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CULTURE, MUSIC AND DEVELOPMENT IN AFRICA

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Introduction

The world's continents are home to a rich tapestry of regions, ethnic groups, and nations. Yet, amidst this immense diversity, humanity is united by the universal presence of culture. Though its practices differ immensely from place to place, culture remains a vital component of the human experience, ultimately shaping how we live, interact, and manage our world.

As defined by Merriam-Webster (1828), culture encompasses the beliefs, traditional practices, and social relationships that provide meaning to human life. This meaning is manifested through two interconnected dimensions of culture: the material and the non-material. Building upon this framework, this chapter explores the intricate relationship between culture, music, and human development, with a specific focus on the non-material dimensions of cultural expression.

Much like culture itself, music functions as a universal phenomenon that elicits emotional responses, articulates societal values, and preserves historical narratives. It achieves this through a complex synthesis of artistic expression and acoustic science. As a pervasive element of human existence, music transcends geographical boundaries to significantly influence social interactions, religious practices, and socio-economic dynamics.

Culture, as a foundational element of human existence, is inextricably bound to both musical expression and human development. According to the United Nations Development Programme (2019), human development entails the expansion of capabilities and freedoms that empower individuals to achieve fulfilling lives. While broader cultural paradigms profoundly shape this trajectory through belief systems, values, and behavioural norms, the specific agency of music remains critical (Omonijo et al., 2019). Embedded deeply within the cultural matrix, music functions as a vital mechanism that underscores and enriches human milestones across the entire lifespan.

Within African societies, music occupies a revered position, functioning as a potent medium for self-expression, social cohesion, and cultural preservation. Through musical engagement, communities articulate shared experiences and heritage, thereby enriching their collective development. However, the advent of modernization has profoundly transformed the African musical landscape, yielding dichotomous outcomes. On one hand, modernization has facilitated career advancement and upward social mobility for many African musicians. This success has translated into improved socioeconomic status for their families, localized infrastructural development, and broader economic contributions. Conversely, this paradigm shift has precipitated a decline in music's traditional role as a moral compass and cultural custodian, contributing to the erosion of indigenous value systems and threatening the foundational fabric of African cultural identity.

Historically, African musical performances were characterized by a profound sense of decorum, with artists eschewing explicit visual displays in favour of disseminating edifying messages. Traditional compositions were deeply imbued with philosophical and inspirational themes that reinforced moral frameworks and guided societal ethics. Recently, however, contemporary musical outputs have faced increasing public and scholarly scrutiny. A significant portion of modern music appears to prioritize sonic intensity and explicit content over lyrical depth, igniting concerns regarding its societal impact, particularly on younger demographics. The magnetism of such music for the youth is often attributed to the globalization of Western cultural paradigms, which frequently commodify shock value and prioritize commercial viability over artistic merit. Consequently, there is growing apprehension that this trend may unduly influence the values of young

people, potentially precipitating a decline in ethical standards and the erosion of indigenous cultural heritage.

In stark contrast to the explicit themes frequently prevalent in contemporary genres, traditional African musicians prioritized artistic expression that was both enriching and edifying, thereby leaving a lasting, positive imprint on their audiences. A quintessential example is Chief Ebenezer Obey, a prominent Nigerian musician and songwriter renowned for seamlessly integrating traditional Yoruba virtues into Jùjú music to promote societal well-being. His seminal track, "The Horse, The Man and The Son," serves as a profound moral allegory. The composition imparts the philosophical lesson that attempting to satisfy all societal expectations is an exercise in futility, thereby encouraging individuals to maintain focus and personal conviction without succumbing to the distraction of public opinion. Contributions of this nature have not only solidified Obey's status as a luminary in the Nigerian music industry, but also exemplify the historical function of African music as a vital instrument for moral instruction.

This chapter investigates the transformations within the music industry and their implications for national development, utilizing Nigeria as a primary case study. Anchored in the theoretical framework of structural functionalism, the analysis explores the intricate nexus of culture, music, and human development, emphasizing the constructive contributions of traditional music to societal progress. By employing a critical review of existing literature alongside content analysis, the study evaluates the broader consequences of the contemporary shift from traditional values to modernized musical paradigms. Ultimately, the findings underscore the imperative of preserving and promoting traditional music as a foundational component of cultural heritage, a practice essential for fostering holistic national development and sustained societal advancement.

