

## MUSIC AS AN ART AND INSTRUMENT FOR NATION BUILDING

**Enoh J. Okafor<sup>1</sup>**

and

**Patricia N. Oyibo<sup>2</sup>**

### Abstract

The paper is based on the system theory which postulates that the components of government as well as the society are both analytical and dynamic. Words and music are two distinct symbolic modes. Yet, as human ways of communication or forms of expression, they have much in common. They have important similarities as signifying systems, their mutual penetration is suggested by metaphors like “the language of music” or “the music of language”, and they are multi-modally united in all song genres. Through music texts and sound, systems and society are analyzed. To achieve the paper’s objective, related musical texts were used. The paper advocates that music, as an art, should be embraced in all institutions of learning – from the Primary School level to the Tertiary level. The paper also advocates that good music should be encouraged and pursued because. good music can build, transform, remold and reform to bring positive attitudinal change towards one another in the society. Good music can also advocate true, patriotism, nationalistic spirit and loyalty towards nation building in Nigeria.

**Keywords:** Music, Arts, Nation, Building, System.

---

<sup>1</sup>Enoh J. Okafor Ph.D is Lecturer in the Department of Performing Arts University of Delta Agbor Delta State [justina.okafor@unidel.edu.ng](mailto:justina.okafor@unidel.edu.ng) , [okaforjustina@unidel.edu.ng](mailto:okaforjustina@unidel.edu.ng) +234 806 3645697

<sup>2</sup>Patricia N. Oyibo is a Lecturer in the Department of Theatre Arts & Film Studies, Isaac Jasper Boro College of Education, Sagbama, Bayelsa State. [whytish2@gmail.com](mailto:whytish2@gmail.com).

## Introduction

Nation building is the conscious and focused application of people's collective resources, energies and knowledge to the task of liberating and developing a nation (Izuegbu, 2013 in Okobia, 2024:131). Harnessing the people's collective resources, energies and knowledge is a huge task in Nigeria because of diversities that make up Nigeria as a nation. Ohwofasa (2003) acknowledges the complexity of Nigeria by pointing out that 'against this backdrop, it becomes an arduous task to integrate the people and have a cohesive nation. Therefore, various effective tools have to be used in order to achieve this atmosphere without which a nation no matter how privileged and blessed can never move forward' (p. 84). This implies that nation building is premised on many variables which have to be effective for development to be possible and the quest for nation building to be achievable. There are many theories on nation building but this paper is based on the system theory which postulates that the components of government as well as the society are both analytical and dynamic. Analytical; because it separates government into component parts and relationships that are found in every political system; and dynamic; because it gives a guide to the forces that lead to instability and those that make for stability (Hendrike and Zeighetr1977:150 I Ugbayavwighren, 2006). The system theory is made up of various distinguishable components which regularly interact with one another on the basis of laid down rules and regulations to achieve major organizational goals. This implies that major organizational goals cannot be achieved in the face of anarchy. There can be no nation building in the face of breakdown in law and order. A mediator's role is imperative in providing amenable thread to patch the pieces and make it a 'whole'.

## Conceptual Framework

'Art' originates from the Latin word 'ars' which means, skill or craft. Art is a diverse range of human activities in creating visual, auditory or performing artworks, expressing the author's imaginative or technical skill which is intended to be appreciated for their beauty or emotional power. The definition of art was anything done with skill as the result of knowledge and practice. Music, theatre, film, dance, and other performing arts, as well as literature and other media such as interactive media, are included in a broader definition of art or the arts. Over the time, philosophers like Plato, Aristotle, Socrates and Kant, among others also questioned the meaning of art. The word art may refer to several things: (i) It is a study of a creative skill, (ii) it is a process

of using the creative skill, (iii) it is a product of the creative skill and (iv) it is the audience's experience with the creative skill.

