

MUSIC EDUCATION AND MUSICAL ACTIVITIES IN LAGOS: THEN AND NOW

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Abstract

This article is a historical excursion into the musical activities in Lagos from around 600 to 1800, which it classifies as the first phase, from around 1800 to 1914, the second period, and third period, from around 1914 up to date and how they have affected music education in the area. The study also highlights the roles played by some personalities in the evolution of music in Lagos.

Keywords: Music education, Lagos, Musical activities

Introduction

To open the thrust of this paper with history of Lagos will not be out of place. Even when it is acknowledged that historians, ethnographers, and scholars from various disciplines have done justice to this in several publications through many outlets. Kunle Lawal, R. Ajetunmobi, I.A. Akinjogbin, and a lot more are reliable authorities in this field. However, it is still paramount to give a brief of the town because Lagos (or Lagos state) of today is seen as a cosmopolitan area where some ignorantly or mischievously utter statement like 'Lagos is no man's land'; this reason therefore calls for quick correction wherever one finds the opportunity. Lagos was not empty before the emergence of the progenitors of other Yorùbá ethnic groups like the Ìjèbú, Àwòrì, and Ogu (Egun) which appear to have converged as synthesis of many layers of autochthones and early migrants from different parts of the interior. (Ajetunmobi, 2003:34). There are other Yorùbá dialects speaking sub groups in the state who through their ancestral links with founders of various settlements are referred to as settlers or true Lagosians. Apart from the returnees and ex-slaves who converged mainly on the Lagos island, every other submission especially from anthropological studies declare the early inhabitants of Lagos around the three major groups- Àwòrì, Ìjèbú, and Ogu (Egun) The reason attributed to the ignorant submission of 'No man's land' is poor preservation of oral data and dearth of archeological and ethnographical data on the region. Again, Lagos being the federal capital of Nigeria for several years and still the commercial nerve centre of the country remains an important reference point virtually in all areas of life. This gives account for crème of people to form the assemblage of the city or state.

Music Education and Musical Activities in Lagos

The 'then and now' of this paper is classified into three broad divisions of three periods; First Period, from around 600 to 1800, second period, from around 1800 to 1914, and third period, from around 1914 up to date. In the Nigerian traditional experience, musical activities are seen beyond mere distillation of experience, rather it is considered an integral part of social, political, religious and economic dealings of humanistic experience. It is pertinent to say that there is bound to be gaps in the first classified period of this discourse, because this was the period where oral tradition predated foreign legacies of musical idiom and rise of nationalism. Though very little information exists on the royal music of this period, it is still on record that the karajagba music of Idejo chiefs and Igbe royal music of the kings, princes and princess of Lagos were more prominent. The Igbe music as performed today makes use of simple rhythmic structure, accompanied with a six-stroke bell accompaniment played in cycle (Okunade, 2003: 153) Of paramount existence during this period is also the Korogun-Olosa drum music and dance which was associated with propitiation of the goddess of sea and was used by the Abagbon chiefs during the internecine for the purpose of achieving victory over the enemy. The Abagbon chiefs are the first class chiefs who serve as symbol of Benin political interaction of the Lagos dynasty (Vidal, 1977). Later part of this period exhibited a lot of new development in virtually all areas of life; political, religious, social and economic. Festivals at this time became more elaborate and significant part of the festivals was dedicated for entertainment as integral part. Examples of such entertainment or musical were the Efe dance-drama and the Egúgún liturgical plays, and the musical styles of this period began to rise into complexity owing to the need of development of theatre forms.

