

INDIGENOUS AFRICAN MUSICIANS AND THEIR CONTRIBUTIONS TO CULTURAL TOURISM IN NIGERIA, TANZANIA AND SOUTH AFRICA

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Abstract

African music was a tradition mainly performed at meetings and social events. Given the vastness of the continent, traditional music is historically ancient, rich and complex, with many distinct musical styles in different regions and African countries. In Africa, music is very important in all things, including religious practices. Songs and music are used to express stories from generation to generation by way of cultural transmission. Even to rituals and religious ceremonies, songs, dance and drama are crucial. Oral transmission of culture without written evidence is a dominant paradigm for the transmission of ancient tales, legends, and life forms among the African peoples. This study, therefore, examines the past and present state of Traditional African Music in Nigeria, Tanzania, and South Africa and the contributions of the selected African musicians to cultural tourism. It highlights some of the factors responsible for the decline in Traditional African Music

*and recommends ways by which both government and individuals
can help to revive the dying culture of traditional music in Africa.*

Introduction

Art is at the heartbeat of Africa. There is a wide variety of musical traditions and cultures on the Continent, with vibrant festivals and fascinating instruments. Many cultures use dance and song to ward off evil spirits and honour the living, the deceased and their forefathers (Cox and Warner, 2017). Many folk music and the traditional sub-Saharan African music are realistic. There are, for example, a large number of folk songs, ceremonial or religious music, and short music performed at royal courts, none of which is typically performed outside their intended social context (Montagu, 2017).

Ancient music reflects an ancient cultural concept for the indigenous peoples of the world, that is, the music of both the original settlers and the later immigrants. In nature, the traditional African music is polyrhythmic (Martin and Mihalka, 2020). That is to say, most of them repeat two or more rhythms concurrently and constantly, from start to finish, in producing typical African sounds. Percussion instruments are very precise in an attempt to preserve the melodious flow of sounds. Others have drums, rattles, xylophones and so on. These tools are packed together to create several sounds (Squinobal, 2018).

Dorrian and Kakalis (2020), in their work, indicated that the theme of the song is usually emphasised where sonorities and sequences are often repeated. Some visual objects attached to traditional instruments are: perforations, pillars and other small objects behind the scene to create an exciting or stirring tone. Some often go so far as to add makeup or tools to their bodies. The cowries stand for the protection by the deity, which is very strong and linked to the power of the ocean. Traditional African performers are thought to be guided by a spiritual force to inspire them and direct their actions. It is hoped the spirit will penetrate the listener in keeping with the message the rhythmic music sound preaches. Some popular tunes are sung to preach moral uprightness, tell stories, or represent a place's past that is typically religious or secular. The traditional African music unites them as one, since a people's past, culture, and ways of life are essential elements of music. Music is what everyone does, and it not only unites people, it

fosters universal love, tolerance, harmony, and engagement (Hovis, 2020).

Traditional Music Tourism in Africa

Tourism has developed in Africa, since the beginning of the 20th century. Many African countries have grown either through tourism or are intending to develop a tourism industry. It is important to note that tourism economically benefits its country and provides a basis for industrial growth and development in Africa (Agordoh, 2005). Tourism has great cultural and economic benefits for different countries such as Egypt, Morocco, South Africa, Tunisia, Kenya, Zimbabwe, Swaziland, and Mauritius, to name a few.

Since music is an easily digestible communication tool, traditional African music is the most powerful cultural export tool resulting in economic gain. This involves processing and distributing music in a material form, or making use of traditional African music already put in material form. In many parts of Africa, native music and performances have been a source of tourists' influx. Both Africans and non-Africans have adopted African musical culture (Nnamani and Nnamele, 2019).

Zanzibaran Taarab (Zanzibar, Tanzania), East Africa

Along the coast of Swahili, Zanzibar is an island next to Tanzania. The music of Tanzania is very complex, with different types of folk music based on the repertoire of over 40 regional languages (Mashamba, 2020). The music of Tanzano is as diverse from West Coast to dry savannahs, to rapidly growing and evolving urban areas of the East and other parts of Africa. The Arab Peninsula, the Indian subcontinent, other parts of Asia, Europe and the Americas relate to Zanzibar as a cultural crossroads on the edge of the Indian Ocean (Nicolini, 2019). The Zanzibaran Taarab is a type of music performed for entertainment at weddings and other celebrations on the entire Swahili coast. This music plays such an important role in the lives of all Zanzibaris as to become part of the island itself (Fargion, 1993). The guitar is the most prevalent popular instrument of ZanzibaranTaarab. Guitar rhythms are extremely complex, and they involve both native and imported beats. Text is primarily in

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Swahili or native languages, like Kalenjin, while radio does not usually perform music in any of the ethnic languages (Schmidt-Jones, 2005).