The Concept of Culture

Culture is fundamentally constituted by shared values, belief systems, traditions, customs, and practices (Taylor, 1871 cited in Omonijo et al., 2019). These learned and communal elements serve a crucial function in defining and differentiating distinct groups, particularly within a diverse, multi-ethnic nation such as Nigeria. Furthermore, culture encompasses

collective modes of thinking, feeling, and behaving that are sustained through intergenerational transmission. Given its expansive scope, culture is inherently a multifaceted construct, continually interpreted through diverse theoretical lenses by scholars across disciplines (Garland, 1977; Barton, 2018).

Culture is broadly categorized into two primary dimensions: material and non-material. The material component encompasses tangible objects and artifacts, such as technology, art, sartorial items, and culinary practices, that serve practical, structural, and aesthetic functions within a society. Conversely, the non-material dimension comprises intangible constructs, including values, norms, beliefs, language, music, customs, and traditions. These abstract elements are instrumental in fostering social cohesion, shaping collective identity, and generating shared meaning (Olowookere et al., 2021).

The interplay between these two cultural dimensions is fundamental, as evidenced in rituals, traditional attire, musical performances, and culinary customs, wherein physical artifacts are profoundly infused with symbolic significance. Together, material and non-material culture sustain human societies and promote collective well-being (Houghton, 2020), reflecting the complex dynamics of human existence. Consequently, this chapter examines the intricate nexus connecting culture, music, and national development.

The Concept of Music

As previously established, music constitutes a vital component of non-material culture and represents one of humanity's most profound creations, characterized by its deep impact on the human experience and its capacity to articulate unspoken desires (Rachiotis, 2014). The far-reaching psychological and sociological effects of musical engagement distinguish human societies from those of other species. This distinction is particularly evident in music's inherent ability to transcend geographical and cultural divides, thereby fostering global cohesion. The enduring international resonance of seminal artists such as Michael Jackson (Whiffen, 2019) and Bob Marley (Gilmore, 2020) serves as a potent testament to this phenomenon, illustrating music's function as a universal medium of communication.

While musical instruments and tonal systems exhibit significant cross-cultural variation, they universally reflect both the material and non-material dimensions of human culture. Traditional music persists as a fundamental component of the intangible heritage within indigenous communities, sustained through continuous intergenerational transmission (Nettl, 1975). Despite the pervasive influence of modernity, which has undeniably altered traditional musical forms and, as previously noted, eroded certain foundational moral frameworks, the inherent utility of indigenous music endures. It continues to fulfill three essential functions in contemporary society: promoting psychological well-being and emotional resilience; fostering creativity and cultural expression; and enhancing social cohesion, communal interaction, and productivity. These enduring attributes underscore the indispensable role of traditional music in cultivating a harmonious, integrated, and thriving society.

Extant literature has extensively categorized the global musical landscape into a wide array of genres. Prominent classifications include classical (Burkholder et al., 2014), jazz (Schuller, 1968), rock (Frith, 2001), pop (Shuker, 2017), hip-hop/rap (Rose, 1994), electronic (Reynolds, 2008), and country (Malone, 2002). Further scholarly attention has been directed toward folk (Cohen, 2016), R&B and soul (Vincent, 1996), gospel (Zolten, 2003), metal (Weinstein, 2000), indie (Hesmondhalgh, 1999), experimental (Nyman, 1999), ambient (Prendergast, 2000), and world music categories (Nidel, 2004).

Additionally, scholarship has documented numerous subgenres and hybrid forms, encompassing blues (Barlow, 1989), reggae (Toop, 1991), punk (Laing, 2015), emo (Gaines, 2002), progressive rock (Macan, 1997), electronic dance music or EDM (Butler, 2012), house (Brewster & Broughton, 1999), techno (Sicko, 1999), trance (Gallagher, 2013), classical crossover (Jenkins, 2013), musical theater (Jones, 2015), opera (Grout, 1979), and chamber music (Kerman, 1966).

