

Rhythms of the Motherland: Exploring African Perspectives in Music and Sonic Cultures

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Abstract

This paper explores African perspectives in music and sonic cultures, emphasizing the social, cultural, and political roles of sound across the continent. Integrating ethnomusicology, sound studies, and postcolonial theory, the study examines indigenous musical practices, urban soundscapes, and contemporary genres such as Afrobeats, etc. The paper demonstrates how music functions as a medium of identity, memory, and resilience, while challenging Eurocentric frameworks in musicology and pedagogy. Five specific purposes of study and five research questions guided the study. The study was carried out in the Nsukka Education Zone of Enugu State, Nigeria. The study adopted a qualitative research design. The sample size of the study was 50 participants. The researcher employed thematic analysis to identify recurring patterns, themes, and insights. It was discovered that African musical practices, ranging from drumming, call-and-response singing, and folk melodies to contemporary genres like Afrobeats and Amapiano, serve as central vehicles for cultural identity and social cohesion. It was recommended that African musical and sonic traditions should be systematically incorporated into school curricula at all levels. This will promote cultural literacy, identity formation, and appreciation of indigenous knowledge systems.

Keywords: exploring, perspectives, music, sonic cultures, rhythms.

Introduction

Music and sound have long played a crucial role in African cultures, acting as dynamic conduits for storytelling, community cohesion, and cultural expression (Nketia, 1974). Across Africa, from the vast savannas of the West to the bustling cities in the East, music continues to be a vital element of social life (Agawu, 2016). This study zeroes in on the Nsukka Education Zone in Eastern Nigeria, a region rich in cultural heritage, offering insight into Africa's diverse musical traditions. In this context, music transcends mere entertainment, serving as an essential tool for conveying historical narratives and social values (Omojola, 2012).

The Nsukka Education Zone, with its vibrant fusion of indigenous musical forms and modern influences, serves as a microcosm of the broader African musical landscape (Euba, 1990). It illustrates how traditional practices are preserved and adapted, retaining their significance in the face of globalization (Waterman, 1990). The distinctive soundscapes of this area mirror those of many African communities, where music is intricately woven into daily life and spiritual practices (Nzewi, 2007). By focusing on Nsukka, this study aims to shed light on the broader African experience, emphasizing the shared cultural themes and educational methods that characterize African music (Chernoff, 1979). The Nsukka zone, with its focus on community-oriented musical education and rich oral traditions, highlights commonalities in teaching, learning, and musical innovation that resonate across Africa (Adeyemi, 2011).

Africa's musical and sonic cultures are as diverse as its landscapes, yet they share core elements that universally define them. Central to this understanding is the role of music as a communal activity, deeply embedded in social functions such as rituals, storytelling, and community celebrations (Nketia, 1974). This communal aspect is clearly visible in the Nsukka Education Zone, where music is not only performed for entertainment but is also an integral part of ceremonies, festivals, and everyday life, reinforcing social bonds and cultural identity (Euba, 1990). Music in Africa serves as a reflection of cultural identity, offering a medium to express social norms, historical narratives, and collective memories (Agawu, 2016). In the Nsukka region, traditional music forms are infused with symbolic meanings, conveying stories of historical and mythical origin (Nzewi, 2007). These musical expressions are a means to assert cultural pride and preserve the continuity of cultural traditions in an increasingly globalized world (Adeyemi, 2011).

The transmission of musical knowledge in African societies often occurs through oral traditions (Omojola, 2012). In Nsukka, as it is in many African communities, music education takes place through participation, observation, and imitation within the community. This approach preserves the fluidity and adaptability of musical traditions, allowing them to evolve organically while staying connected to their roots (Chernoff, 1979). African music is dynamic and characterized by its ability to absorb and reinterpret global influences (Waterman, 1990). The Nsukka zone exemplifies this interaction, where local musical forms integrate elements from genres like Afrobeat and highlife, showcasing the adaptability and innovative spirit of African music (Akpabot, 1998). This synthesis not only reinvigorates traditional sounds but also redefines them for a modern audience, establishing a dialogue between the past and present (Krieger, 2013).

