above the law in Nigeria. The authenticity of this assertion can be seen in the economic group scene. Furthermore, Meki Nzewi exposes the anarchic and dictatorial rules ruling of corruptible business lords in Nigerian society. The indulgent of these “economy war lords” as stated by Nzewi, reveals that over-prowling of the law at the expense of societal norms and values stands as the prerogative of the “so-called” economy group.

The starkly act is established by Nzewi in introducing the lamentations of love of a mother that displays displeasure on all the distinctives and disunity acts of various groups in the operatic production. Taking this character in the context of this study, we observe that the lamentation comes as a result of the conclusive proof that the Nigerian society has missed the fundamental and unique elements that make Africans an exclusive people. The undertone thrust of the character of the mother hinges on the fact that the place of

communal living, mutual respect, and the act of being humane that used to be the bedrock of the collective efforts for Africa identity, are being neglected. uncertainty and social disorder in the present Nigerian society seem to be the advocative cry that is being suggested. Furthermore, as part of the displacement and the dramatic functions exploited by Nzewi, the inherent contracts between the poetic lines of John the Baptist and Racheal are rated. This expressive dialogue affirms the dramatic significant of a dialectic form/style that gives a blend of sonorities to the two characters in the operatic work. Racheal's lamentation of figuratively used to represent the disapproval of unlawful acts that are pervasive in Nigeria. Though this an adaptation of the gospel according to the book of Jeremiah, which was used to address the wrong deeds of the Israelites against God. Beyond the religious sense of the act is the acknowledgement of the functional dimension of African theatrical perspective. Similarly, Desai (1990) states that the perspective and accepting of the proportional practical dimensions of the construct is part of African theatre. This stands as an avenue that can be used to reveal its aesthetics via the performative process. Furthermore, he maintains that the evocative perspective of the social scopes could be asserted within the nexus of African theatrical content, its indigenous elements and belief system. Nevertheless, just as the interjectory act of John the Baptist proves to be a recurrent decimal with the same message of repentance at the end of each scene, this constitutes the reaffirmation of the thrust of the message given by John the Baptist. It is necessary to state that the adaptive focus of Nzewi on the historical perspective of the Bible does not necessarily entail the promotion of religious art work. Rather, he exploits the Bible in relation to the problems that plague present-day Nigerian society.

The high point of the operatic work is the appearance of the Saviour, Jesus Christ within the framework of “The Saviour Cometh”, the birth of Jesus Christ gives the assenting assignment of the first runner “John the Baptist”. In the light of the assignment, the coming of the Saviour stands as final of restoration. Ironically, Meki Nzewi uses the world to represent the illicit acts that characterize the Nigerian societies while the strict caution and warning from the Saviour buttresses the call all the groups identified and used by Nzewi. Additionally, a potent criticism is given to all the groups by Jesus through a sectionalization each group dialectic conversation. All of this forms serves as a resounding warning to all the groups to turn over a new leaf. In a short form, the adherent caution of each group aims at reshaping the thinking process of the entire people in order to ensure a better society.

Conclusion

This study has examined, in practical and theoretical terms, Meki Nzewi’s advocative and passionate efforts in promoting African identity, using locale materials. Using the art form in a satirical form, Nzewi addresses the illicit acts that destroy the value system in Nigerian society. The study identifies some major institutions as a channel through which atrocities are perpetuated in the Nigerian society. In the context of his creative line of thought, these institutions ought not to allow the flourishing of the illicit acts, because the institutions ought to stand as the pivot on which the society norms and value system revolve, be sustained and promoted. Also, Nzewi’s creativity within the context of this study reveals the

bridging border of political dimension, and a purposive focus on the accentuation of the use of indigenous musical materials in the academic environmental and beyond the African landscape. Discourse on African musical identity, most times within the realm of academia, is carried out via the lens of Western music. But Nzewi, through his intellectual cognitive ability and knowledge of music displays a dominant use of purely indigenous materials to address the peculiar challenges and in human society.