This complexity became obvious in royal gbèdu music and aran drums orchestration, also is the akoto and humme drums orchestration of the Egun (Ogu) of Badagry division. In the vocal types of music chants, Iki and Iwi replaced cries and incantations of the early period. The musical repertoires emerged more in theatrical forms, which are classical in nature. For Example, the Adamu-Òrisà play would not just start or continue without following the laid down form or style. The most musical expression this play is the exclamation 'hu-ha-ha', followed by Idaro and aro-recitation and ritual poems. After this comes the singing of ancient historical songs called didarin, and finally the Igbese-dance steps. Similar steps or form also exist in the Efe dance-drama; musical presentation of Efe commences with Ipe-call to the spirits and gods, after which comes the iki-chant praise, in honour or derision, then the ese-stanzas in which the woman's chorus join, and finally the Igbese-dance steps. Learning musical culture of the people during this first classified period was through rote method, and oral tradition. Since most of these activities were audience participation, generations learnt styles, forms and ethics of performance either as members of performing group or participating audience.

Period 1800-1914

The invasion of the European missionaries and colonialists emerged during the second period. It was a period where external legacies prevailed over the African ways of live. It was a period of racialism which generated the idea of (African) 'primitivism'. This was the period when the Europeans came with theories of musical evolutions that attributed grandiose development and civilization to themselves than to Africans. This was also clearly shown in the submission by Darwin (1871:370) when he writes that 'in their native countries they (African) rarely practice anything that we (Europeans) should consider music. In similar vein Alfred Wallace (in Wallaschek, 1893: 227) says that 'among the lower savages music, as we

understand it, hardly exists, though they all delight in rude musical sounds, as of drums, tom-toms; and they also sing in monotonous chants. Almost as they advance in general intellect and the arts of social life, their appreciation of music appears to rise in proportion. These were all the submissions and theories the Europeans used to damage the integrity of the Africans and destroyed the traditional values and norms. The cultural heritage of Africans began to dwindle at this point, and the notions about African music were presented worthless. The claim of the earliest European writers about African music was that African music was distinctive for its 'primitiveness'; that Africans have poser in imitating, but very little in inventing. Racial theories had profound influence upon both European missionaries and colonialists that came to bring a lot of fundamental changes to bear on Nigerian life systems. (Adeogun, 2005: 103).

This period witnessed a proliferation of various musical activities, with the emergence of people of African descent mostly from Sierra-Leone and Brazil migrating to Nigeria, with Lagos as first point of call and eventual settlement. It was a period where external legacy on the traditions of Lagos people prevailed. The first performance of western classical music in the country took place in Lagos, precisely 1860; the audience comprises merchants' churchmen, civil servants, students and artisans, while the performers were mostly black immigrants. Omibiyi (1979:75) noted that during this period, 'western classical music was emphasized while content and format of concerts and entertainers followed the European model'. She further observed that 'although these musical activities were dominated by non-Nigerians, through the educational activities of the mission schools, a cream of Nigerian musicians, composers, performers and entertainers were already being nurtured who were to dominate the musical scene of Lagos and Abeokuta in later years. Music education then was given prominence in the schools controlled by the missionaries. The boys in the school were trained not only to play one or two instruments in the school, but to also become official singers choir in the church. These boys with the training and indoctrination given to them sang with pride the British National Anthem in 1861. The teachers who were black and have risen to the position of headmasters were also organist and choirmasters in most of the mission school and churches. It should be mentioned here that all the African traditional instruments that were in existence before the arrival of the missionaries and colonialists were immediately branded idolatry and discarded by the missionaries. The harmonium became the only officially accepted music instrument in the church. However, other groups in Lagos refused to be intimidated with the musical presentation of the Europeans. The Islamic group, for instance, continued practicing music in its own way at any given socio-religious functions and other people who were neither Muslim nor Christian continued their musical traditions in their own immediate constituencies. The music education of this period as introduced by the missionaries was really meant to serve the interest of the Western European missionaries rather than African interests. Hence, the curriculum was fashioned after European music system (Vidal 2008:4). This curriculum emphasized more of Western hymns, school music and art music. Western musical concerts became more popular in Lagos. It became a symbol of enlightened social personality, especially opera. The educated Lagosians whether white or black with excitement would then demonstrate his love for this western art at the expense of the cultural heritage of the land. It was really an exhibition of large attachment to Victorian culture, a good example of comprehensive love for things European (Echeruo, 1977:67). Some of these adherents of this art eventually became European apologists who felt the Europeans culture or civilization is superior to African. There were other structures that were put in place in Lagos during this era besides schools and churches to actualize the 'musical dreams' of the missionaries and the colonial masters. There was the Lagos centre of Trinity College of Music

(London), which operated evening classes in the premises of Christ Church Cathedral's school room. There was also the Harts school of music and commerce. In addition, Lagos Academy of ball-room dancing, Colony school of dancing and Guildhall school of dancing emerged. These schools had some of the emancipated Nigerians as students.