While this global taxonomy is expansive, the African continent possesses its own rich and distinct musical ecology. Globally recognized African genres such as Highlife, Jùjú, Fuji, Afrobeat, Mbalax, and Kizomba represent only a

fraction of this heritage. Beyond these commercially viable forms, a vast array of traditional and contemporary styles remains deeply entrenched within the continent's diverse cultures. Though many of these localized styles may not have achieved widespread international popularity, they continue to serve as vital repositories of indigenous identity and social cohesion.

Subgenres and hybrid genres include blues (Barlow, 1989), Reggae (Toop, 1991), punk (Laing, 2015), emo (Gaines, 2002), prog rock (Macan, 1997), EDM (electronic dance music) (Butler, 2012), house (Brewster & Broughton, 1999), techno (Sicko, 1999), trance (Gallagher, 2013), classical crossover (Jenkins, 2013), musical theater (Jones, 2015), opera (Grout, 1979), and chamber music (Kerman, 1966). While Highlife, Juju, Fuji, Afrobeat, Mbalax, and Kizomba are well-known genres in Africa, many other traditional and contemporary music styles may not have gained widespread popularity, but are still deeply rooted in the continent's diverse cultures.

The next section of this chapter delves into the lesser-known music genres and styles that are significant in respective regions and communities in Africa, highlighting their unique characteristics, significance, and contributions to Africa's rich cultural heritage.

The Concept Development

According to Edewor (2014), the conceptualization of human development varies significantly across academic disciplines. Within the biological sciences, developmentalists posit that it entails the physiological processes of maturation, tracing the developmental trajectory from a single-celled zygote to a fully formed adult. Conversely, developmental psychology focuses on the empirical study of progressive cognitive and emotional changes that occur as individuals age (Wilson & Olino, 2021). While early psychological research predominantly concentrated on infancy and childhood, the field has since broadened its scope to encompass adolescence and gerontology, thereby addressing the entire human lifespan.

Within the sociology of development, Lerner (1958) characterizes human development as the progressive unfolding of individual traits and capabilities, marked by the emergence of distinct patterns of skills, attitudes, and behaviours over time. Although these disciplinary perspectives are not

mutually exclusive, each provides unique insights contingent upon its specific underlying assumptions and theoretical frameworks. Broadening this multidimensional view, Freeman (1984) conceptualizes human development as the expanding capacity to exercise agency over one's life, fulfil personal potential, assume responsibility for one's actions, and ultimately achieve self-reliance.

Freeman's (1984) conceptualisation aligns closely with the paradigm adopted by the United Nations Development Programme (UNDP, 2019), which defines human development as the expansion of capabilities and well-being, prioritising equitable opportunities and the agency to secure a higher quality of life. Diverging from traditional metrics that narrowly focus on economic growth, this framework emphasises the cultivation of environments that empower individuals to make meaningful decisions and engage fully in societal advancement (UNDP, 2019). Consequently, the Human Development Report underscores the centrality of human autonomy, advocating for egalitarian participation in the broader trajectory of national development.

This conceptualisation of human development corroborates ul Haq's (1995) assertion that the fundamental objective of development is to enlarge people's choices, which are inherently diverse and dynamic. Consequently, the efficacy of human development cannot be measured solely through macroeconomic indicators. Instead, it encompasses a broad spectrum of well-being variables, including enhanced nutrition and health, increased access to knowledge, adequate leisure time, security from crime and violence, robust cultural and political freedoms, and active community participation.

Music in Africa

Music has been intrinsically woven into the fabric of African societies since ancient times, with its origins substantially predating recorded history. It continues to fulfill a vital function across a broad spectrum of communal and ceremonial contexts, including funerary rites, nuptial celebrations, and

religious observances, thereby remaining inextricably linked to daily existence. The profound functionality and resonance of musical engagement within these diverse spheres underscore its enduring significance as a foundational pillar of African cultural heritage (Muyale-Manenji, 1998).

The African musical landscape is characterized by profound diversity, encompassing over fifty sovereign nations and more than 2,000 distinct ethno-linguistic groups. Across the continent, numerous indigenous and syncretic genres have achieved significant prominence. Within West Africa, notable examples include Senegal and Gambia's Mbalax (Mangin, 2013), alongside Nigeria's Highlife (Collins, 1992), Jùjú (Waterman, 1990), Fuji (Larkin, 2008), and Afrobeat (Euba, 1990). Beyond this region, styles such as Angola and Cape Verde's Kizomba (Noakes, 2013) further illustrate this rich auditory heritage. Collectively, these genres have not only defined the continent's acoustic identity but have also exerted considerable influence on global musical paradigms. While acknowledging this expansive continental tapestry, the present study delimits its focus specifically to the evolution and socio-cultural impact of music within Nigeria.

