

Music and Conflict Resolution in Nigeria: Potentials in the Art Music Genre

¹Ofega E.Eru; ²Princewill Chukwuma Abakporo

¹Music Programme, Bowen University, Iwo

²Theatre and Media Arts Programme, Bowen University, Iwo

orcid.org/0000-0003-1033-8200

Abstract: Peace is of utmost importance if any nation is to advance in her democracy. However, since Nigeria gained independence as a sovereign nation, it has been plagued with various forms of conflict that threaten its existence and sovereignty. The concomitant issues bedeviling national unity and peace have spread to Nigeria's electoral processes, and although several approaches have been taken to remedy and promote national and social cohesion, Nigeria's existence as a nation even in its 4th republic has never been so threatened as it is today; ethnic and religious concerns have continued to heighten various levels of conflicts as well as shape the electoral procedures in the nation. It is upon this premise, pulling from the social cognitive theory that this paper seeks to beam its searchlight on interrogating how art music performance can be harnessed towards conflict resolution and promotion of electoral peace. It proposes that music, being an integral part of society bears high potency towards societal engineering. The paper observes that peace is integral to national growth and should be pursued at all cost if the unity of the nation is to be sustained. The current state of the nation demands that all social measures should be employed in championing the course for peace and art music poses lots of potentials in the advocacy for peace.

Keywords: Conflict resolution, Arts Music, Nigeria, Peace Advocacy, National Unity

Introduction

The goal of every patriotic citizen is to foster community cohesion. They deliberately go about their everyday business in a way that actively promotes group growth and maintains harmony. For people to coexist in a society and prosper in the advancement of economic, political, and sociocultural spheres, unity is a necessary and good quality of core essence. To guarantee the full functioning of all beneficial social elements, unity serves as an umbrella. In addition to encouraging collaboration in the pursuit of shared objectives, the development and utilization of potential, and the adoption of progressive lifestyles, it also fosters respect for and defense of the rights of cohabiting individuals.

In Nigeria, there are mechanisms instituted to foster national unity. These mechanisms aid social integration, because social economic, cultural and ethnic

factors have the capacity to intensify divisions in a multicultural society like Nigeria (Okafor, 2006). One of such is the NYSC scheme, established in 1970 to promote national integration and development, administered as a partial remedy to the post-Nigerian civil war effects. However, centrifugal tensions, agitation for resource control and self-determination, as well as insurgency resulting from ethnic, political and religious differences have led to various degrees of conflict in different parts of the country in the present day. No part of the nation can be said to be excluded from this menace as it has spread throughout every sector that forms the very essence of sovereignty, before and after the 2023 elections, there have been agitations in certain parts of the country that translate to violent protests against elections and a threat towards secession. Others point to plans for electoral malpractices, which may eventually lead to a possible emergence of leaders whose election fall short of being free and fair. The resultant effect is an electorate that has no trust in the processes that breeds its leaders and in response, many people revolt against the system.

Although conflicts are inevitable and an integral part of all relationships between individuals who work together, live together or are involved in any form of activity that may cause them to come in contact for whatever period of time, it is necessary to develop a means of managing conflict, preventing escalations. In cases where conflict has already taken a toll on communities, regeneration is needed to heal wounds and rebuild shattered bridges. This can be achieved by utilizing music.

From time immemorial music has been an integral part of communal existence. Music is used by man for a vast array of purposes such as entertainment, relaxation, communication and societal integration. (Ian 2013) The potential of music to wind people up and foment conflict is well known and has been the bread and butter of military musicians for thousands of years – raising morale on the part of both attacker and defender, inspiring teamwork but also individual and collective aggression. (Ian 2013) The exact opposite effect can be achieved, with music as a tool to resolve conflict, encourage teamwork, inspire peace, calm aggression and regenerate communities.