The presence of a small, but well educated and 'cultured' elite as it was then, contributed to the growth of what was seen as international standard of music concert. This group comprised mainly the expatriate colonial Civil Servants and Missionaries, the Brazilian Community which increased in number after the Emancipation (of 1888), Sierra Leonians who came out as professionals with the Mission, in the Government service, or on their own, and a number of 'western educated' Lagosians. This eventually gave a sort of impetus to indigenous participation in the new concert life of Lagos. Brazilian interests in the concerts and theatre appears to have derived much of its energy from the African experience of the Brazillians previous to the slave period in South America. When these Brazillians came back to Lagos, they brought back to Lagos their great love for music with European flavour. And names like J.J da Costa, J.A. Campos, L.G.Barboza an P.Z. Silva were household names in Lagos concerts.

If the impression of this era is given as if it was the missionaries and the colonial masters that started the musical traditions of Lagos, one would then be doing a great injustice to facts, history and posterity. Traditionally, Lagos was a city of musicians and music. As recorded in Echeruo (1977:67), a report of the Anglo-African of April 15, 1865 remarked buttressed this with the submission that the 'native women are apt at song-making. Every event of interest is, as it were, recorded on the memory of these people in this way; and one could almost produce a history of any locality by compiling the many songs which, from day-to-day, are on the lips of women and children' As an example, the cited a song composed on the occasion of the victory of the forces the Lagos Government over those of Abéókúta at the battle of Ikorodu that month:

'E ba mi koyinbo', (Let us praise the Whiteman)

'O jagun laijebi' (Who fights in a just cause)

Ever before the arrival o the missionaries and the colonialists there had been a well established drama festivals and masquerades which provided regular entertainment of near professional quality. Drumming and singing was part of daily activities of the Lagos life. This practice was everywhere to the extent that the Chiefs, the Police and the Government were in open conflict. This is evident in the report drawn from the meeting of the Chiefs of Lagos with the Governor and the Lagos Executive Council, as later published in the Record newspaper of 1904 (cited in Echeruo's Vicorian Lagos). (See Appendix 1)

Native Grievances: The Drumming Question

The council now considered the question of the prohibition of drumming in the town.

KASUMU GIVA: This is almost strange in the land. If people are drumming in connection with marriage ceremonies, they are prevented from doing so. If those who are drummers by trade go about from house to house to beat for hire, they are also prevented from doing so. A town without a sound of the drum is like a city of the dead. Even those who go about in the early morning during the Ramadan to wake up their brethren for prayer by beating of pans are also prevented from doing this

religious act. We have never been dealt with after this manner, and we have therefore decided to bring the matter to the notice of the Governor.

CHIEF AROMIRE: It works hardship in the town to stop drumming, and besides this, the drummers will starve. Drumming is their only trade. When they sing the praises of our fathers and their brave deeds we are glad to give them 2d or 3d and so they get something from house to house and make their leaving.

In reply to a question by the Governor, the Chief continued: In olden time each chief had his own drummers. The Prince, however, still keeps his own drummers and singing men and women. But we all like to hear the sound of the drum.

CHIEF SOWENU said: The beating of drums makes me lively. It makes one feel jump up and dance. Do not let drumming cease.

CHIEF OBANIKORO said: Drumming is very good, it heartens soldiers for war, it sings the praises of our fathers, it brings back to recollection the great men of past times, it rejoices our hearts.

OSHONISHI (Chief Native Doctor) said: It is not right to stop drumming. I have my own drummers, and I set them to beat their drums when I wish to be merry.