Music in Nigeria: An Overview

Situated in West Africa, Nigeria possesses a musical ecology that profoundly mirrors its extensive ethnolinguistic diversity. Consequently, the organology, thematic foci, functional applications, and performance techniques of its music are inextricably bound to the cultural heritage of its constituent populations. To provide a comprehensive analysis of this dynamic, the distinct characteristics of the musical traditions and respective industries within Nigeria's three major ethnic groups are delineated below.

Hausa/Fulani in the North

Predominantly situated in the Northern region, the Hausa and Fulani constitute Nigeria's largest demographic cohort (Bosch et al., 2000). Their rich organological tradition frequently features the goje, a single-stringed bowed instrument deeply entrenched in both their Islamic faith and broader cultural heritage. Additionally, the kontigi, a naviform lute, is conspicuously utilized across various festive contexts (Abdulkadir, 2015). The musical outputs from this region are particularly distinguished by their free-rhythmic

inventiveness, exemplifying a highly sophisticated mode of indigenous acoustic expression.

Beyond its aesthetic value, music is fundamentally woven into the socio-cultural architecture of Northern Nigeria, acting as a catalyst for social cohesion, emotional well-being, and economic advancement. Functionally, musical performances are indispensable to royal processions, ceremonial statecraft, and durbar festivals, alongside playing a pivotal role in both Islamic and traditional religious observances (Book Ooke et al., 2024). At the communal level, these sonic traditions are central fixtures at rites of passage, nuptial ceremonies, and agrarian harvest festivals.

From a psychological perspective, music in this region serves as a vital conduit for emotional articulation, effectively conveying collective sentiments of joy, sorrow, and aspiration. Furthermore, it provides profound psychological succour during periods of adversity or bereavement, while simultaneously functioning as a source of motivation that fosters individual and communal resilience.

Economically, the indigenous music ecosystem sustains livelihoods by generating income for performing artists, traditional luthiers (instrument makers), and other industry professionals. Additionally, regional music festivals stimulate cultural tourism, thereby injecting vital revenue into local economies. Ultimately, Northern Nigerian music facilitates transnational cultural exchange, projecting the region's rich acoustic heritage onto the global stage.

The Yoruba in the Southwest

Predominantly situated in the Southwestern region, the Yoruba constitute Nigeria's second-largest demographic group. Within this populace, music operates as a quintessential cultural pillar, contributing significantly to regional socio-economic development. The traditional Yoruba musical repertoire encompasses a diverse array of distinct genres, most notably Apala, Fuji, Sakara, and Afro-Jùjú. Over time, these forms have undergone considerable evolutionary syncretism, strategically assimilating Western musical elements while steadfastly retaining their foundational indigenous essence.

Organologically, Yoruba musical traditions employ a sophisticated taxonomy of indigenous instruments. Prominent among these are the *dùndún*, an hourglass-shaped tension drum; the *agidigbo*, a large lamellophone; the *şekere*, a bead-netted gourd rattle; and the *omele*, a set of subordinate accompanying drums. Functionally, Yoruba music transcends mere entertainment to serve as an active mechanism for historical storytelling and the celebration of prominent figures through panegyric poetry, known as *oríkì* (Adegbite, 1978). Furthermore, it is central to the veneration of the pantheon of deities (*Òrişà*) and ancestors, as well as the delivery of incisive social commentary (Euba, 1971). By accompanying pivotal festivals and addressing contemporary societal issues, this musical heritage fosters social cohesion, drives cultural transmission, and stimulates economic growth through cultural tourism and international exports.