The creative arts (art as discipline) are a collection of disciplines which produce artworks (art as objects) that are compelled by a personal drive (art as activity) and convey a message, mood, or symbolism for the perceiver to interpret (art as experience). Art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. The definition of art has generally fallen into three categories: representation, expression, and form. Plato first developed the idea of art as 'mimesis,' which means in Greek, copying or imitation, thus making representation or replication of something that is beautiful or meaningful, is the primary definition of art. Hegel's account of art incorporates his view of beauty. Hegel defines beauty as the sensuous appearance or expression of absolute truth. The best artworks convey, by perceptual means, the deepest metaphysical truth. According to Hegel, the deepest metaphysical truth is that the universe is the concrete realization of what is conceptual or rational. It means that what is conceptual or rational is real, and is the imminent force that animates and propels the self-consciously developing universe. The universe is the concrete realization of what is conceptual or rational, and the rational or conceptual is superior to the sensory. In this sense, the mind and its products alone are capable of truth. According to him artistic beauty is metaphysically superior to natural beauty.

Nzewi (2003) in Modeme (2014:160) further explained the term art focusing on 'musical arts' as an embodiment various discipline thus;

The term 'musical arts' reminds us in African cultures, the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice. However, each has a distinctive feature with unique theoretical or descriptive terms in every culture area. Creative inspiration or a musical theme is a taproot fed by cultural and cosmic ideas, and artistic branches of this creative taproot are expressed and simultaneously, separately, or sequentially as structured sound from sonic objects (music), aesthetic/poetic stylization of body motion (dance), measured stylization of spoken language (poetry and lyrics), metaphorical reflection of life and cosmos displayed in action (drama), and symbolized texts and décor embedded in material objects (costume and scenery). Each branch resonates and reinforces the logic, structure, form, shape, mood, texture, and character of the other, such that in the African

musical arts, there are interrelationships that show how the music reflects the dance, language, drama and or costume. The dance bodily translates the music, language, drama and or costume and scenery. The poetry and lyrics narrate the music, dance, drama and or material objects. The drama enacts the music, dance, language, costume and or material objects; the material objects, costume and scenery highlight music, dance, drama and or language. (Nzewi, 2003:13).

In addition to the assertion above, Okonkwo (2006:169) says that music is part of life and that it is an art that is deeply rooted in human nature. To Nnamani (2009:36) 'Music is an art that interprets life and as such becomes a medium for the preservation, sustenance and understanding of cultural differences, problems and practices.' In summary, music tells the story and history of a people. Apart from the gazette norms and ethics guiding a country, society and or organizations, music helps to reinforce these ethics and norms thereby helping individuals to internalize the ethics and norms guiding them in order to be effective nation builders at their various levels and capacities.

#### Music and Nation Building

Ugbeyavwighren (2006:218-219) posit that nation building has a far wider scope including development, He further argues that whereas, development involves the utilization of available resources for rapid socio-political and economic growth, nation building composes of the existing socio-political and institutional frameworks in the exploitation of developmental impulses towards the attainment of self-sustained development in a geographically bounded area. That, nation building is a concerted institutional effort at effective management of cultural plurality, social disorganization and political uncertainties into a united and stable society and maximally exploit available human and natural resources towards the attainment of an ever-growing development. Nation building involves the additional responsibility of the creation and management of institutions and conducive environment for self-sustained development. In a nutshell, nation building can be summarized into the following; nation building involves,

1. existing socio-political and institutional frameworks within a geographical bounded area
2. concerted institutional effort at effective management of cultural plurality, social disorganization and political uncertainties into a united and stable society

- 3, creation and management of institutions and conducive environment for self-sustained development and
4. maximally exploiting available human and natural resources for development and wealth creation.