SEIDI OLWU said: I had been absent from Lagos and got back only a few days ago. When I returned I was told that a strange thing had happened, and that a stop had been put to drumming in the town. The town is very quiet now, it is too quiet. The drummers have nothing to eat.

PRINCE ELEKO said: Those who are drumming late on big occasion have always obtained a pass before doing so. But now the policemen interfere with everybody in beating his drum. I have my own drummers who beat drums in my compound whenever I ask them to do so. It is a strange thing to prohibit drumming this way.

COMMISSIONER OF POLICE said that at the request of the Governor he had had to extend the hour recently for the chiefs until 6 o'clock in the morning; and the drumming was heard all night all over island.

GOVERNOR: In summing up the Governor pointed out that it would be impossible to allow people to go on drumming all night to the inconvenience of others. At the same time the Commissioner of Police had stated that there was no interference with those who were beating their drums during the day for a living. It would, however be necessary to prepare Regulations governing the hours and circumstances in which drumming were permitted in order to determine any uncertainty still existing.

This submission of Record newspaper is an evidence of heavy presence of the traditional music in Lagos, and the strong attachment the Lagosians have with it. In another edition of the newspaper, as acknowledged by its Manchester anonymous correspondent, it records that 'Adamorisha or native masquerade dance is being played throughout the town today. This means there was much awareness of these musical activities. Another evidence of the presence of the traditional musicians was reported by the Observer newspaper of December 15, 1888; it carried a report of the November 26 performance of the famed 'Adamorisha' paegent; but it did so, apparently only because it was the finale to the funeral obsequies in honour of Aregbe, the father of one Danmole, a famous indigenous bard and singer. The same Danmole had been mentioned three year earlier (April 1885), by the Eagle

newspaper as the great singer with his colleague Òrányàn, who performed creditably well at the funeral ceremonies of King Dòsùnmu. With all these submission, one can conveniently say that there must have been several of these bard and musicians, perhaps the 'foreign cultural biases' of the period did not give enough room for a larger documentation of the activities.

School rooms and churches were the venues for both western and indigenous concerts and plays. However, when the churches began to object to the use of their halls, especially those performances that were associated with indigenous cultural biases, efforts were garnered to building a public hall. It is assumed that it was this spirit that eventually gave birth to the popular Glover Memorial Hall in Lagos. Some of the prominent works that were performed during this era were the Gilbert and Sullivan's Trial by Jury, and the Handel Festival. The Handel Festival became more popular as it was an annual affair, and was directed and conducted by one of the prominent names in the 'new musical world' of Lagos, Robert Coker. Robert Coker studied at the Abeokuta Institution under Mr. Buhler from 1861-1864, and later went to England for a nine month stay to further his music interest. He returned to Lagos and became the Piano teacher at the Lagos female Institution where he served till 1894. He was seen as the first 'native organist' in Nigeria.

Period 1914-Date

This was a watershed period in Nigerian history, when the amalgamation of the country (North and South) emerged. It was also a period when nationalism spirit increased in all areas of human existence in the country. The legacies of colonial masters and the missionaries did not dwindle, rather it was waxing stronger and it is still there till date. This is reflected in some of the hymns in the church, and the first education commission to West Africa had its mission philosophy; the education and civilization of the pagan and barbaric people of Africa. (Vidal, 1996). This mission is highly reflected in one of the hymns, interpretation of which has made more Africans to be aware of the derogatory pictures of themselves as painted by the missionaries and the colonialists. Below are the hymn and the interpretation in Yorùbá;

From Greenland's icy mountains

From India's coral strand

Where Africa's sunny fountains

Roll down their golden sand

From many ancient river

From many palmy plain

They call us to deliever

Their land from errors chain (Sacred Songs and Solos:

1070)

The Yorùbá translation:

Latoke tutu Grinland

Lati Okun India

Nibodo Afrik

Nsan yanrin wura won

Latopo odo gbani

Lati igbe ope

Nwon npe wa ka gba ewon isina won (Yorùbá Hymn
Book:101)

The third stanza of this says:

Shall we, whose souls are lightened

With wisdom from on high

Shall we, to benighted

The lamp of life deny?