Conflict and Conflict: Conceptual Framework

According to the Online Etymology Dictionary (2022), the word Conflict has its origins in the early 15th century, from the Latin word “conflictus”, the past participle of “confligere” which literally means “to strike together, be in conflict, or be at battle with an opposition”. Its original meaning implies a state of violence. However, over time, the term has gained relevance and usage in describing different levels of societal tension. Swanström and Weissmann (2005) reveal that conflict encompasses tensions, misunderstandings, political and economic interests, and historical animosity. They further point out that conflict arises from a situation where two or more parties strive to acquire the same scarce resources at the same time or where one group finds the

customs, practices or beliefs of the other group intolerable and as such seeks a means of expression.

Various definitions of the term conflict abound from various perspectives and schools of thought. For example, Emily and Thomas (2007) present conflict as a struggle or contest between people with opposing needs, ideas, beliefs, values, or goals. Nicholson (1992), simply puts conflict as an existing state of disagreement or hostility between two or more people. In offering a concise definition, Diez and Tocci (2017) Submit that "conflict denotes the incompatibility of subject Positions" From the foregoing definitions, it can wholesomely be deduced that the term conflict, at any level, depicts unrest and instability, whether it is between individuals, groups of people, parties or communities; be it over material issues or matters arising from difference in beliefs and practices. It is, however, important to state that not all conflict is bad. Conflict itself is neutral. It is the management of conflict that determines whether it will have negative or positive consequences on our relationships. A well-managed conflict can actually strengthen relationships between individuals, increase motivation and contribute to personal and communal growth (Rehabilitation, n.d). In some cases, when the parties desire and sincerely embark on peaceful dialogues to resolve their differences, resourceful and productive positive outcomes have resulted from certain conflicts, leading to transformation and development (Ian, 2013). In cases not properly managed, it could result in struggles, strife, eventual physical violence and a total collapse of society.

Limits do not abound to the number of issues or occurrences that could spur or act as an incentive to conflict, some of the most commonly observed causes of conflict in society include: personal differences in gender, education, age, ethics, values, social and economic status, tribe, ethnicity, health, religion, politics, temperament, ideas, decisions, or actions. Many times, conflict may occur when the individuals involved have incompatible goals, are in direct competition or even when they harbor ulterior motives but seem to pursue similar goals in the obvious. Apparently, poor communication or miscommunication also exists as one of the greatest causes of conflict.

The origin of the word "Conflict" cannot be ascertained for it is as old as the existence of the human race. This is because the world has been in existence in all spheres of human life since the inception of the world (Durojaye, Oluwadare&Jarikre 2013). At birth, a baby cries, expressing first flights of conflict. As the baby develops in size and ability, so do other means of expressing conflict develop in him/her; long before any understandable speech can be made, the baby bites with the teeth, scratches with the fingernails, kicks with the feet and slaps with the hands in expressing discomfort or a need to be attended to. This implies that conflict is to humans as breathing is. In affirmation, Sheriff (2005) states that men will continue to fight as long as they have emotions that have the potential to love or hate; to be happy

or sad; to be pleased or angry. It is even more so as humans have never existed in solitude but in community.

The manifestation of man's conflict inhibition is healthy, so long as feelings are safely expressed via peaceful and objective means and all actions are carefully guided. However, there is always the tendency for threshold levels to be exceeded, giving rise to unstable relationships and possible violent outcomes. Hence, in the quest for peace and stability, there is the need for conflict resolution and community regeneration; the application of a process that is similar to conflict (being interwoven with human existence) but persuades the conflicting parties to embrace a non-violent resolution, promote overall peace and aid in rebuilding communities.

From the preceding sub-section, conflict is seen as a normal instinct that is firmly rooted within the behavioral nature of humans. It is a natural part of human relationships and should, therefore, not be seen as completely detrimental to human existence, in fact, the conflict itself is a completely neutral thing. It is how we respond to the conflict that gives it a good or bad outcome (National drug abuse centre for training & resource development [NDACTRD], 1978). People will most definitely not agree on everything at every given time as opinions, stands and points of view will never cease to differ even in the most minute, simple and intimate relationships. In and of itself, conflict is not necessarily a fatalistic thing, as when correctly and constructively handled it can help build the confidence level of people, teaching them to stand up for themselves and others, and encourage them to work together to achieve mutually satisfactory solutions to problems and challenges, accepting and condoning differences, building the society at large. But if conflict is terribly managed, it can give rise to hurt, anger, suspicions, divisiveness and more serious problems, and although, conflict cannot be completely avoided, knowing how to resolve it is a prerequisite to peaceful existence; as in most cases, when conflict is inadequately handled, it may lead to disarray and a breakdown of order.