In part, from 1994 and completely since 2003, mainstream music has been honoured through Kisima Music Awards (KMA). Many genres predominate in their various groups, including Benga and Reggae, and a multitude of Tanzanian artists are awarded prizes annually. In the early 21st century the Dhow Countries Music Academy (DCMA) was established in Zanzibar to safeguard Zanzibar's declining musical culture. Traditional music was close to being forgotten in Zanzibar until the creation of DCMA in 2002. There were only a few traditional Taarab groups, and very few young people were able to maintain their heritage. But since the DCMA started its work, the situation has changed. Now, on the radio, TV, in restaurants and hotels, you can hear Taarab. The website is filled with Taarab video. The DCMA became a growing internationally renowned company and was honoured in the Roskilde Prize in October 2010 (Peek and Yankah, 2004).

The ensemble had toured widely in Africa, Europe and the Middle East, (Netherlands, France, Poland, Latvia, Zimbabwe, Kenya, Norway). Zanzibar Taarab has been touring Africa and the United Arab Emirates. The virtuosity of each preserves the visual and auditory attention of the viewer. The ensemble reveals not only the mild blue sea's pristine beaches, but also Zanzibar's beauty, its people, and its history. Music at Zanzibar is a living tradition that tells stories of past and present day (Stone, Francis, and Eik, 2020).

In an analysis of the contribution of the major manufacturing industries and selected activities in Zanzibar to the Gross Domestic Product between 2012 and 2016, only services, including visitors, increased dramatically. Many other industries have undergone a slowdown (Newspaper report, 2020). Tourism is a primary source of revenue in Zanzibar's services market, contributing 27% of Zanzibar's Gross National Product and approximately 80% of its trade, provisionally estimated (Newspaper report, 2020).

Haruna Ishola's Apala Music in Nigeria, West Africa

Apala, a kind of music originated in late 1930's and early 1940's, popular among the Yoruba Muslims, appeared during the period of Nigeria as a

British colony. During the Ramadan season, it was a phenomenon, with its texts, a re-creation of the Quranic recitations.

Haruna Ishola was, without a doubt, the most well-known practitioner of the genre and the most successful artist in Nigerian history as far as *Apala* music is concerned. It must be noted that another *Apala* musician, Ayinla Omowura, was comparable to Haruna in many ways, but Haruna was more popular, more successful, and more influential in terms of followership and the number of music labels sold.

The music of *Apala* had flourished in its early days due to its appeal to the society, the Muslims and the older generation. Yoruba native wisdom and the figurative use of language promoted this musical genre which was hardly understood by all but the sect (Muslims) who could decode the essence of the songs. Notably, the music of *Apala* did not have a Western instrument.

Style in *Apala* Music

The musicians of *Apala* were praise singers. The crew chief, accompanied by choral singers, sat in the middle of the performers surrounded by talking drummers and bell players. A hollow lamellophone (thumb piano) is an important part of the *Agidigbo* used to make a speech that is plucked and hit to form a hypnotic state in the 'heat' of the *Apala* sound. The speech drum transmits the message of the *Apala* singer together with the *Sekere* percussion, the oldest samba producing its contribution, in different settings, with well-laced beads.

Initially, the music of *Apala* was religious and mostly performed during the holy month of Ramadan, mostly appreciated by the Yoruba Muslims. The message passed by the performers gradually shifted from being religious, to becoming secular songs for praising the rich and influential in the society.

Tourism Appeal of *Apala* Music

Tourism is required for leisure, travel, employment, shelter and numerous other benefits. Infrastructure production, national recognition, economic growth, and more, are the offerings from tourism. People travel distances to see their musical idols perform regardless of price or barrier. Some people like new sounds and may have the feelings they like for a whole lot of time. For the Yoruba people in general, music

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remains an important cultural phenomenon. It describes people and their ways of life in a language that all understand. Haruna Ishola is no different from being a goldsmith, but his undying love of music formed the basis for his change of location from Ijebu-Igbo, in Ogun State, to Osogbo in Osun State, Nigeria, where he formed his first band. *Apala* music has laid a strong foundation for the above-mentioned benefits of the tourism industry and has become a pioneer in many countries of Africa and a source of inspiration to many.