It was on these religious beliefs and philosophy that the colonial education system laid its foundation, with far reaching implication for music. For several years, all efforts were geared towards planting and institutionalizing the European music educational system in Nigeria. The objectives of the missionaries were two fold; to propagate the British Christian religious system, and to spread the Anglo-version of the European musical tradition and culture. Prior to the amalgamation year, many schools and colleges in Britain advertised in the then Nigerian newspapers such as the Lagos Observer and the Lagos Weekly Record for Nigerian students who are interested in receiving instruction on music, dancing, painting and sound English education. However, several attempts were made to tailor education in Africa after African cultural biases, so as to give it an identity, but all these attempts have not yielded the desired fruits. Part of this effort was Phelps committee of 1920, which exposed the British Governments neglect of African Education. It was the outcome of this report that gave birth to the Imperial Education conference of 1923 which was held London to decide that education shall be adapted to the needs and aspiration of Africa (Vidal2008:4). Fafunwa (1971) also remarked that the 1926 conference put primary and secondary education in the hands of the missionaries, aided by government subsidy and organized under supervision and direction; while technical and higher education were put in the hands of government with missionary representation on the governing bodies. The teaching of music was often restricted to the elementary schools and occasionally, where teachers were available to some secondary school. There were no conservatories of music, and all those interested in music had to take such lessons from retired British army officers, colonial administrators and priests, and the Cambridge school certificate and the London General Examinations which the Nigerian high school candidates for such examinations took were hundred per cent, based on Western classical music traditions with papers on Harmony, Counterpoint, Forms and analysis, set-works on European music composers and history literature of Western music, up till the independence period. Till date, and to a large extent, this structure still holds strongly.

Because the foundation of music education in Nigeria was laid on the shores of the aforementioned philosophy and mission, many high school graduates who could have taken music as a career could not. The music of Africa is a community art, and since the curriculum then did not reflect the cultural traits of the environment, many young enthusiastic people found it difficult to cope with, coupled with absence or inadequate instructional materials. It then became a vicious circle since there were no graduates of music, hence, no music teachers to handle the subject at the secondary school level. The Premier University, University of Ibadan, then, a University College (of London) did not even have a music department; this is as a repercussive effect since the subject was not considered at the secondary school level. Not until 1961, when the 'Independence University' (sic), University of Nigeria, Nsukka became the first university in the country to offer a music at the baccalaureate level. University of Nigeria started on good footing with introduction of courses in African music from parts I-IV, of the programme. The focus was a bi-cultural in nature which took cognizance of cultural milieu of the environment. Though this Nsukka's focus has spread like wildfire in all tertiary institutions that offer music, the western oriented structure still gains upper hand as the order of the day.

Today, all Lagos state owned institutions have music departments that thrive and thrive year in year out. The oldest of which is the music department of the Adeniran Ogunsanya College of Education. This institution (AOCOED) though through its edict only runs a three year National Certificate of Education programme in music among other courses, with its B.A., Music on part time basis, is today the leading music department in the state. With the limited resources of the department, it has been able to maximize these to the fullest use with a lot of creative approaches to learning. The department brings to life what music is in Africa; a community art. The total sum of the department's approach is based on theory of convention and identity. The department cannot be found wanting on the western conventionally accepted norms of music, neither can it be grouped under those who have been culturally castrated in terms of musical arts vision. The department in its bid not to rest on his oars takes part in all professional activities from within and outside its immediate environment. For instance, as part of its contribution to to improving Music Education not only in the state but in the country as a whole, has hosted all professional association activities within the continent in advancing the music studies as it affects the African cultural heritage. The department hosted the Conference of Music Educators in Nigeria, in year 2000, the Association of Nigerian Musicologists in 2008, and Pan-African Society for Musical Arts Education in 2009, with participants and delegates from several African countries, Asia, and America. Other institutions in Lagos are Lagos State University with Departments of Theatre Arts and Music, and Michael Otedola College of Primary education with Creative Arts department which consists of music, visual art and drama units. All these institutions owned by the Lagos State Government also have substantial space for African music in their programmes.