Corroborating Ugbeyavwighren (2006), Onuoha (2024:20), aver that ‘Nation building involves various activities and strategies with the sole purpose of fostering national unity, promoting economic development, strengthening governance structures and enhancing social cohesion.’ Okobia (2024) citing Izuegbu (2013) states that nation building is a process that aims at unification of the people who are in the same State/state for it to be politically stable and viable. It has to do with the willingness of the people in a State to work together and live as one so as to enhance a viable political and stable community (p. 131). Bereketeab (2020) elucidates that ‘nation building involves creating a sense of shared purpose among citizens by developing common values, symbols, language, history, institutions that build them together as one nation’. Fostering unity has been one of the core themes of many composers’ advocacy - music as an art on the other hand, has been in the forefront of persuading and promoting a united and stable society – building a stable nation. Idamoyibo (2021:25,28-29) says that the relevance of music is seen in the general functioning of the society; that many musicians present issues of the moment and provide stimulus to re-thinking about behaviors that are inimical and contrary to the norms of the society and such vices that could even be dangerous to those who indulge in them and the society. They prompt members of the society to examine facts about reality. They deal with frank issues of life and there is no hiding in the practice. Musicians have played significant roles in educating and enlightening the public through their musical performances. Most themes are philosophically educative either by use of direct statements or by use of idioms, epigrams and proverbs that are poetically structured to stimulate further reasoning and realization of meaning through deduction. In addition, he further says that just as people need government to provide leadership that is capable of ensuring their enhanced living in a peaceful, just, egalitarian and developed society, the government also needs the people in solidarity to enable it provide and acceptable form of leadership that will foster sustainable national development. Government and the people governed, therefore, make use of music to mobilize both parties to tackle issues of national interest, in order to develop or change policies to ensure rapid development as a nation.

## The Place of Music in Nation Building

A development planning error, which plagued many developing countries including African countries in the decades of the 50s and 60s, is the separation of social development from economic development. Politicians tended to believe that they were building the country in a hurry. So, they erected bridges, built roads, imported new industries and put on other infrastructure without planning for their management for the human resources that will utilize those for the benefit of the people and for what the people intend to be in life (Okafor 2005:247). The place of music in nation building is not subject to debate. Okonkwo (2006:169) cites the National Commission for Colleges of Education in its Minimum Standard that ‘music has the potential for being one of the most reliable subjects for enhancing human personality. This implies that music has the potential, capacity, and capability of molding individuals to the extent that they can become viable members of the society who contribute positively to nation building. This music potential is usually achieved through texts and sound.

Ohwofasa (2006) avers that;

Music whether Traditional or Western, could be likened to the 'Prophet' or 'Teacher' who directs the people to the path of Truth and Light. Furthermore, music could also [be] the 'mouth-piece' of the nation because; music does not only educate, entertain and inform, it also does the following: Music preaches Freedom and Need for a democratic society. Music preaches Justice and Equality in our society. Music preaches Unity in our society. Music preaches the need to be strong and self-reliant individuality and as a nation in general. Individuals who studied music formally/informally pay tax directly or indirectly to stipulated authorities who in-turn, use this money for one project or the other. Music must be recognized for its value as retardant of social decay. Music promotes a balanced mental and emotional health to the people thereby helping to cure stress (p. 66).

A united and stable society will provide an enabling environment for self-sustained development. This is expressed in the song-texts of Idolor’s Nigeria, *O Tore Ose Owan*.

| Nigeria <i>O tore Ose Owan</i> in Okpe Language                                                                                                         | Nigeria Our Fatherland (English)                                                                                                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| Nigeria<br>Otore ose owan re aha rie uku<br>Erhe vbo otore ororo ghwe onana-a<br>Eje ahe ero te otore ose owan<br>Nigeria<br>Osolobughwe oghale re owan | Nigeria<br>Our Father land, our heritage,<br>We have no other land than this,<br>Let us jointly build our fatherland<br>Nigeria<br>God has blessed us |