Role of Apala as the First Label in Africa

At the early stage of Haruna Ishola's career, his musical popularity moved slowly. Not everyone knew the existence of the genre; hence, distribution and acceptance were not initially encouraging. In a word, the first album he released was a flop. Haruna later embarked upon praising prominent individuals in the society, a strategy that has made his music popular. According to Frankel, Andrew (1986); 'It was one of the most memorable anecdotes that Haruna Ishola's voice was so powerful that his praising could kill his intended recipient, if it was not for restraint.'

Haruna Ishola commercialised his performance by organising shows and playing at various Osogbo night clubs. People travelled distances to see him perform for pleasure, and many would spray money on him, too, because of his ability to praise. Who could have thought a pure hobby could make people travel distances to enjoy beautiful homegrown music? Haruna sold over 5 million copies of the album, making him one of the best artists of his time. Shortly after, Ishola's music became globally known. His art put him on the world map of music, creating the record as the first Nigerian musical artist to perform abroad in such countries as Benin, UK, Sweden, France, West Germany and Italy.

Acceptance of Apala by the Younger Audience

According to Frankel (1986) Haruna Ishola passed on in 1983 but left behind a catalog of recordings from Star and Decca which made his music to continue to be accessible after his death. Musiliu, the son of Ishola, can be credited with his crucial role in revitalising the Apala genre in the twenty-first century, after the release of his 2000 album *Soyoyo*, which appealed to all Nigerian tribes. As a result of cultural

change, the music of *Apala* is slowly taking on a new form with the introduction of other styles into its composition. Terry Apala, an *Apala*-Hip-hop artist, is the leading face of contemporary African musicians in the traditional setting of *Apala*, infusing into it modern musical styles. Modernism does not automatically explain the disappearance of traditional *Apala* music, but it does illustrate the impact of westernisation on African culture. Notably, today, we still have traditional *Apala* performers, but the older generations enjoy more of their songs. *Apala*, mixed up with modern styles, belongs more to the younger generation. Some younger people still accept Musiliu, but not as a new generation that inspired western genres. (Andrew Frankel, 1986).

South Africa (Madosini Latozi Mpahleni)

Madosini Latozi Mpahleni was born in the eastern province of Cape Town in 1943 (en.m.wikipedia.org 2020). She plays traditional instruments such as the Uhadi, the Mhrub, and the Isitolotolo. She performs under the name Madosini, her stage name, and in her profession she is considered a 'national treasure' (Weekend Post, 28 June 2008). She speaks Xhosa and can neither read nor write. That notwithstanding, she initiated a lot of international collaborations and wrote songs with Patrick Duff, a British rock singer, and in 2003, she performed several popular concerts in many parts of the world. She has collaborated with the popular Brazilian musician and South African players, Thandiswa Mazwai, Ringo, Derek Gripper and Gilberto Gil. Her recent collaboration with Hilton Schilder, Jonny Blundell, Lulu Plaitjies and Pedro Espi-Sanchis has led to the recording of an African/Jazz Fusion CD called *AmaThongo* and several African concerts. In numerous music festivals and storytelling and poetry festivals worldwide, including the International Medellin Poetry Festival in Colombia, Madosini, and Pedro have performed together (Schmidt-Jones, 2005).

Madosini was the first to be recorded and documented by several of the WOMAD Festivals around the world since 2006 in the Musical Elders Archives Project (Turner, Jill, 2008). Madosini's spirit and passion for music are strong and she continues to perform around the world. Her music draws the audience deep into the musical wells and represents some of the early roots of Africa. She sings both Lydian and Mixolydian modes, as well as additional signatures, at times. Some

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examples of her songs are *Yaka Yaka* and *Wenu Se Goli*. Madosini's songs are typical African folk songs, dubbed by contemporary musicians (Huyssen, Hans, 2015).

