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Contextualizing Ethnomusicological Research and Its Implication on Music Scholarship in Nigeria

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Abstract:

Ethnomusicology, as an academic discipline in musicological studies is at the crossroads of music, environment, culture, traditions, history, and society. This unique feature therefore makes it yearn for methods that are eclectic and receptive to sundry musical practices that cut across a variety of cultural contexts. This paper seeks to build on previous researches by contextualizing ethnomusicological research methods through an examination of some recent trends. It also highlights the implications of some budding research approaches in view of contemporary scholarship. This study relies on survey method of investigation which includes interviews, participant observation and telephoning to elicit data that was analyzed. The paper evaluates key methodological tools in qualitative research method and other approaches directed at maximal utilization for more practicable results. This study discovers that music scholarship in Nigeria has over the years blossomed, thus giving rise to other emerging strands some of which are tangential to music itself. It is recommended that ethnomusicologists should embrace more comprehensive and reflexive methodologies that identify the fluidity and diversity of musical traditions in a globalized world because through appropriate methods the genuineness of a research outcome is guaranteed.

Keywords: Ethnomusicology, musicology, music scholarship, ethnography of music

Abstrak:

Etnomusikologi, sebagai disiplin akademik dalam studi musikologi, berada di persimpangan antara musik, lingkungan, budaya, tradisi, sejarah, dan masyarakat. Ciri khas ini membuatnya membutuhkan metode yang eklektik dan terbuka terhadap berbagai praktik musikal yang melintasi beragam konteks budaya. Makalah ini bertujuan untuk membangun penelitian sebelumnya dengan mengontekstualisasikan metode penelitian etnomusikologi melalui kajian beberapa tren terkini. Makalah ini juga menyoroti implikasi beberapa pendekatan penelitian yang sedang berkembang dalam perspektif keilmuan kontemporer. Studi ini menggunakan metode survei yang meliputi wawancara, observasi partisipatif, dan telepon untuk mengumpulkan data yang kemudian dianalisis. Makalah ini mengevaluasi alat metodologis utama dalam metode penelitian kualitatif dan pendekatan lain yang diarahkan pada pemanfaatan maksimal untuk menghasilkan hasil yang lebih aplikatif. Studi ini menemukan bahwa kajian musik di Nigeria telah berkembang pesat selama bertahun-tahun, sehingga memunculkan cabang-cabang baru, beberapa di antaranya terkait secara tangensial dengan musik itu sendiri. Disarankan agar para etnomusikolog mengadopsi metodologi yang lebih komprehensif dan reflektif yang mengidentifikasi fluiditas dan keberagaman tradisi musik dalam dunia yang mengglobal, karena dengan metode yang tepat, keaslian hasil penelitian dapat terjamin.

Kata Kunci: Etnomusikologi, musikologi, kajian musik, etnografi musik

1. Introduction

From time to time, a new milieu of awareness evolves among researchers and professionals who are concerned about seeking ways of advancing novel thoughts and directions in their areas of specialty. Such waves of awareness are obviously not aimed at repudiating already established standards but to enhance what has been, in order to be able to relate properly with contemporary tendencies in scholarship. This paper starts by first defining ethnomusicology; discussing all the related matters from the various definitions of the field; examining some proponents of ethnomusicology and extracting the lessons from its developmental journey so far. It also engages emerging strands in ethnomusicology, which dovetails into the quest for an appropriate technique that fits a researcher's investigation, depending on the issues at stake.

2. Results

2.1 Definition of Ethnomusicology

Quite a number of definitions have evolved over time of the term ethnomusicology. We will consider a few in line with their relevance to the thrust of this paper. Ethnomusicology is that field of knowledge which has, as its main objective the investigation of music as a physical, psychological, aesthetic and cultural phenomenon in terms of its self and in its cultural context (Hood, 1957). Merriam (1964) sees Ethnomusicology as the study of music in culture. According to Seeger (1983: xiii), Ethnomusicology is the anthropology or ethnography of music, or as musical anthropology. According to Myers (1993:3),

"Ethnomusicology includes the study of folk and traditional music, Eastern art music, contemporary music in oral tradition as well as conceptual issues such as the origins of music, musical change, composition and improvisation, music as symbol, universals in music, the function of music in society, the comparison of musical systems and the biological basis of music and dance... in general, music in oral tradition and living musical systems are the realms that have most appealed to scholars in this field. Nevertheless, most ethnomusicological research also involves history, and for many studies history is the focus."