|                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Evbe omame aruoke<br/> Evbe omame otore re aha we ewawo<br/> Evbe isurhen, eji vbe irhie re erhe kpe irherin<br/> Evbe ebele buebun<br/> R'igho onya rue otore owan<br/> Nigeria<br/> Owian r' ote r'owan okionana<br/> Eje vbe odame r'ana ha' hwaphi' otore ose<br/> owan na<br/> K'owian k'owia, ru wa wian<br/> Biko mw'ero rhoye<br/> Ti'ufiuphele n'uvuien<br/> N'aweiphian vbe ehen owhu<br/> Nigeria</p> | <p>We have suitable climate<br/> We have fertile land for agriculture,<br/> We have streams and rivers for fishery;<br/> We have many resources<br/> For the economic sufficiency of our Country<br/> Nigeria<br/> Our responsibility now<br/> Is the concern to rebuild our fatherland.</p> <p>In whatever endeavour you find yourself,<br/> Please, be deligent.<br/> Do not be selfish,<br/> Let us have one unity of purpose<br/> Nigeria</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The song texts are a summary of individual and collective responsibility and effort in building our fatherland therefore, in whatever endeavour we find ourselves, diligence and selflessness is required. The song texts also encouraged oneness and unity of purpose.

### Music and Nationalism

Nation building is a conscious effort towards the unity of nation which in turn is capable of making the nation strong (Izuegbu 2013 in Okobia 2024:131). A nation is as strong as its component part; and a weakened nation is like a weakened fiber and or fabric that is on the verge of extinction, annihilation. Nationalism in this case is that sentiment of loyalty towards the nation-state that is shared by all. Music as an art teaches, preaches and encourages the spirit of nationalism which is very potent for nation building; in tandem. Onwuekwe (2006:237) says that a great wind of change blew across Nigeria as Nationalists shouted with one voice for independence. The country was under British rule for about forty-seven years. In October 1, 1960, Nigeria attained her independence. As a Sovereign State, the destiny of the country rested in their hands as Nigerians. Reacting to this change, the first National Anthem was composed and it ran thus

#### Nigerian National Anthem after Independence

1. Nigeria, we hail thee  
Our own dear native land  
Thou tribe and tongue may differ

In brotherhood we stand  
Nigerians all are proud to serve our sovereign motherland

2. Our flag shall be a symbol  
That truth and justice reign  
In peace or battle honoured  
And this we count as gain  
To hand on to our children  
A banner without stain
3. O God of all creation  
Grant this our one request  
Help us to build a nation  
Where no man is oppressed  
And so with peace and plenty  
Nigeria may be blessed.

A nation devoid of loyalty and patriotism from her subjects/citizens cannot survive long neither be developed. A nation devoid of nationalist spirit and nationalist tendency will struggle with the nemesis of under-development. The effectiveness of the feeling of loyalty is felt and re-informed by a reasonable level of cohesion. The concept of cohesion is further exemplified in the first stanza of the Nigerian National Anthem by Ben Odiase, which read as follow;

Arise. O compatriot  
  
Nigeria call obey  
  
To serve our father land  
  
With love, and strength and faith  
  
The labour of our hero's past  
  
Shall never be in vain

To serve with heart and might

One nation bound in freedom

Peace and unity

### Music and Integration

Ugbeyavwighren (2006:229) notes that national integration is the ability of the state to bring all the different sections of the state under one political umbrella. This is irrespective of political divide. He further points out that national integration is a concerted institutional effort to meet the requirement of legitimacy for all communities or section and develop the requisite trust or confidence among the different ethnic nationals. Fabiyi and Okafor (2003:117) note that the objectives of the National Youth Service Corps scheme are primarily to imbue Nigerian youths with the spirit of oneness and brotherhood of all Nigerians, irrespective of cultural or social background. That the NYSC Handbook has it that corps members are to be exposed to life in other parts of the country and to learn at first hand the many similarities and diversities of culture and traditions of the various ethnic groups in the country with a view to eliminating inherent prejudices. They note that the scheme was laid on the nation goals and objectives of

- A united, strong and self-reliant nation
- A great and dynamic economy
- A land of bright and full opportunities for all citizens; and
- A free and democratic society.