The Decline of Traditional African Music

The rich source of knowledge in traditional music in Africa has declined sharply for many years. Rather than searching for inspiration at home, many African musicians are choosing to emulate US and European trends to succeed in business. Many industry members believe that greater efforts should be made, especially in the USA, to preserve the musical traditions of the continent, the progenitors of modern music, which are repeatedly acknowledged. The two factors responsible for the decline were colonialism and globalisation.

Colonialism

This cannot be overestimated because the consequences of colonialism are still being felt by Africans today. Many Africans have forgotten their roots, history, and characteristics in Africa. The reason for this is that most of them were brainwashed into thinking that black is bad and unproductive. The Africans, too, had internally imposed doctrines. A typical example of this is South Africa.

From the 1600s, the Netherlands colonised South Africa and began to live and work gradually and did not communicate easily with the indigenous peoples. They also forced slaves on their farms and plantations, from elsewhere in Africa into South Africa. With regard to music, the North Dutch formed instrumental bands of brass and wind instruments, like those they had encountered in Europe. Subsequently, European missionaries also came to South Africa to bring Western Christian traditions and musical forms, like choral chant, with them. By the 1800s these elements in South Africa were absorbed into more mainstream musical forms, which contributed to the decline of traditional South African music.

Globalisation

Theoretically, globalisation seeks to put the world under one umbrella in terms of reach, commerce, and other forms of life, but this has adversely influenced Africans and their lifestyles by imbibing western styles to the

detriment of African culture. The following quotes from an online encyclopedia are pertinent:

The modern instruments can make all the sounds that African instruments create, so these guys should not go back to the old-fashioned ones. The keyboard can literally do what *setinkane* or *segaba* does. On the other hand, what would give an advantage to the old-fashioned instruments is that they are portable.

(<https://en.wikipedia.org/wiki/Afrobeat>).

I think our ancestors had personal attachments to *setinkane*, *moropa* and *djembe* because they could be carried anywhere: but most modern instruments are not portable because they are bigger and require electricity.

(<https://en.wikipedia.org/wiki/Afrobeat>).

Traditional African music has lost its appeal because these new urban settlers have brought to the occupiers modern musical instruments and styles, easily embraced by Africans. Musicians have been making their best to imitate songs and musical genres of occupying country. Liberia's and Sierra Leone's Krou people grew out of a new form of music, the Palm Wine. This was the kind of guitar played by seafarers as they enjoyed a bottle of palm wine. As sea-going fishermen, they sailed to the west coast of Africa and took Palm Wine and guitar genres to the coastal areas of contemporary RDC (Democratic Republic of Congo). The highly famous musical form has inspired, others mostly in English speaking countries such as Nigeria and across the border of Ghana. Jazzy horns and numerous guitars are typical of Highlife. The mixture of the style of palm wine with guitar in Congo led to a style popularly referred to as the Congolian Rumba or Soukous with prominent figures such as Antoine Kolossay (Papa Wendo), Joseph Kabasele Tshamala (Great Kale) and Francois Luambo Makiadi (Franco). Like highlife, this style had a wide influence in colonised sub-Saharan Africa (Source: https://www.en.m.wikipedia.org/wiki/indigenous_music).

Conclusion

Traditional African music is unique and central to human cultures. This brings a great deal of variety and potential to other cultures of the world. Indeed, the nation's economy can be diversified if these attributes are fully explored and exploited.

In the context of the threat posed by the music of other continents and the inhibition of other musical genres, Africa is likely to gain substantially by concentrating more on traditional music, which ultimately enhances the authenticity of African musical culture. These threats may be addressed by governments, private individuals and stakeholders, maintaining a more sustainable interest in protecting the cultural music and its way of life, and supporting the promotion of Local Musical Festivals and organisations.

Workshops and folk life centres should be encouraged to teach and develop the various African music, dance and local musical instruments. A mini snap of folk music from various cultural groups should be made from a model village with ethno-musicologists to which tourists could visit and play.

Governments should provide funds for studies in the fields of ethnomusicology and music education. Corporations and companies should make their overtures for African music, and sell music recordings, audiovisuals, and disks to all parts of the world. Many African bodies, including private companies, hotels, corporations, embassies, airports and the Diaspora, will display interest and understanding, and help in promoting the tourism value of traditional African music, with the right kind of packaging. The "life" that is part of music tourism is different from that of other forms of tourism. Each aspect of tourism can best be fostered with popular music, if and when it is well-designed and promoted.

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