As captured by the International Society for Ethnomusicology (ISME),

“Ethnomusicology is an area of study that encompasses distinct theoretical and methodological approaches to the study of music that emphasizes the cultural, material, cognitive, biological and other dimensions or contexts of musical behavior instead of or in addition to its isolated sound component.”

In addition to the above, Ethnomusicologists of African extraction have also provided various perspectives on the broad discipline of ethnomusicology. For instance, Vidal (2003:12) defines ethnomusicology as ‘the study of music in cultural context, examining the social, historical and philosophical factors that shape music-making in diverse societies.’ The above definition by Vidal takes into cognizance the fundamental characteristic that ties the discipline to culture, the historical characteristic that makes it possible to study the evolution and dynamics of music as it relates to culture, and the fact that philosophical deductions and arguments could be generated from ethnomusicology. That notwithstanding, his definition does not take into cognizance the possibility of documenting present and projecting future events and dynamics in the discipline. Nzewi (2007:25) on the other hand, also defines ethnomusicology as a field of study that ‘explores the complex relationships between music, culture and identity, recognizing music as a dynamic reflection of human experience.’ While Nzewi’s definition recognizes the possibility of dynamism, culture and identity, he also did not make reference to the fact that ethnomusicology could be transmitted even without formal education and other evolvments in technology. ‘Ethnomusicology investigates music’s role in social cohesion, cultural transmission and identity formation within African societies’ (Omojola, 2013:5). According to Euba (1990:15), ethnomusicology is an interdisciplinary field studying music’s cultural significance examining intersections with anthropology, sociology, history and linguistics.’ For Ekwueme (2001:21), ethnomusicology seeks to understand music as a product of culture, analyzing its symbolic, aesthetic and functional values within diverse African contexts.’ The definitions by Omojola and Ekwueme torchlight on different salient areas, including the existing symbiotic relationship between music and other cognate disciplines.

2.2 A Reprise of the Definition of Ethnomusicology

In the previous segment, we provided ten definitions of Ethnomusicology and in them are salient facts that require further magnification. They are

that:

1. Ethnomusicology's main objective is the investigation of music as a physical, psychological, aesthetic and cultural phenomenon in terms of its self and in its cultural context
2. Ethnomusicology is the study of music in culture.
3. Ethnomusicology is the anthropology or ethnography of music, or as musical anthropology.
4. Ethnomusicology includes the study of the function of music in society, the comparison of musical systems and the biological basis of music and dance.
5. Ethnomusicology is an area of study that encompasses distinct theoretical and methodological approaches to the study of music that emphasizes the cultural, material, cognitive, biological and other dimensions or contexts of musical behavior.
6. Ethnomusicology is philosophical as well as historical; in addition, it is both context-dependent and highly functional.

While examining the current status of ethnomusicology Mclean (2006:13) recounts that a 2003 web page showing member affiliations of the society for ethnomusicology, lists no fewer than thirty subject areas running the gamut from A to W. He unequivocally lists them as,

"Acoustics, Aesthetics, Anthropology, Arche musicology, Archives and Museums, Area Studies, Art and Art history, Composition, Cultural Studies, Dance, Diaspora Studies, Folklore, Gender, Linguistics, Literature, Music Education, Music Journalism, Musicology, Organology, Performing Arts, Physics, Popular Music, Psychology, Public Culture, Public sector, Sociology, Techno culture, Theatre, Theory, World Music and World Beat."

According to Mclean (2006:14),

"Ethnomusicology now encompasses all these subject divisions except Western classical, though even this may change. There is some argument that the methods of ethnomusicology could be applied equally to Western classical music, in which case ethnomusicology would become the study of all music and the problems of definition would move to method."

The Current State of Ethnomusicological Curriculum/Research in Nigeria

In the opinion of Blacking (2000:4),

"Research in ethnomusicology has expanded our knowledge of the different musical systems of the world, but it has not yet brought about the reassessment of human musicality which this new knowledge demands. Ethnomusicology has the power to

create a revolution in the world of music and music education, if it follows the implications of its discoveries and develops as a method, and not merely an area, of study. I believe that ethnomusicology should be more than a branch of orthodox musicology concerned with "exotic" or "folk" music: it could pioneer new ways of analyzing music and music history. Currently recognized divisions between Art Music and Folk Music are inadequate and misleading as conceptual tools."