Music embraces and encapsulates the subject and theme of integration as shown in stanza 1 below;

1. Nigeria, we hail thee  
Our own dear native land  
Thou tribe and tongue may differ  
In brotherhood we stand  
Nigerians all are proud to serve our sovereign motherland

Onwuekwe (2006:238) explains that the above text of the anthem implies that tribe is not a barrier. That although you are a Yoruba man, a Hausa, an Igbo, an Itshekiri, an Efik, a Tiv, no matter the

tribe which destiny has grouped you under in Nigeria, in brotherhood we stand. All Nigerians without exception are proud to serve our sovereign motherland.

Tolerance one to another is vital to nation building. Another music text that gave advice on religious tolerance is given below;

2. *Ka Anyi Feen Chukwu N'ndo, Nigeria* (Religious Tolerance)

*Ka Anyi Feen Chukwu N'ndo, Nigeria* Let us serve god in peace in Nigeria

*Udo ka anyi na-acho, biko* We need peace, please

*Ndi Igbo, ndi Hausa eh, ndi Yoruba* The Igbo, Hausa, Yoruba

*Ndi Calaber, ndi Rivers, ndi Bayelsa* Calabar people, of Rivers, Bayelsa

*Ndi Edo, ndi Delta, ndi Christian* Edo people, of Delta, Christians

*Ndi Moslem, biri n'udo biko* Moslem people, live in peace, please

Source: Okpara, M. U.

Music helps to revitalize hope in a nation by encouraging all citizens to be united. According to Abolagba (2020:120) 'a nation cannot be developed if there is no unity amongst its people. Music is a magnetic agent that draws people together, creates room for the sense of brotherhood and instills the sense of belonging and collective responsibility'. Music as an art and integration are a global phenomenon that encourages oneness and brotherhood to ensure continuous nation building as captured in the music text below,

2. We Are One

i. All across the World

So many hearts in need

When we help each other is when we start to see

Every journey starts with just one step

Do what you can and just believe;

Chorus

We are one

When we stand together

We are one

Learn to lend a hand

Through the darkest night

United we are brighter than the star

Watch where we can be found

When we are one.

ii. Like branches of the tree

Blowing in the wind

We are bound together

Like strings without a wheel

Even mountains move and swing with one voice

Anywhere we come together

Let us all rejoice for we are on

Source: The Swam Prince

### **Music and Entrepreneur**

Music as an art has the potential to sell and market Nigerian produce and the Nigeria project. It can sell our tourism, making it revenue earner for Nigeria besides its entertainment value. Music as an art is a very powerful tool used in disseminating information and promoting cultural norms, ideals, values, regulations, belief system and knowledge in the society and therefore nation. Alvan-Ikoku and Onuora-Oguno (2013:253,255) recount that Entrepreneurship has to do with an individual's ability to organize, manage and assume the risks of a business enterprise. Such ability eventually earns such as individual means of livelihood and recognition in the society. On the other hand, music entrepreneurship is a field of study that incorporates music and business aspects. It deals with starting or organizing commercial music enterprise or venture especially one that involves financial risk. They further says that music entrepreneurship provides for individual

numerous music business possibilities, ranging from music teaching, consultancy, composition and performance, music recording and production, music instrument technology, music therapy etc. Thus, the entrepreneurial proclivity of music as an art lays a very good foundation for nation building. Music as an art encourages genuine labour through text inherent in song writing. There is an axiom which says that 'hard work pays' - music as an art encourages genuine labour through skills acquisition and text inherent in song writing. The art encourages self-reliance which is one of the national policy goals. Nations need citizens that are hard-working and can contribute to nation building as human resources. Hence, Nigeria as a nation needs citizens that are self-reliant, patriotic and nationalistic. Oikilome (2020:254) quoted Fiske (1999) that over the years, studies have shown that music, theatre, and dance have been proven to have the transformative power to change lives of the young people in under privileged areas of the country; that music, theatre and dance opens up endless opportunities to tap from the wealth of knowledge of masters and teachers in the field thereby creating great talents. They further argue that art has been described as a tool for development apart from improving academic performance and student discipline. Oikilome (2020:258) quoted Goss (2000) that the arts provide a catalyst for the creation of social capital and the attainment of important community goals. Corroborating the above assertion Idamoyibo (2021:34,42) asserts that 'No nation develops significantly without a good system of education, that education generally provides human resources for nation building and music education is not an exception. Music has remarkable relevance in national development as it contributes significantly to the economy.