The enduring global and regional resonance of Yoruba music has been significantly propelled by seminal practitioners. Luminaries such as King Sunny Ade (Sunday Adeniyi) and Chief Ebenezer Obey are internationally celebrated for their pioneering advancements in *Jùjú* music. Additionally, artists like Lagbaja have captivated global audiences through a highly original synthesis of Afrobeat and traditional Yoruba rhythms, while contemporary figures such as Wole Oni inspire newer generations via complex Gospel and Jazz fusions. Today, the Yoruba musical landscape remains exceptionally dynamic, characterized by the global proliferation of Afrobeats, the pervasive integration of the Yoruba lexicon into mainstream Hip-Hop, and the continuous modernization of traditional styles like *Fuji*.

The Igbo in the Southeast

Predominantly situated in the south-eastern region of the country, the Igbo constitute Nigeria's third-largest ethnic group. This demographic possesses a rich acoustic heritage, utilizing a wide variety of indigenous folk instruments. A prominent melodic instrument is the *ùbò akwara*, a traditional thirteen-stringed zither. The complex polyrhythmic structures of Igbo music are sustained by an extensive percussive and aerophonic ensemble, which includes the *ichaka* (a beaded gourd rattle), the *ojà* (a high-pitched wooden flute), the *udù* (a resonant clay pot drum), and the *ògènè* (a clapperless iron bell) (Agha, 2004). The traditional Igbo musical repertoire encompasses a

variety of functional styles. Notable indigenous genres include Igwai (or Igbangre) for festive occasions, Ori Ubo Ikpa for nuptial ceremonies and celebrations, and Egedege, an energetic, female-led dance music prominently featured during major cultural festivals. It is worth noting that while some contemporary literature (e.g., Jayeola, 2024) occasionally groups styles such as Abikuu (children's music) and Ovia Osese (storytelling music) within the Igbo taxonomy, ethnomusicological consensus identifies these as possessing Yoruba and Ogori (Kogi State) origins, respectively. Their inclusion in broader analyses illustrates the fluid, cross-cultural exchange that characterizes the Nigerian musical landscape.

In the contemporary era, modern Igbo music dynamically blends these traditional acoustic styles with global and regional genres, most notably Afrobeats, Highlife, and Gospel. This evolutionary fusion underscores music's vital, multifaceted role in Igbo society. Functionally, it serves as a mnemonic tool for storytelling, preserving history, legends, and cultural values, while facilitating celebratory rites, the religious veneration of deities and ancestors, and critical social commentary (Ozah, 2017). Ultimately, this syncretism ensures the continuity of the Igbo cultural legacy, transmitting foundational heritage and societal values to future generations through a resilient and continuously evolving musical tradition.

Relationships between Culture, Music and Development

Music intrinsically emerges from the non-material culture (Aronin et al., 2018; Federico, 2011) that governs the lived experiences and social realities of human societies, thereby profoundly influencing both cultural evolution and human development. A review of extant literature reveals diverse theoretical perspectives on development; however, a paradigm shift prioritising human development over mere macroeconomic growth is of paramount importance, particularly within the context of developing nations. Seers (1969) classically defines development as the capacity of a society to systematically reduce unemployment, poverty, and inequality. Consequently, cultivating capacity within the musical arts serves not merely as an aesthetic pursuit, but as a strategic mechanism to address these core indices of human development and drive broader societal progress.

The positive impacts of music on human and societal development are robustly articulated through the theoretical lens of structural functionalism. As a pivotal framework within sociology and the broader social sciences, structural functionalism offers profound insights into the intricate mechanics of human society. This perspective was systematically developed and refined by foundational scholars, notably Auguste Comte (1798–1857), Émile Durkheim (1858–1917), Talcott Parsons (1902–1979), and Robert K. Merton (1910–2003) (Comte, 1851; Durkheim, 1893; Parsons, 1951; Merton, 1957)

This theoretical framework provides a comprehensive paradigm for understanding societal structure and its operational dynamics. At its core, the theory posits that human society is organised as a complex, macro-level system, inherently structured to ensure its own stability, cohesion, and ultimate survival (Parsons, 1951). Given this premise, societal organisation comprises interconnected constituent units, or social institutions, that operate interdependently to maintain social equilibrium and contribute to the holistic functioning of the system (Parsons, 1951; Merton, 1957).

Furthermore, structural functionalism analyses the relational dynamics between these distinct units to determine their specific functions within the larger social milieu (Durkheim, 1893). Consequently, the primary unit of analysis is human society itself, understood through the diverse contributions and interactions among its constituent parts, encompassing social institutions, normative frameworks, and shared cultural values (Comte, 1851).