In rendering a definition of conflict resolution, Wallensteen (2015) submits that conflict resolution refers to the resolution of the underlying incompatibilities in a conflict and mutual acceptance of each party's existence. This implies that conflict resolution involves effectively managing the conflicting parties, ensuring that all issues are resolved amicably and achieving an overall state of peace and unity. As the saying "a stitch in time saves nine", a timely and successful resolution of conflict is essential as it restores peace and progress and ensures that the degree of damage from conflict is mild. Various methods of resolving conflict exist around the world, most peaceful of them all is the dialogue approach; where discussions and negotiations are arrived at. Conflict resolution is very critical as its success or failure will determine whether the conflict will be resolved, or flare up (Durojaye et al, 2013). It is, therefore, necessary that in conflict resolution, care is taken to utilize a means that will be most effective, one that is as intense as conflict but has the capacity to resolve it. Music in itself is an expression of conflict and resolution.

Every artist or composer in creating music strives to achieve beauty. This he/she achieves through the use of consonance and dissonance. In support Ian (2013) states that 'In music, beauty stems from the creation of dissonance and its resolution into harmony, the struggle being required to create the conditions necessary for the greater expressive impact. This implies that the overall sonority enjoyed by the listener is a combination of a series of dissonant, pleasant passages, tensions and releases, which eventually resolve in harmony. This is similar to human nature in the sense that humans need contrasts (conflicts) in order to achieve development, comprehend and uphold the ensuing peace.

Nigeria has had its fair share of conflict. Enita (2006) submits that "In Nigeria, the pillars of our social, economic and political organizations have been destroyed by political, religious and ethnic conflicts leaving, in its wake a new culture of violence." (245) From the time of independence till present day, every decade has had its experience of conflicts, marked by ethnic cleansing, civil war, military coups, violent communal clashes, civil strikes, unrest arising from agitated youths etc. Igbinjesu (2013) reveals that "no decade of post-independent Nigeria has been conflict-free with several coups, general strikes and civil war, Nigerians have had to experience some of the most sordid tragedies arising from difference of opinions and distrust." No part of its 6 geo-political zones has been excluded from these experiences arising from disagreements, refusal to reconcile differences and distrust.

According to Nwafor (2009), most of the violent conflicts that have rocked Nigeria over the years and intensified in recent times are "part of the consequences of a failed development process" (1) from colonial rule to independence. The British that colonized Nigeria initially made it look as though it was an effort made towards development, in atonement for the ills of slave trade but was actually in it for personal gains. In an article published in the Guardian (1996) Onwe describes Nigeria as "a special facility created by Britain to service special interests". One which was created to service the Industrial Revolution sweeping through England at that time, as such, there was growing need to source for more raw materials and markets to sell the finished products.

This formed the crux of all activities that lead to the scramble for Africa and subsequent forceful amalgamation of the Southern and Northern protectorates in 1914, a statement attested to by Adeleye (2012) He submits that before the amalgamation, British troops had conquered in 1902, the Sokoto Caliphate founded by a religious Jihadist, Shehu Usman Dan Fodio (1754-1814) and had between 1902 and 1906 brought Oyo and Ijebu territories under British Sovereignty. And although it is believed by historians that the amalgamation was to provide good administration and encourage internal trade throughout the country, there are those who believe that it was ulterior motivated, and was not in the interest of the nation as both protectorates were unified in a bid to use one in servicing the other (Adeleye, 2012).