How much of this admonition has been taken, ruminated on and implemented in Nigerian music scholarship? One wonders if much has been achieved. Currently, there are about thirty (30) music degree awarding institutions in Nigeria. In these institutions, over seventy (70) percent of the courses taught are Western-oriented, thereby leaving an insignificant percentage for African music and ensemble studies National University Commission's (NUC) Core Curriculum Minimum Academic Standards (CCMAS). This trend has lingered unabated ever since Nigeria's independence on October 1st 1960, in that the first music department in a Nigerian university which was established on the principle of bi-musicality. However, this lofty idea eclipsed with the evolution of the National Universities Commission (NUC) who provided a central curriculum for all universities through the defunct Basic Minimum Academic Standards (BMAS) and Core Curriculum Minimum Academic Standards (CCMAS). Although it is in realization of the deficiencies observed in BMAS that gave rise to CCMAS, the credit units allotted to individual departments to introduce their innovative courses appear tokenistic. While each department is left struggling to accommodate what considers vital to the training of its products, the autochthonous nature of the nationalities in Nigeria is in itself a major inhibition. This is probably a major reason why we are comfortable teaching Western music rather than looking inwards. This tendency has a negative effect on products of system and the future of ethnomusicological scholarship in Nigeria. It is therefore the concern of the authors that ethnomusicological studies in Nigeria should take into cognizance the significance of contextualizing research to be in tandem with the dynamic interaction between different musical practices and the socio-political and socio-cultural environments in which they are domiciled.

2.3 Emerging strands in Ethnomusicology

Evans (2008) identified three strands of ethnomusicology to be manifestations of medical humanities: as an academic field of intellectual inquiry, as a dimension of medical education, and as a source of moral and aesthetic influence upon the daily praxis of organized clinical health care. In all of these, it is important we mention that change is the only constant phenomenon, and music being a dynamic art and science continues to evolve and imbibe modifications in different aspects of its theory and practice. Consciously or unconsciously, ethnomusicologists have adjusted the manner in which they study music in culture. Whether these contemporary dynamics have been accepted globally could be treated in

another research. From our literature search, we have identified some emerging strands in the discipline. They are outlined below:

Digitalized Ethnomusicology: These are studies that explore the influence that digitalization has on music creativity, live performance/ recording, marketing and consumption. It is realizable through the use of different online platforms and the social media. Digitalized ethnomusicology is also used in archiving, preservation of recorded music and musical instruments, online ethnographic studies, technology-driven pedagogical methods, e-libraries for ethnomusicological researches and engagement with online music communities. This strand focuses on the interconnectedness of music and culture, and how technology could be deployed in preserving and propagating musical traditions. Akin to the point above, is the interdisciplinary and inter-discursive nature of the field which has in turn, engendered and interdisciplinary Approach. Ethnomusicology has never been in isolation of other cognate disciplines. There have always existed alliances with allied academic fields of study such as anthropology, sociology and religion. But what has made this approach an emerging branch is because in recent times scholars have expanded the frontiers of such alliances to other disciplines that were probably once considered unrelated to music. For example, the environment has in recent years become a fertile research area for ethnomusicologists. Thus, while environmental factors and mineral deposits have formed the basis of several research efforts in the area that has come to be known as Eco musicology, music and health concerns have led to another research thrust-medical ethnomusicology.

And now, a cohort of ethnomusicologists have introduced a wave of researches of post-colonial and decolonial perceptions. This is an emerging branch of ethnomusicology that challenges Eurocentric inclinations which include the erroneous narrative of the superiority of Western musical principles and theoretical frameworks over those of Africa. It emphasizes the need for the utilization of eclectic techniques in musical creativity, which refers to the intermingling of different musical traditions. This means that non-Western musical practices and indigenous knowledge systems are cherished and promoted alongside those from elsewhere. This sub discipline

also promotes the use of research methods that are better suited to the musical culture being studied, rather than impose methods that may be unsuitable for the kind of investigation being carried out. From the Nigerian perspective, ethnomusicology has become a web encompassing core musicological studies and those tangential to it. Thus, the study of music, musical instruments, composer studies and music healing traditions have come to the center stage (Aluede & Ekewenu, 2004; Aluede & Aiwuyo 2016).