Viewed through the lens of structural functionalism, music operates as a vital institutional unit within the broader social system. It performs specific, indispensable functions that maintain the equilibrium, cohesion, and overall well-being of the nation. These multifaceted contributions can be delineated in the following ways:

Within occupational and institutional settings, research consistently demonstrates that musical engagement serves as a potent catalyst for enhancing workplace performance and productivity. For instance, empirical studies highlight music's strategic utility within military contexts, where it functions to boost collective morale, facilitate coordinated communication,

and reinforce regimentation (Garland, 1977), thereby underscoring its profound influence on group dynamics and social order. In the realm of healthcare, investigations further underscore its therapeutic efficacy, with medical practitioners frequently integrating melodic interventions to ameliorate patient distress and promote healing (Whiteman, 2015).

Going forward, on a macro-societal level, one of music's most profound functional attributes lies in its capacity to transcend ethnolinguistic boundaries, thereby fostering transnational solidarity and collective emotional elevation (Nettl, 1975). By cultivating this profound sense of global interconnectedness, music effectively compresses geographical and cultural distances, integrating diverse populations into a cohesive social network. Ultimately, acoustic expression articulates shared human experiences and affective states, acting as a potent catalyst for social integration, mutual understanding, and progressive development within human society (Schaeffer, 2018).

Expanding beyond occupational domains, the functional utility of music is profoundly evident within the broader sociocultural sphere, particularly during pivotal rites of passage and communal ceremonies. The fabric of human culture is vividly enacted through events such as funerary rites, nuptial celebrations, naming ceremonies, and housewarmings. Within these ritualistic contexts, music acts as a crucial integrative mechanism. Rather than merely providing superficial entertainment, it delivers vital affective stimulation, moral validation, and socio-psychological support for both the principal celebrants and the attending community, thereby actively reinforcing collective identity and social solidarity.

Beyond its motivational capacity during active occupational engagement, music plays a crucial restorative role post-exertion, facilitating psychological rejuvenation and leisure after strenuous workdays (Huron, 2006; Kampfe et al., 2011). Consequently, it acts as an effective mechanism for stress reduction, cognitive refreshment, and the articulation of complex emotions that often transcend verbal expression (Nathan, 2018). Through this process of auditory relaxation, depleted physiological and psychological reserves are replenished, thereby ensuring sustained human capital and continued societal productivity.

Aside that, music serves as a critical catalyst for human capital development within the entertainment sector. Globally, musicians cultivate their creative potential to achieve professional proficiency, thereby generating sustainable income. This financial empowerment enables them to fulfil essential social, cultural, economic, educational, and religious obligations within their respective communities (Gray et al., 2001). Additionally, the broader music ecosystem generates viable occupational avenues for industry professionals, marketers, and traders, empowering them to execute similar sociological and economic functions (Kalivretenos, 2015). Through these interconnected commercial activities, the institution of music significantly drives holistic community development and macroeconomic growth (Adorno, 1976; Hesmondhalgh, 2013).

Additionally, music has historically functioned as a potent catalyst for socio-political transformation. Specifically, revolutionary and protest music plays a critical role in cultivating public awareness regarding systemic social ills, including poor governance and institutional corruption. By exposing the detrimental impacts of these socio-political paradigms, such musical expressions foster critical consciousness, thereby cognitively preparing the populace for radical civic engagement. Within the Nigerian context, the emancipatory potential of music is paradigmatically illustrated by the works of Afrobeat pioneer Fela Anikulapo-Kuti. His seminal composition, "Sorrow Tears and Blood," served as a direct indictment of state-sponsored violence and military authoritarianism.

This sonic resistance functioned as a formidable mobilising force, galvanising human rights activists and civil society in their protracted struggle against successive military dictatorships. Similarly, Anikulapo-Kuti's track "Authority Stealing" explicitly demystified and condemned the pervasive white-collar criminality perpetrated by both military and civilian government functionaries. The capacity of these compositions to drive political consciousness corroborates Kaufman's (1987) assertion, as cited in Akingbe (2021), regarding the transnational impact of protest music. Kaufman posits that the global resonance of Reggae exemplifies music's universal efficacy as an instrument for political mobilisation and social

change, demonstrating its power to transcend its Jamaican origins and influence anti-establishment movements worldwide.