Without due consultations with indigenous leaders and putting into consideration that there were a lot of incompatibilities that though salient at that time would later erupt, generating the divide along religious and ethnic lines that exists today. In present-day Nigeria, conflict has spread into every sphere of the country, manifesting in forms such as agitation for resource control, insurgency resulting from ethnic, political and religious differences, kidnapping, banditry just to mention but a few. These conflicts call for urgent resolution as they already threaten to divide the country.

Theoretical Framework

This study is based on the Social Cognitive theory. This derives its conceptual roots from a book written by Edwin B. Holt and Harold Chapman Brown's 1931 theorizing that all animal action is based on fulfilling the psychological needs of "feeling, emotion, and desire". The theory contends that the early part of the emotional process includes the manipulation of information and so should be understood as a cognitive process. Neal E. Miller and John Dollard revised Holt's social learning and imitation theory and presented it in their book in 1941. They maintained that drives, signals, responses, and rewards are the four elements that go into learning. Social motivation, which encompasses imitation—the process of matching an action to the right indication about where and when to carry it out—is one of the drivers.

Depending on whether the model experiences favourable or negative response consequences, they will mimic that behaviour. Miller and Dollard contended that learning a certain behaviour would come via direct observation if the person was motivated to do so. The individual observer would consolidate the taught activity and receive good reinforcement by copying these observed activities. In order to better understand why and when toddlers exhibit aggressive actions, Canadian psychologist Albert Bandura, along with his students and colleagues, undertook a series of investigations known as the Bobo doll experiment in 1961 and 1963. This research contributed to the development of the theory of social learning. These investigations showed how beneficial modelling is for learning new behaviours.

These investigations aided Bandura in publishing his groundbreaking paper and book in 1977, which relied on the findings of Miller and Dollard's research and extended the concept of how behaviour is learned. Bandura asserted in his 1977 paper that Social Learning Theory demonstrates a clear relationship between an individual's behavioural modification and their sense of self-efficacy. Four factors contribute to self-efficacy: verbal persuasion, physiological conditions, vicarious experience, and performance achievements. An individual may draw efficacy from the knowledge of that which he/she has been able to accomplish in the past, from the experiences of others often via observation, urged by the words of another individual. All or either of these can translate to a behavioral change. This study is concerned with using music

to persuade that which already exists in the mind of the individual in attaining a peaceful response to conflict.

Art Music in Nigeria

Art music is one of many music genres. It consists of secular and sacred styles thereby possessing a wide appeal. The Encyclopaedia.com(2022) largely defines art music as music of serious artistic intent whether sacred or secular. It stands in contrast with other genres of music owing to its high phonaesthetic content, braced by the fact that those who practice it must have attained an acceptable standard of musical training necessary to create art music and harness its potential. Art music, secular or sacred may yet be of two forms; instrumental or vocal music.

Vocal music as the name implies refers to the art of using the human voice to make music, while the former points to music produced via the playing of musical instruments. The efficacy of art music towards the purpose of this study is inherent in the fact that be it African or western, secular or sacred, vocal or instrumental, its music can be stylistically doctored to achieve the desired purpose. Art music (especially in its choral form) regardless of its level of complexity or simplicity is a genre of music that is synonymous with ancient styles of music-making in Africa. However, for the purpose of this study, the focus will be set on a more standard Art music, that which is composed or arranged by one who has attained an acceptable level of expertise in the Art of composition.

Very little is known about the state of music in the country prior to contact with the western world, yet one can firmly say that as is observed everywhere around the world, music; a language for communication and essence of man's existence had existed in Nigerian societies long before meeting with the western world. Possibly in the late 1800s Massive influences on life in general resulted from interactions with the western world brought forth by events like the return of liberated slaves, trade, and colonialism. The people's music is one facet of Nigerian culture that was impacted.