2.4 Towards Decolonizing Ethnomusicological Studies and Research

Methods in Nigeria

Any attempt aimed at decolonizing ethnomusicological studies in Nigeria would entail a critical assessment of both the methods and the theoretical structures that have shaped the field over the years. As an academic discipline, ethnomusicology has repeatedly been critiqued for its colonial foundations, as some aspects of it are still shaped by Western perceptions that see non-Western musical traditions as exotic. Thus, Blacking observes that,

“We can no longer study music as a thing in itself when research in ethnomusicology makes it clear that musical things are not always strictly musical, and that the expression of tonal relationships in patterns of sound may be secondary to extramusical relationships which the tones represent. We may agree that music is sound that is organized into socially accepted patterns, that music making may be regarded as a form of learned behavior, and that musical styles are based on what man has chosen to select from nature as a part of his cultural expression rather than on what nature has imposed on him.” (Blacking 2000:23)

This is particularly relevant in the Nigerian cultural milieu, given the country's colonial past, cultural multiplicity, and the much talked about over dependence on Western methods in the academic study of music. In an effort to decolonize ethnomusicology in Nigeria, it would be necessary to consider the following:

2.4.1 Emphasis on Indigenous Knowledge Systems (IKS)

There is a need to explore indigenous expertise. Some ethnomusicological studies in Nigeria still depend on Western scholars to provide interpretations to musical phenomena. This in the long run, could marginalize indigenous musical knowledge and even lead to wrong interpretations of music from the area. A typical example is the dearth of

theories that researches in the field of music could be hinged on. A decolonized approach to ethnomusicological studies would engross being acquainted with the proficiency of indigenous music practitioners, and other stakeholders who are profoundly linked to the music-making traditions of the people.

2.4.2 Challenging Western-Centric Theories and Use of Indigenous Terminologies

Some writings on African traditional music continue to show Western influences and ideas that are shaped by Western theoretical perspectives. For instance, music is usually viewed through the lenses of "art music" and juxtaposed with "folk" or "traditional" music. In Nigeria, this categorization cannot be applicable since indigenous music practices do not fit neatly into such classifications. However, a decolonized approach would normally entail critiquing these Western perceptions, and substituting them with frameworks that truly reflect the realities of Nigerian musical practices. There is also need for ethnomusicologists to use indigenous terminologies and concepts to express musical practices. This would guarantee that indigenous musical traditions are not distorted or misrepresented by imposing foreign terms to describe different cultural phenomena.

2.4.3 Decentering the Western Scholar

A need to promote indigenous scholarship. In actual sense, ethnomusicology in Nigeria should prioritize the training of indigenous scholars who are vast in the musical traditions they research on. This could be by way of creating more avenues and providing support like grants for them to acquire formal training in ethnomusicology without necessarily relying on Western institutions. The point being made here is to be able to nurture a brand of music scholarship that is led by Nigerians, for Nigerians/the Diaspora, and that is alert to Nigeria's cultural needs.

Of a need for institutional changes: Nigerian universities, polytechnics, colleges of education, and research institutes should imbibe decolonized approaches to musicological studies. This can be achieved through periodic curricula reviews to include more indigenous models, encouraging research that connects music with indigenous languages,

belief systems, and practices, and providing financial support and grants for Nigerian scholars to publish their findings in local, national, and international journals.

2.4.4 Exploring Music in the Context of Globalization and Colonialism

Here, it is important to examine the Colonial Legacy in Nigerian Music. Colonialism has had a considerable impact on Nigerian music, through the imposition of Western musical forms and the restraint of indigenous music practices particularly by Christian missionaries (Igbi, 2017, 2024). A decolonized approach to ethnomusicology would study how colonialism impacted Nigerian music and also how Nigerian musicians of different styles have navigated, resisted, and adapted to colonial and postcolonial circumstances. Here we would like to talk about global influences on Nigerian music. While it is important to reclaim indigenous musical traditions, it is equally important to recognize that Nigerian music is part of a global exchange. The advent of Afrobeats, for instance, is an indication of the existing interplay between traditional and global musical styles. Decolonizing ethnomusicology involves understanding these global trends without tumbling them to Western-centric narratives or interpreting them through colonial lenses.