Music as an art has power to equip lives and empower individuals, thereby enabling them to contribute to their country of residence. It helps to promote economic propensity and prosperity of a nation by creating jobs, which keeps individuals busy, and contribute immensely to the Internal Generated Revenue of the nation and therefore have no time for crime.

### **Suggestions**

Since music is one of those effective tools that helps to achieve a cohesive nation for nation building, the following suggestions are made;

- In Nigeria today where ethnic divide is tending towards collapse, music is an effective tool to re-create the bond of unity; therefore more music to market the Nigerian commodity should be composed and performed. Music performance draws many cultures and people

together as it not only appeals to the mind, it is soothing with the rhythmic, melodic aesthetics and beauty; it also creates a unique and memorable musical-magical experience.

- National music concerts and competitions have in the past gathered peoples of different cultures and ethnicities under one common aim of performance and sharing of musical experiences that gives a sense of unity therefore; it should be encouraged at local government levels, state levels and national levels.
- A theme of unity can be given to all states/stakeholders to compose songs which should be performed at the national music festival and a winner should emerge at the end of the competition.
- Music contributes to economic growth of the nation through music entrepreneurship and human resources; the art should therefore be encouraged to be productive or develop through funding and provision of necessary facilities to music art education programme.
- Music is felt in every fabric of a nation; therefore, the art should be given maximum support by bodies, stakeholders, policy makers and government.

## Conclusion

The paper contends that music as an art is a veritable tool for nation building by highlighting various aspects where music has been employed for the expression of absolute truth. The multifarious nature of Nigeria in terms of language, culture, and ethnic divide calls for cohesion: what better way can the society be cohesive except through the art of music? Through music-texts, calls for unity, patriotism, loyalty, integration and cohesion by all citizens of Nigeria and political leaders to be all-inclusive in adjudicating political decisions favourable to all is highlighted. Music also advocates for social change, the rule of law, equity and for the common good. The paper also emphasizes on the entrepreneurial aspect of music as an art by inferring that the art produces human resources that can market Nigeria through music-texts and expression/performance which can contribute to the development of Nigeria through revenue creation.

There is an axiom ‘garbage in, garbage out’ – this implies that it is what is feed into a system that that system brings out; a nation cannot rise more than is invested into that nation. Nation building involves the additional responsibility of the creation and management of institutions and a conducive environment for self-sustained development. Therefore, the government should invest in activities that promote a conducive environment to boost developmental stride of the country. Finally, Idamoyibo (2021:33,36) avers that political leaders who are philosophical and those that

possess sound reasoning faculty recognize the power of music in nation building through education and therefore develop policies and programmes that are capable of enhancing its study and practice because human development is central to nation building.