The introduction of Christian missionary activity and the British colonial Administration of Nigeria in the middle of the nineteenth century led to some of the most significant musical changes in the country (Omojola, 1994). Already existing styles of music evolved and several types of western music were introduced into the Nigerian musical scene. The advent of American and European missionaries, together with the centennial reign of the colonial authority, in the middle of the nineteenth century marked the beginning of the trend in musical expression. Native Nigerians were first exposed to Western musical traditions by these two colonial powers. Nigerians were introduced to Western musical instruments, including the piano, organ, and harmonium, thanks to the Church and mission schools that supported this transition. Additionally, they were trained to read and notate music, and young native composers and performers received one-on-one instruction in piano, organ, and music

theory at the houses of European musicians as well as from the organists and choirmasters in their community churches. In attestation Ogisi (2008) submits that:

The European presence in Nigeria led to the introduction of several types of western music. Initially it came as church music in the form of hymns, canticles and anthems following the introduction of Christianity in the 1840s and later other types of western music such as brass band, concert, opera, dance music. (104)

With the influence of Victorian England life on the musical life of Lagos between the close of the 19th century and the start of the 20th century concerts were held having programmes featuring songs, vocal duets and quartets, religious plays and musicals, arrangements of English folk songs and excerpts from cantatas and oratorios, especially the music of Handel and Mendelssohn, Omojola (1995).

Instrumental performances were generally restricted to those on the harmonium, the piano and the violin, with occasional appearances of the police band. Musical items were often performed along with plays and poetry that showed a particular fascination for Shakespeare. Traditional Nigerian pieces were rarely performed, even though most of the performers were African. However, scintillating these musical performances were to the elites and the saros (the returnees from slave trade), especially in Lagos, there was still a large portion of the populace whose music taste-buds weren't affected and preferred indigenous music. The people of the higher and elite rankings of the society lived in a class of their own separated socially from the class of the indigenous people, and so as a result, indigenous traditional music remained untouched by western influences.

The forgoing circumstances over time resulted in the arising need by the nineteenth century elite Nigerians to compose music unlike European music, which had received massive patronage would have elements of Africanism in it with European idioms and as such appeal to the African at large. Thus began the development of a more balanced musical scenery which has over time developed into what we have today. In present-day Nigeria, a vast array of choral groups exist and acquire reasonable patronage (mostly from the elite class) with repertoire ranging from African to western material. Some of these chorale groups include the Laz Ekweme chorale, Colonel Eru Male Voices, Lagos City Chorale, Warri Chorale Society etc.

Art Music and Conflict Resolution

Music belongs to one of the sources of stimuli, and when carefully used towards that bearing, it can influence an individual's thoughts, mood, ideas, emotions and response towards situations. The use of music towards achieving behavioral change in society is not alien to the Nigeria and the African Society at larger. An instance is the theme song "So Why" by some of the top ranking African Musicians of the day; N'Dour, Wemba, Bayete, Van-Dunem, Lagbaja, Lucky Dube. At the time, Many African

countries were experiencing conflicts brought about by political and economic factors, including the Asian financial crisis. Nigeria was experiencing revolt against a military dictatorial Government which had amongst other ills, practiced wide spread violation of Human Rights (U.S. Department of State,1997). The people of the Niger delta where also experiencing the Niger Delta conflict between the Itsekiri and the Ijaws. The song was composed to preach peace , promote unity and decry violence and conflict that was occurring in parts of Africa at the time.

Music has also been connected to revolutionary movements in society. Artists have found ways to turn out songs that decry the sordid state of the nation and the oppression of the masses by the political class.

Some of such songs include the likes of;

- Ole by Sound Sultan featuring TufaceIdibia
- Crisis and Mr President by African China
- Suffering and smiling by Fela
- Jaga Jaga by Idris Abdulkareem
- Sorry Sorry by Femi Kuti

One may argue that the above-mentioned songs serve for entertainment and leisure purposes, however, a sincere observation brings to bear that these songs and many like them have served to awaken the consciousness of the populace, especially during times of civil protests.

Desmond Tutu, the Anglican Archbishop emeritus of South Africa, is reported to have commented from within the situation of social revolution in South Africa that “without reconciliation, there is no future” (Wustenberg,5). This submission by the notable cleric and winner of this Nobel Peace Prize underscores the universal need for all nations to pursue peace, resolve conflicts and rebuild communities in order to secure their future and ensure sustainable development, especially in areas that have been brutally torn apart by the vicious pangs of conflict as the future depends on it.