2.4.5 Some Methodological Efforts by African Ethnomusicologists

Over the years, a number of African Ethnomusicologists have used varying approaches to study and document indigenous music. These approaches, aside facilitating the study of music from a traditional perspective, also helps individuals understand music from the historical, social, cultural and economic viewpoints, while also interrogating how music is performed, composed and appreciated by audiences. These methods include the following Participant Observation. Participant observation as it relates to the field of ethnomusicology is the engrossing procedure used by music researchers to establish a connection with the musical practices indigenous to a community, by not only being observers, but as active participants. The method enables ethnomusicologists to fully comprehend the nuances of musical performance in the culture being studied, the functions of music in different societies, and the role music continue to play in the daily life of individuals. This is usually done by observing and being

directly involved in the musical genre under study. In an effort to better understand the musical phenomena being studied, the researcher is encouraged to actively partake in the singing, dancing, drumming, or even the ritualistic activities that may be part of the musical experience.

Another method is interviews and oral transmission of data. Oral traditions are fundamental to many African cultures. The use of interviews and oral traditions enables ethnomusicologists to garner priceless data from musicians and stakeholders that are knowledgeable in the music under study. These recorded narratives offer various insights into the musical traditions, cultural values, history and the evolution of music of a people. Scholars such as Kwabena Nketia, Kofi Agawu, Akin Euba, Meki Nzewi, Dan Agu, Emurobome Idolor, amongst others have utilized oral histories in their research on African music. Through structured and unstructured interviews, researchers are able to discover the musical processes, significance and use of various instruments, performance techniques, and the role of music in societal functions, and roles of men and women in ensembles.

2.4.6 Musical/Textual Transcription and Analysis

Some African ethnomusicologists have developed techniques that have been used in transcribing and analyzing traditional music. Some theories have been propounded too on textual and musical analyses. Although there has been the challenge of the over dependence on Western musicological methods, it is noteworthy that these techniques tend to accommodate the underlying complexities of African musical systems which include polyrhythm, microtonality, improvisation, poly-tonality, hocket, parallelism and tonal shifts. Established composers of African art music have used this to great effect, through the utilization of the data gleaned from transcription efforts in the composing of original songs and the arrangement of existing ones. Composers in this category include Fela Sowande, Akin Euba, Joshua Uzoigwe, Dan Agu, Laz Ekwueme, Emurobome Idolor, Charles Aluede, Ovaborhene Idamoyibo, 'Mudia Igbi, and others.

2.4.7 Comparative Musicology

Comparative musicology examines similarities and differences between African musical traditions and those of the Diaspora. Although the method is usually associated with early ethnomusicology, it has over the

years been adapted and refined by African music researchers. Akin Euba and Fela Sowande actively engaged in comparative analyses between African music and Western classical music; they sought to reveal the commonalities in musical systems and theory. This enabled Sowande to successfully fuse musical features drawn from Yoruba cultures and those sourced from the Western jazz traditions to create vocal and organ music. The approach is particularly useful for recognizing cross-cultural musical elements and finding the points of convergence and divergence between African and non-African musical traditions.

2.4.8 A Need for an Encompassing Research Methodology

Merriam (1960:109-10) lists six main areas to which a student of one musical culture should give his attention, in addition to the music itself: 1) instruments; 2) words of songs; 3) native typology and classification of music; 4) role and status of musicians; 5) function of music in relation to other aspects of the culture; and 6) music as creative activity. In his book, theory and method in ethnomusicology, Nettl (1964) says that the text is important and also, it is designed to serve as a handbook for the scholar in a related discipline such as anthropology, folklore, sociology, linguistics, psychology, and, of course, general musicology who desires some acquaintance with the purposes, activities, methods, and theories of ethnomusicology. This background has many lessons to teach.

For example, while relying very strictly on just one discipline may not do us any good, it is also reasoned that traditionally existing scientific disciplines are too narrow. There is therefore an obvious need for an encapsulating research technique. For example, social scientists need to be involved. Today, just as we try to examine the philosophy of certain subjects, so do we also strive to be grounded in their sociological foundations. Therefore, all kinds of science have a social aspect, either in the form of consequences or context. This takes us to the interconnectivity and interrelatedness of knowledge.