However, it should still be stressed that there are still good number of government secondary schools in Lagos that do not have music as part of the subjects offered. It is some of the private schools that give credence to this subject. The present program in the country allows Music in the Junior Secondary school, until recently when music, fine art, and drama are now taught as one major subject. This development has brought a great setback to music as a subject in the school. All the intention of the curriculum planner to bring the so called cultural and creative art subjects together as one major unit may not help the subjects under this umbrella. The truth of the matter is that if music is handled in its right African concept, there would be no need for it to be part and parcel of CCA. Music in African traditional

society comprises drama, painting, dance, mime, and all other family members of the CCA. But, because the inheritances given to us by the colonial masters and the missionaries have overwhelmed us, hence, the concept of music in our society has become a second class and inferior within art terrain. Prominence is now given to Western Art music.

Yorùbá religious (Christian) music got its prominence during this period. Some of the tune English hymn tunes were translated and original compositions in Yorùbá Language started competing with the English version (Okùnádé, 2003). The gifted members of the Church started writing Yorùbá music first by adapting existing tunes or melodies for Christian worship using Biblical texts. Fela Sowande (1967) observed that using European tunes on a tonal language such as Yorùbá was tragic experience, hence, many styles and forms emerged so as to give the compositions the true reflection of the language used. T.K.E Philips, Ashely-Dejo, Olude were all in forefront of this exercise. African music instruments that were branded idolatry by the missionaries surfaced in the church when the Pan-Africanist movement became stronger. Some of the Yorùbá church leaders felt their worship is not meaningful until all parts of the body dance and take part in the worship. The missionaries who first disallowed these instruments had no choice but to accept these instruments back into the worship. Before this time, the order was 'for the Lord is in His only temple, let all earth keep silent before Him'. During this period, there was a treaty that prohibited Christian missionaries from working in any community that had already embraced Islamic region, and this gave credence to the Islamic areas of Epe and Ikorodu with a peculiar musical style, which had elements of both Islamic and Yorùbá traditional music flavour. For this reason, Europeanization was not as effective in the Islamic community as we have it in the Christian community, although, music is not part of the official worship in Islam. This Islamic-Yorùbá musical style was characterized by the use of vocal vibrato, ornamentation, a slightly tense voice quality and element of Islamic modal scales. Lagosians have always seen themselves as more exposed and enlightened among non-Lagosians who also dwell in their midst. This reflects in all sorts of songs sung by them with heavy use of discrimination language. For instance, the Yorùbá from the interior especially from Kwara are referred to as Ara-Òkè, Sesede, Omo-Atohunrinwa, Olopal'eke (hinterland dwellers, foreigners, strangers, Just arrived, the carrier of tribal marks, e.t.c) These Kwara people also reacted to some of these terms used in describing them, and they also came out with songs with such texts as 'E ma pe wa lalejo mo, awa yin la l'Eko' (Stop referring to us as strangers, we both own Lagos). Lagosians still went further to describe these people in more songs using their 'labour entrepreneurial' (sic) life in 'abusing' them. Between 1940 and 1960s, the settlers from Kwara and what we now have as Oshun state served as porters carrying firewood, food crops and other goods from one location to another in Lagos. The text of one of such goods reads thus: E si baba Alaru tio ru moto meji po. To ba dele, a kigbe Yeye mo gbe, O ti wowo, koja emi, Olosi ara Òkè (No head porter chieftain will carry two motor cars on his head, on getting home he will lament for working for money to the detriment of his life. Poor hinterland dwellers). This is because as a result of the exposure of these people to intensive labour work, they are often energetic, muscular, rugged and determined.