In Nigeria, not one state or community is void of conflict, despite all measures that have been adopted to curb or manage the menace. It is therefore the submission of the researcher that as conflict is natural to man, a similarly natural but stronger essence of humanity is utilized to tackle conflict and aid community regeneration. Music is a powerful aspect of human existence with deep influences in shaping the community. It is therefore apposite that an interaction between the two (music and conflict) should be explored. Enormous success have been achieved in the application of music in meeting other needs of human existence such as entertainment, communication, hypnosis, medicine, health, and education, to mention but a few. Udezo submits that:

Any initiative for reconciliation and conflict resolution rests upon the conviction that present relationships are flawed and that wrongs or Injustices have been committed; but that these flaws, wrongs and

injustices should be addressed by establishing other relationships other than by revenge or separation. (3)

This implies that the developmental process of conflict begins with a thought process where emotions are affected, resulting in a final conviction. It is therefore pertinent to tackle matters from the root in resolving conflict and regenerating society the thought process needs to be re-engineered in a bid to seek peaceful means of addressing such conviction.

For millennia, the process of education has been used to achieve mental re-engineering; nevertheless, music is a crucial tool that has been shown to be effective in teaching people of all ages and has the potential to stick in their memories for a lifetime. This is seen in its use in nursery rhymes, adverts, campaigns, moonlight storytelling etc. In support of the efficacy of music in mental reengineering for conflict resolution, Mattern (1998) states that:

Music provides a communicative medium that is not simply an alternative way to say the same things that humans say through speech. Music, like other art forms, can express meanings that are not accessible through words or express them in ways that give listeners more immediate access to emotions and ideas.(17)

Furthermore, Kent (2008) states that “sometimes music allows for the expression of strong emotion that might be too difficult to express with language alone, and in many places, it allows the expression of dissent or challenges those in power.” (1) This presents music as a powerful means of self-expression and communication, superseding the borders of communicating in words, as sometimes in day-to-day communication, one encounters a scenario where words do not seem to communicate intentions in totality.

Music inhabits the ability to go beyond human understanding and reach the very soul. Music leaps across language barriers and unites people of quite different cultural backgrounds. And so, through music, all peoples can come together to make the world a more harmonious place. As a potent remedy for societal regeneration, Bicknell submits that “Music’s social character is evident in the role it plays in every culture, past and present, in creating and reinforcing social bonds, whether these are the bonds between caregivers and infants, adult partners, or among members of social groups and sub-groups.” (9) This presents music as a most viable solution that has the ability to subdue violent emotions, aid communication and appease offended parties while reinforcing social bonds in community regeneration.

Around the world Art music has been in use for spreading messages of peace and unity. Perhaps it is the generally observed efficacy of music as an efficient means of communication that gave rise to this. All over the globe, there are bodies that work to establish and maintain peace at different levels of society. Some of these bodies have also established a music arm bothered with the responsibility of preaching peace through unity. One of such is the United Nations an organization formed in 1945 that

concerns itself with issues that affect the humanity of its constituting countries. The United Nations formed a recreational choir in 1947 called the United Nations Singers. Formed under its Staff Recreation Council to spread the message of harmony and understanding through music, the group comprises of present and former staffs of the UN, its agencies and permanent mission.

The singers hail from 30 different countries and have a rich repertoire of folk songs and choral music sung in some 50 different languages. Since its inception in 1947, the choir has given concerts in countries such as Japan, China, Spain and Germany among many others. It also gives concerts in areas attacked by natural and artificial disasters with the proceeds going to charity. It is currently working on using music to support the UN's programme of developing its member nation's poorest countries. Another choir "The UN Choir Geneva" was also formed on the basis of this purpose in 2009. In extending this approach to other countries, a Nigerian United Nations Choir was formed in 2016 under the Leadership of Professor O. Idamoyibo with the similar responsibility of propagating National peace and unity through choral music at National and International programmes.