According Chernoff (1989:60),

“it is probably worthwhile to review briefly the basic justification of the need for a specialized discipline to deal with the interdisciplinary axis of musicology and ethnology, in which fundamental insights from each pole of the axis are supposed to temper the methods and objectives of the other. On the musicological side, it is assumed and it has been well-demonstrated that one should not make hypotheses

	<p>about inherent meaning in particular configurations of sound because musical meaning is culturally determined.”</p> <p>Expanding his thoughts further, he avers that:</p> <p>By music, therefore, ethnomusicologists refer to the whole complex of social interaction and cultural patterning that relates to the institutionalization of structured sound. To avoid making assumptions about musical meaning, ethnomusicologists have tried to approach music as a cultural complex in a manner similar to the way in which anthropologists have approached the study of religion, that is, without reference to a philosophical or universalist notion of a religious impulse or a metaphysical reality; in a musical context, such an approach avoids giving music the status of an <i>a priori</i> (Chernoff, 1989:60).</p> <p>In science methodology interdisciplinary or multidisciplinary approach gets in general specific knowledge from each discipline and makes a synthesis (Güvenen, 2015). It is this understanding that informed Roseman’s (2008:19) position that,</p> <p>“We are talking across disciplinary divides where historical artifacts of the institutionalization of knowledge continue, by and large, to place music, ethnomusicology, and religion in the humanities; medicine in the biological sciences; and anthropology and psychology in the social science. Recalling the human in humanities and the behavioral in the sciences constitutes one such step across that divide. A subject like musical healing calls upon us to talk across our disciplines, indeed, to weave a Bach fugue or a West African drumming ensemble.”</p> <p>From the foregoing, there is a need to grow in the understanding that an amalgam of methodological approaches is needed in the study of ethnomusicology and today we hear of:</p> <ol style="list-style-type: none"> a. transdisciplinary research which is an approach which transcends the traditional disciplinary boundaries to tackle intricate problems through the amalgamation of methods and knowledge perceptions from a variety of disciplines which could also include those from stakeholders that may not academics. These include practitioners, members of community/environment, and industry professionals). The chief aim of this method is the conception of an in-depth understanding of phenomena that may not have been efficiently addressed through a single discipline. Summarily, the method encourages collaborations from all cognate disciplines in problem-solving efforts, investigates issues with a view to gaining insights from different the social, religious, economic, behavioral, and
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environmental viewpoints. Although the method is capital intensive and more time consuming, it could lead to a more practicable research output in the end.

- b. *Pluridisciplinary* (Multidisciplinary) Science Methodology: Researchers from different disciplines cooperate with each to a certain point in project; however, they have different set of question and possibly separate conclusions (Washington University School of Medicine). *Pluridisciplinary* method blends different perspectives, methodologies, and approaches sourced from several fields, or areas of study. The method aims to expand the horizon and research profundity by considering diverse positions and insights from a range of scholarly traditions and;
- c. In interdisciplinary Science Methodology, researchers interact with each other and transmit information between disciplines.

Viewed from whichever perspective, scholars of ethnomusicology in Nigeria need to be abreast with these contemporary tendencies in the field. Rigidity in a very strict sense will do no good to the evolving nature of the field. Therefore, students, teachers and researchers are required to do periodic update of themselves so that they can stay connected with global reality.

Conclusion

This study attempted to contextualize ethnomusicological research methods by outlining its definitive frameworks, methodical bases, and some emerging strands that have expanded knowledge base in the discipline. From the study, it can be inferred that ethnomusicology should remain receptive to emerging cultural veracities, by leveraging on methods that are context-sensitive and encompassing of indigenous knowledge systems (IKS). The need to decolonize Eurocentric traditions in ethnomusicological research underscores the urgent need of embracing methodologies that engage with global trends. Also, a preliminary appraisal of the Core Curriculum and Minimum Academic Standards (CCMAS) reveals that not much has changed regarding the lingering lopsidedness of the curriculum in favors of Western content. The existing CCMAS still shows the scant number of courses that border on ethnomusicological issues like the preservation and promotion of indigenous musical traditions, musical instrument technology, and development of Africa-sensed theories that

tackle specific issues in the field. For African and Nigerian music scholars in particular, embracing ethnomusicological research methods that are locally rooted and yet globally relevant will enhance the discipline and at the same time ensure that the study of music serves its purpose as a potent means of documenting past heritage, present realities and practices, and future possibilities. It is thus recommended that ethnomusicologists should be open to a more comprehensive and reflexive methodologies that identify the fluidity and diversity of musical traditions. This approach is reasoned very necessary in light of our current living in a globalized world. The need for apt and appropriate methods of investigation in guarantying the genuineness of research outcome cannot be overemphasized.

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