The musical activities in Lagos of this period have grown to the extent that today, it is difficult to classify or get all documented within a short time. With the emergence of new and improved technology especially as it affects the media, different musical genres especially, commercial ones keep emerging. Lagos being the nation's centre of social and economic activities is always the first place of call to harbour such musical activities. However, most of the musical activities of the first periods still exist, though in a modern way. Commercial dance music came into big

existence after the Second World War in Lagos. One of the earliest forms was Highlife music of which antecedent was that of the colonial or military band, known as kokoma. It was multi-lingual, multi-cultural, and multi-ethnic in style. Among its exponents were Bobby Benson, and his combo, Victor Olaiya and his all stars, (formerly cool cats), Roy Chicago and his Abalabi Rhythm Dandies, Chris Ajilo and his Cubanos, and Wura Fadaka band. Though highlife, today, is not as pronounced as it used to be, the tunes still remain accepted at all levels each time it appears on stage. Another major form of music that appeared during this era was Juju music, a vocally oriented type. In its undiluted form, juju music comprises more of guitar with much emphasis on vocalling with drums accompaniment from both western and indigenous sources. Among the greatest exponents of this genre are I.K Dairo and his Blue spots, Ayinde Bakare and his Rhythm Dandies, Julius Araba and his Rhythm Blues, Ebenezer Obey and his International Brothers, Dele Ojò and his Brothers, and King Sunny Ade. Today, there are legion of juju musicians in Lagos serving various areas of Lagos in meeting the social services of the people.

There are other types of popular music in Lagos that have emerged during this period. Some of these are Islam-oriented genres. Besides, Apala and Waka which have been around earlier, Fuji music remains a force to reckon with. This genre came as a metamorphosis of Were music. Were music was a music created as a signal to indicate the time for eating the early meal during the fasting period of the Muslims, called sari. Originally it consists of only traditional drums with a lot of Islamic beliefs. Some of the lines are usually embroidered with quoranic verses. At the initial stage of Fuji music, it was seen as music of the people of lower social status. Today, with the incorporation of foreign instruments and with changes in the structural arrangement of the music, the patronage of the music is attractive to all members of the social community. The exponents of this music are Sikiru Ayinde Barrister and Ayinla Kollington. After these people came King Wasiu Ayinde Marshal (KWAM 1), Abass Akande, Adewale Ayuba, and a host of others. These are people who, added more colour and glamour into their composition in a way that attracts more patronage. Some of the popular music of the Youth in Lagos is hi-pop, reggae and a host of others that belong to the class of music that attracts the youths more. It should still be mentioned that in spite of the effort of the music departments of the Lagos owned institutions and other institutions in the country to reflect African culture in the curriculum so as to prevent more growth of the de-Africanization of the African child, the problem keeps rising. Most of the urban youths have become cultural eunuchs in their own culture. Foreign pop music has become the craze with which they are pre-occupied. The history of musical activities in Lagos will not be complete without the mention of Fela Anikupalo Kuti and his Egypt 80. Fela was in the forefront of Pan-African philosophy preachers through his music. He openly without mincing words condemns all forms of racism. The rise of popular music in Lagos, and in Nigeria generally, during this period was a deliberate protest against the western popular dance which thrived during the colonial era.

Conclusion

In this paper, I have reviewed the music education and musical activities of Lagos from the pre-colonial, through the colonial and post colonial periods. It has been discovered that education policies during the colonial period was not meant for the growth of the average African. It was meant to serve the interest of the 'masters', without any recourse to the culture of the land. It was a case of tenants dictating to the landlords. This paper also revealed that all attempts to create the right identity in this art keep facing one obstacle or the other. One of the challenges in the contemporary time is the attitude of the youths towards music of the land. They are engrossed in foreign music which keeps making them cultural eunuchs.

It was also discovered that Africans equally realized that their music in their own language and in their own way, too, could be accepted in the Christian worship. Hence, the people witnessed a revival of some of the condemned instruments, and emergence of compositions in the mother tongue. The Muslim areas of Lagos strongly maintained their social life style, though with foreign religious traits of Islam, but did not yield to Europeanization of their ways of living and worship.