The Warri Choral Society (founded in 1992 by Mr. Joe Ayonmike) also makes a fine example of such choirs. Although the choir's purpose of existence was not majorly geared towards ameliorating conflict, it has however served and till present day continues to serve as a symbol of unity and peace among the Niger delta tribes, especially in the city of Warri. The choir since its establishment staged concerts where foreign and indigenous art music is rendered and enjoys patronage from within Warri and outside the Niger delta. The choral society since inception flourished and achieved great feats in musical performance, entertainment and exposure. However, during the period of the Warri Crisis, a time when various individuals, businesses and even houses of worship were forced to shut down, the Warri Choral Society kept its doors open to the public, continuing to hold rehearsals and stage concerts. At practice periods and concerts; where art music was rehearsed and performed without a single record of violence, many of its members and audience (of multiethnic descent) found mental solace, healthy distraction, musical relaxation and entertainment, away from the violence and gun shots that could be heard on the streets of Warri, which was a norm at that time. The years have gone by and the choral group still continues to hold rehearsals and stage concerts. Peace has long been restored to the city of Warri and more choral groups have been birthed. It is worthy to note that the choral group stands as a reason to believe in peaceful coexistence between people of varying cultures and beliefs.

Conclusion

Although the practice of creating, and performing choral pieces for the purpose of preaching love and unity is common, it is not as commonly geared towards a particular audience or a specific occurrence. Conducting and Choral performance has

evolved over the years from an art mostly found in churches performing at mass or the courts of the aristocrats to a more public and profound part of everyday music. It is however observed that this evolution cannot be said to have favoured a common use of choral music for conflict resolution as there are but a few groups set up for this purpose, holding concerts targeted towards resolving conflicts in specific communities. It is therefore necessary that further studies are carried out in view of attempting a scientific approach towards achieving a better effect of the performance on the community, as it is the belief of the researcher that better results will encourage the forming of more choral groups towards this worthy purpose.

Recommendation

In realising the impact of the study, the following are recommended:

- a) The study, on one hand, unveils the fact of widespread conflict across the nation and the need for its resolution, while on the other presents music as a potent means of conflict resolution and community regeneration. There is, therefore, a need for more research into the field of Art music for conflict resolution. It is the researchers' recommendation that there be commissioned research work in this aspect and hopefully, it should be made a sub-discipline.
- b) In the course of this research, it was observed that Nigerian compositions, written entirely for this purpose are either in short supply or scarce availability. It is therefore recommended that composers concentrate more effort towards writing and arranging music for the purpose of conflict resolution. Also, these compositions and already existing ones should be made available and easily accessible, via the internet, libraries and other known sources. This will indeed help in increasing the availability and quantity of repertoire for the purpose of such performances.
- c) Government at its different levels, private individuals, cooperate organizations and bodies should be encouraged to support the building and adequate funding of choral groups and performance troupes for the purpose of regularly staging free concerts in regions where conflict abounds and performing music to promote peaceful conflict resolution and social regeneration.
- d) Communities in general, and especially in regions where conflict abounds, should be encouraged to develop community choirs. Already existing chorales, music conservatory choirs, church and school choirs should endeavour and be encouraged to stage regular non-ticketing performances of peace preaching repertoire in public places within their communities.
- e) Topics on the use of music performance for conflict resolution and society regeneration should be included in the scheme of work for music in primary and secondary institutions as this will help acquaint the younger generation with this ability of music and thus aid continuity.

- f) Media houses, TV and radio stations should be encouraged to air such performances regularly on a regular basis free of air charge as their cooperate responsibility to society, as this will help in effective propagation.
- g) Just as is done in banking institutions, schools (especially nursery, primary and secondary) should be made to have their students undergo some sort of music listening sessions, either passive or active as this would further help to engineer their minds towards peace and assist in curbing violence witnessed in our academic institutions.
- h) While releasing music to advertise and promote their candidates, political parties should also be made to infuse lyrics that clearly preach peace.

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