Moreover, traditional musical forms, particularly indigenous chanted poetry such as the Yoruba *Ewì*, serve as vital pedagogical conduits for the transmission of socio-cultural values. These genres actively promote foundational civic virtues, including patience, honesty, probity, accountability, authentic companionship, and responsible behaviour (Lasisi, 2012). From a structural-functionalist perspective, music operates as a profound mechanism of socialisation, reinforcing established normative frameworks and shaping collective societal expectations (Durkheim, 1893; Parsons, 1951). By modulating collective attitudes and behaviours, this auditory institution not only fortifies social cohesion and reflects evolving cultural identities, but it also provides a socially sanctioned avenue to critique and recalibrate existing power structures.

As a pivotal agent of socialisation, music functions as a dynamic conduit through which fundamental social institutions, namely the family, religion, education, and the polity, exert a formative influence on individuals across the life course. By strategically harnessing the affective and cognitive potential of this acoustic medium, these core institutional pillars are able to effectively fortify kinship bonds, consolidate spiritual identities, stimulate intellectual development, and mobilise progressive civic engagement.

Within the broader structural-functionalist paradigm, Merton's (1938) conceptual framework introduces a critical distinction between manifest (intended and recognized) and latent (unintended and unrecognized) functions, alongside the vital concept of dysfunctions. Applying this analytical lens to the African musical landscape elucidates both its integrative societal contributions and its potentially disruptive consequences. As established previously, music predominantly operates as a vital mechanism for cultural identity consolidation and social cohesion (manifest functions); concurrently, it generates latent functions, serving as an unintended arena for nuanced psychological coping mechanisms and critical social commentary. Conversely, it is imperative to examine the manifest and latent dysfunctions of music. In recent decades, the proliferation of certain contemporary genres has been increasingly implicated in the promotion of

normative deviance and the erosion of traditional socio-cultural mores, necessitating a rigorous analysis of these negative societal impacts.

Within the contemporary Nigerian music industry, the pervasive influence of Westernization is frequently cited as a primary catalyst for the erosion of indigenous moral frameworks. Consequently, traditional acoustic forms that historically functioned to instill foundational civic virtues, such as industriousness, probity, accountability, patience, fidelity, and civic obedience, all of which are critical for holistic societal development, have experienced a marked marginalization. In the wake of this cultural shift, these enduring normative values are increasingly supplanted by lyrical themes heavily oriented toward commercialism, individualism, and hedonism. Viewed through the lens of structural dysfunction, this phenomenon ultimately saturates the public sphere with content that diverges significantly from the pedagogical and cohesive intent of Nigeria's traditional musical heritage.

Also, the pervasive issue of substance abuse constitutes a significant structural dysfunction within the contemporary music ecosystem. Within this subculture, a prevalent occupational fallacy persists that psychoactive substances catalyze artistic creativity and enhance stage performance, precipitating a dangerous reliance among many practitioners. However, this pharmacological dependence inevitably yields severe physiological and career-ending detriments. This trajectory is tragically exemplified by the late Majek Fashek, a globally recognized Nigerian reggae icon whose highly promising career was fundamentally derailed by acute substance use disorder during his residency in the United States.

Beyond the individual artist, there exists a profound sociological risk of behavioural transmission to the broader audience, particularly among the impressionable youth demographic. Through the mechanisms of social learning and celebrity emulation, deviant practices are frequently normalized and adopted by fan bases. This phenomenon of lifestyle replication is demonstrably observable among the devout followings of counter-cultural figures such as Fela Anikulapo-Kuti and, more contemporaneously, Naira Marley, whose public person as often inadvertently socialize youth into parallel behavioural patterns.