The neglect of music as an independent subject at the secondary school level is also a thought provoking issue. Fafunwa (1967), in his stimulating and thought provoking book, *New Perspectives in African Education* observed the neglect of music education in our school system and called for a change of attitude:

There is much truth in the saying, a cultureless people are a hopeless people. The teaching of music and art in African schools is still considered as a frill by many an educator. Yet there is hardly any subject through which the artistic and creative genius of a people can be more easily expressed and perpetuated. Art and music touch the spirit and soul of the child and African art and music from the focus of African culture. (74-75).

Fafunwa did not only make a case of importance of music in our educational system, he further commented that "African schools have already produced too many people who today shun their music because they think it is pagan, fetish and illiterate and any further de-Africanization of the African children in this direction is one of the greatest disservice that African schools can perform to their nation." The present decision of the National Commission for Colleges of Education to change music education from double major to single major in its colleges is already a problem and counter-productive. Music is enough a total art that requires more time to become a well baked musician, musicologists or artiste. By the time the NCCE starts its new programme whereby music will be together with other arts subject, the outcome might be neither here nor there. Lagos state can still take the lead by calling for proper music education in Nigerian curriculum structure, not as part of other arts, but as independent subject. I should not forget to equally challenge the Centre for Lagos Studies to consider music as it affects culture, as part of the college's compulsory course for our students. This can be handled as audited course for the students. It will go a long way in x-raying more of the culture of Lagos. Eko o ni baje o.

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Appendix 1

Native Grievances: The Drumming Question

The council now considered the question of the prohibition of drumming in the town.

KASUMU GIVA: This is almost strange in the land. If people are drumming in connection with marriage ceremonies, they are prevented from doing so. If those who are drummers by trade go about from house to house to beat for hire, they are also prevented from doing so. A town without a sound of the drum is like a city of the dead. Even those who go about in the early morning during the Ramadan to wake up their brethren for prayer by beating of pans are also prevented from doing this religious act. We have never been dealt with after this manner, and we have therefore decided to bring the matter to the notice of the Governor.

CHIEF AROMIRE: It works hardship in the town to stop drumming, and besides this, the drummers will starve. Drumming is their only trade. When they sing the praises of our fathers and their brave deeds we are glad to give them 2d or 3d and so they get something from house to house and make their leaving.

In reply to a question by the Governor, the Chief continued: In olden time each chief had his own drummers. The Prince, however, still keeps his own drummers and singing men and women. But we all like to hear the sound of the drum.

CHIEF SOWENU said: The beating of drums makes me lively. It makes one feel jump up and dance. Do not let drumming cease.

CHIEF OBANIKORO said: Drumming is very good, it heartens soldiers for war, it sings the praises of our fathers, it brings back to recollection the great men of past times, it rejoices our hearts.

OSHONISHI (Chief Native Doctor) said: It is not right to stop drumming. I have my own drummers, and I set them to beat their drums when I wish to be merry.

SEIDI OLOWU said: I had been absent from Lagos and got back only a few days ago. When I returned I was told that a strange thing had happened, and that a stop had been put to drumming in the town. The town is very quiet now, it is too quiet. The drummers have nothing to eat.

PRINCE ELEKO said: Those who are drumming late on big occasion have always obtained a pass before doing so. But now the policemen interfere with everybody in beating his drum. I have my own drummers who beat drums in my compound whenever I ask them to do so. It is a strange thing to prohibit drumming this way.

COMMISSIONER OF POLICE said that at the request of the Governor he had had to extend the hour recently for the chiefs until 6 o'clock in the morning; and the drumming was heard all night all over island.

GOVERNOR: In summing up the Governor pointed out that it would be impossible to allow people to go on drumming all night to the inconvenience of others. At the same time the Commissioner of Police had stated that there was no interference with those who were beating their drums during the day for a living. It would, however be necessary to prepare Regulations governing the hours and circumstances in which drumming were permitted in order to determine any uncertainty still existing.

This submission of Record newspaper is an evidence of heavy presence of the traditional music in Lagos, and the strong attachment the Lagosians have with it.