Nevertheless, this study unravels the systemic pattern to which Nzewi adopts the use of religion concept from the Christian belief system, to represent the present Nigerian situation. Additionally, the main thrust of the study is the formative possibility of using art form, specifically music, in addressing the abnormalities and contradictions that constitute existential threat to human society.

References

- Aijmer, G. (2020), The Story of Qu Yuan Revisited. Source: Journal of the Royal Asiatic Society Hong Kong Branch, Vol. 60 pp. 138-159: URL: <https://www.Jstor.org/stable/10.2307/26937468> Retrived on 10/04/
- Akhmadullina, R., A.R. Abdrafikova and Vanyukhina N. (2016) The use of music as way of formation of communicative skills of students in teaching English language <https://www.researchgate.net/publicationon306226008> May 2016 DOI: 10.12973/ijese2016.400a
- Banham, M., Gibbs, J., Osofisan, F., (2000) eds. African Theatre in Development. Oxford: James Currey, 1999. 182 pp. ISBN 978-0-85255-594-1.
- Ceka, A. Murati, R. (2016), "The Role of Parents in the Education of Children". Journal of Education and Practice ISSN 2222-1735 (Paper) ISSN 2222-288X (Online) Vol.7, No.5, 2016 www.iiste.org

- Desai, G. (1990), African Studies Review, Volume 33, Number 1, April 1990, pp. 65-92.
- Daniel, I. O. (2008). The Linguistic and Pictorial Representation of Nigerian Women's Assertiveness in Selected Nigerian Newspapers. PhD Thesis, Department of English. Ibadan: University of Ibadan
- Desai, V. (1990) Recent Technology Imports into India: Results of a Survey. International Institute on Social Studies October 1990 <https://doi.org/10.1111/j.1467-7660.1990.tb00396.x>
- Dunphy, K. (2018). Theorizing arts participation as a social change mechanism. In B. Bartleet & L. Higgins (Eds.). The Oxford Handbook of Community Music, London: Oxford Press. pp. 301-321. ISBN: 9780190219505
- Funnell, C and Rogers, J. 2011. Purposeful program theory: Effective use of theories of change and logic models. Vol. 31. John Wiley & Sons <https://www.researchgate.net/publication/259999058>
- Idang G. E., (2015), African Culture and Values Phronimon Volume 16 | Number 2 | 2015 pp. 97–111, Print ISSN 1561-4018 © Unisa Pres Retrieved on 3rd of April, 2022 <http://www.scielo.org.za/pdf/phronimon/v16n2/06.pdf>
- Martin, B. (2000). Playwright Who Put Nigeria's Dramas on the Stage. The Guardian. Tuesday, 17 October
- Nouwen, Rick. (2011). Foundations of Semantics I: Truth-conditions, entailment and logic. Retrieved on 3 November, 2015 from <http://www.gist.ugent.be/file/216>
- Ojaide, Tanure, (1992), Modern African Literature and Cultural Identity, African Studies Review, Volume 35, Number 3 pp. 43-57
- Rose, K. (1984), Theatre for Development: Diam of Zimbabwe Workshop New Theatre Quarterly, 1 (2). <https://www.sciencegate.app/document/10.1017/s0266464x0000155x> DOI 10.1017/s0266464x0000155x Dimensions ID pub.1054888062
- Sharma, P. (2013), Music: A Tool of Nonverbal Communication (with special Reference to Indian Music). International Journal of Communication and Media Studies (IJCMS) ISSN 2250-0014 Vol. 3, Issue 4.
- Sone, E. M. (2018), African Oral Literature and the Humanities: Challenges and Prospects, Humanities 2018, 7, 30; doi:10.3390/h7020030

Unpublish Work(s)

Bolaji, S. B. (2017) A Creative Approach to the use of African and Western Idioms in
Campus Life: A Musical Satire, Ph. D Thesis, Delta State University, Abraka, 2017