Beyond pharmacological concerns, the contemporary music industry's influence on sartorial norms constitutes another significant structural dysfunction. Many modern artists actively commodify provocative and hyper-sexualized attire, integrating it as a foundational element of their commercial brand and performative identity. Through the aforementioned mechanisms of celebrity emulation, this performative aesthetic has rapidly transcended the stage, normalizing what was historically categorized as sartorial deviance within the broader public sphere. This phenomenon is particularly notable regarding the stylistic choices of female artists, which frequently subvert indigenous African socio-cultural paradigms. Within traditional Nigerian and broader African contexts, feminine aesthetics and social respectability are intrinsically linked to principles of modesty, dignity, and corporeal reserve. Consequently, the pervasive popularization of revealing fashion by influential musical figures arguably precipitates the erosion of these conservative cultural heritages, fundamentally altering the societal conceptualization of propriety and normative dress codes.

The adoption of previously taboo fashion trends by male musicians is also noteworthy. Many now wear earrings, weave their hair, and sag their trousers. These practices were once considered unacceptable because they challenged the strict gender norms historically associated with masculinity and femininity.

The proliferation of non-traditional relationships has given rise to the "baby mama and papa" phenomenon, characterized by individuals deliberately having children outside of wedlock, often without a commitment to co-parenting or providing a stable family environment. This trend has far-reaching implications for child well-being and warrants serious academic and societal attention.

Research has shown that children born into such circumstances often lack proper parental guidance and are more likely to engage in delinquent behaviours (Wariboko & Isichei, 2022). The "baby-mama/papa" sub-culture is gaining gradual acceptance in Nigeria, particularly among young Nigerians, who are drawn to its perceived glamour. This phenomenon has

been embraced as a "new normal" in a society increasingly shifting from communal values to individualism and self-interest.

The baby-mama/papa sub-culture, as argued by Wariboko & Isichei (2022), is rooted in ethical egoism, mostly among musicians, who prioritise personal interests over collective well-being. However, this approach has severe pitfalls, violating fundamental moral principles and sacrificing social cohesion and societal welfare for self-serving purposes. This trend undermines the institution of marriage and raises a plethora of ethical, socio-cultural, and gender concerns (Wariboko & Isichei, 2022). Its far-reaching consequences have the potential to disrupt Nigeria's social fabric, prompting chaos and disorder. Ultimately, the baby-mama/papa phenomenon is an affront on Nigeria's cultural and religious values, necessitating a critical examination of its implications and a concerted effort to promote a more responsible and socially conscious approach to relationships and family. In contrast, the traditional African values of marriage and family emphasise the importance of a stable home environment for raising children.

Beyond changing social norms, development scholars are increasingly concerned with the stark gender imbalance in Nigeria's music industry. Despite the significant contributions of pioneers like Comfort Omoge and Salawa Abeni, the field remains overwhelmingly male-dominated. Female musicians continue to confront systemic hurdles, from industry bias and chronic underfunding to gender discrimination and harassment. Often facing deep-seated skepticism from record labels, women in the industry have historically been blocked from reaching the same heights of success and visibility as men.

Yet, in the face of these formidable obstacles, the narrative is gradually changing. Women like Oyinladunomo Diamond, Barmani Choge, Princess Mufeeda, Tiwa Savage, Yemi Alade, Maryam A Baba, Binta Labaran (popularly known as Fati Niger), Tems, Ayra Starr, Simi, Waje, Omawunmi, and Mercy Chinwo are breaking barriers and gaining global recognition. Their success signals a shift toward greater inclusivity, proving that female artists have immense talent and influence.

Apart from sustaining the current wave, greater results can be attained if efforts are made to increase investment in women-led music projects, strengthen industry regulations, and advocate for greater equality. By ensuring equal opportunities for all artists regardless of gender, and with continued support and societal change, Nigeria's music industry can become more balanced and representative of its diverse talent pool.

Concluding Remarks

In conclusion, this chapter has elucidated the intricate relationship between culture, music, and development in human society. It underscores the inextricable link between these concepts, highlighting music's profound impact on societal progress. However, a pressing concern in contemporary Nigeria is the latent dysfunction of music (Merton, 1938), which is currently eroding moral values among the youth. In light of this, the chapter advocates for a revival of traditional music's positive societal role, which has been gradually overshadowed by modern genres. The inherent moral teachings of traditional music are essential for promoting societal cohesion, ethical behaviours, and national development. Ultimately, by reclaiming the significance of traditional music, Nigeria can mitigate the detrimental effects of contemporary trends and foster a more morally conscious and culturally rich society for future generations.

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