## References

- Abolagba, J. A. (2020). Textual Analysis of Owan Traditional and Religious Music as Educational Resources in Edo State. Nigeria in Contemporary Dimensions in Nigeria Music. *A Festschrift for Arugha Aboyowa Ogisi*. pp. 113-132
- Alvan-Ikoku, O. N and Onuora-Oguno, N. (2013). Developing Nigeria Human Capital through Music Entrepreneurship. *Awka Journal of Research in Music and the Arts (ARMA)*, Vol. 9, pp. 253-261
- Bereketeab, R. (2020). Education as an Instrument of Nation-building in Postcolonial Africa. *Studies in Ethnicity and Nationalism* 20(1) pp. 71-90.
- Fabiyi, O. A and Okafor, V. C. (2003). National Integration of a Multilingual State. *National Association for the Advancement of Knowledge (NAFAK)*, Vol. 6(2), pp. 114-118
- Fomas, J. (2000). The Words of Music. *Popular Music ad Society*, (26), 1, pp37-51. <http://dx.doi.org/10.1080/0300776032000076388> Retrieved 11<sup>th</sup> September, 2025
- Idamoyibo, O. I. (2021). Music, how Relevant is it to Spirits, Humans and National Development? 84<sup>th</sup> in the Series of Inaugural Lectures of the Delta State University, *Abraka, Delta State*, pp.1-89
- Idolor, G. E. (2008). *African Choral Series Vol.1*. Ibadan: Stirling-Horden Publishers Ltd.
- Modeme, E. R. (2006). Re-empowering the Music Arts Education in Nigeria Federal Universities Through the Provision of Adequate Learning Environment. *Awka Journal of Research in Music and the Arts (ARMA)*, Vol.10, pp. 159-181
- Nnamani, S. N. (2009). *Special Music Methods*. Enugu: Nigeria. Providence Press Nig. Limited
- Nzewi, M. (2003). Acquiring Knowledge of the Musical Arts in Traditional Society. *Musical Arts in Africa: Theory, Practice and Education*, 1(1), pp.13-14
- Ohwofasa, J. E. (2003). The Place of Music Education in Achieving National Integration and Cohesion. *National Association for the Advancement of Knowledge (NAFAK)*, Vol. 6(2), pp. 84-88
- Ohwofasa, J. E. (2006). Music and National Development. *National Association for the Advancement of Knowledge (NAFAK)*, Vol 13(5) pp. 66-70
- Oikilome, A. (2020). Performance Arts and Societal Transformation: A Case Study of Footprints of David Academy, Bariga, Lagos, Nigeria. *A Festschrift for Arugha Aboyowa Ogisi*. pp. 253-268

Okafor, R. C. (2005). Music in Nigerian Society. *Global Academic Group*. <https://www.globalacademicgroup.com> Retrieved 3<sup>rd</sup> July, 2025.

Okpara, M. U. (2018). The Efficacy of Transformative Compositions in Addressing Gender Related Behavioral Problems in the Nigerian Child: Focusing on the Boy Child. *Journal of the Association of Nigerian Musicologists (JAMIM)*, Vol. 12, pp. 424-438

Okonkwo, V. N. (2006). Christian Religious Music Contemporary Nigerian and its relevance to Social reconstruction. *Journal of the Association of Nigerian Musicologists (JANIM)*, pp. 138-154

Okobia, F. N. (2024). The Promotion of Peace and Security Through Religious Education, for Nation Building. *The Humanities, Diversity and NTION Building in Nigeria*. Book of Proceedings. Pp. 130-138

Onuoha, C. E. (2024) CODE-SWITCHING IN SONGS AS A TOOL FOR NATION BUILDING. *ESTAGA: JOURNAL OF INTERDISCIPLINARY PERSPECTIVES (EJIP)* VOL. 1. NO. 2. Pp. 17 – 28 <https://www.acjol.org> Accessed 7<sup>th</sup> February, 2025

Onwuekwe, A. (2006). The Composer's Commitment to Social Change in Nigeria. The Case of the National Anthems. *Journal of the Association of Nigerian Musicologists (JAMIM)* Vol. 2, pp. 226-245

Ugbayavwighren, M. (2006). Nation Building in Africa. *Readings in the Arts and Social Sciences*. Pp. 217-237

#### Other Sources

Art: Meaning and Definition. <https://old.amu.ac.in>studym> Accessed 21<sup>st</sup> April, 2023

Commentary: The Role of Music in Nation Building – <https://www.absolute.com> Accessed 7<sup>th</sup> February, 2025