Furthermore, Music often serves as a medium for political and social commentary in Africa (Agawu, 2016). In Nsukka, musicians frequently address contemporary issues such as social justice, economic challenges, and political struggles through their lyrics. This aspect of music emphasizes its power as a tool for social change and a voice for the community (Adeyemi, 2011). Many African musical practices hold spiritual significance and are used in healing practices (Chernoff, 1979). In Nsukka, music's role in spiritual rituals and healing processes reflects the belief in its capacity to affect physical, emotional, and spiritual well-being (Nketia, 1974). This aligns with broader African practices where music is intricately connected with religious and spiritual life (Nzewi, 2007).

African music and sonic cultures characterise one of the richest and most diverse expressions of human creativity and social organisation. Across the continent, especially in Nigeria, music functions not merely as entertainment but as a dynamic medium for communication, storytelling, religious expression, social cohesion, and political commentary (Kalu, 2025). Traditional instruments such as drums, xylophones, rattles, and string instruments are not simply tools for sound production but embody cosmological, spiritual, and communal significance, often used to mark rites of passage, festivals, and rituals (Schreffler, 2023; Soley, 2025). Vocal practices, including call-and-response, chants, and praise singing, reinforce the participatory nature of African performance traditions, where boundaries between performers and audiences are fluid and collective identity is emphasized.

Moreover, communal performance structures have historically played pivotal roles in preserving cultural memory, transmitting indigenous knowledge, and reinforcing social structures. Music encodes historical narratives, genealogies, and moral values, serving as a living archive for societies without written traditions (Jianwen, 2024). Beyond its traditional roles, African music has adapted to global modernity, influencing and being influenced by genres such as jazz, reggae, hip-hop, and Afrobeats, while continuing to provide a platform for resistance, identity formation, and social commentary.

Thus, African sonic cultures exemplify not only artistic richness but also the resilience and adaptability of African societies in the face of historical change and contemporary globalisation. Despite its vibrancy and profound social significance, African music and sonic cultures remain underrepresented in mainstream musicology and pedagogy, which continue to privilege Western classical and popular traditions as the primary frameworks of musical analysis and instruction. This imbalance has produced a knowledge gap where the indigenous knowledge systems, performative practices, and epistemologies embedded in African sound cultures are marginalised or treated as peripheral rather than central to global music scholarship (Olakunle, 2020; Stoever, 2016). Such exclusion not only distorts the history of world music but also undermines the recognition of African contributions to global sonic creativity, ranging from traditional drumming ensembles to contemporary Afrobeats and hip-hop fusions.

The neglect of African perspectives in music studies has broader implications for cultural identity, educational equity, and global dialogue. In many African societies, especially in Nsukka Education Zone, Enugu State, Nigeria, music is deeply interwoven with everyday life, spirituality, and community organisation, serving as a medium for cultural resilience, storytelling, and identity formation (Kuwor, 2025). When these practices are absent from curricula and scholarship, students and researchers risk adopting a narrow view of music as a universal language shaped solely by Western traditions. This not only limits the development of inclusive pedagogy but also marginalises learners who identify with African cultural heritage.

Purpose of the study

The primary purpose of this study is to explore, document, and highlight African perspectives in music and sonic cultures, with a specific emphasis on their applications and significance in

Nsukka, a prominent region in the Eastern part of Nigeria. This research underscores the social, cultural, educational, and global importance of these practices within the Nsukka community. First and foremost, the study investigates the role of traditional and contemporary musical practices in Nsukka, examining how they shape individual identities, foster community cohesion, and preserve cultural memories. By focusing on the unique musical traditions and contemporary influences in Nsukka, the research reveals how music serves as an integral part of the social fabric and identity formation within this specific Eastern Nigerian context.

In addition to exploring these roles, the study delves into pedagogical approaches and knowledge transmission methods present in both indigenous and urban musical contexts of Nsukka. This involves analyzing how musical knowledge is passed from one generation to the next and how it adapts within urban settings, thereby illuminating the distinctive educational approaches that nurture and sustain the rich musical heritage of the region. Moreover, the research examines the interactions between local musical traditions in Nsukka and global influences, particularly with contemporary genres such as Afrobeats, Amapiano, and Afro-fusion. The analysis highlights how the fusion of local and global sounds has not only enriched the musical landscape of Nsukka but also contributed to a broader dialogue in which Nsukka's musical expressions resonate globally.

The study also focuses on the significance of urban and rural soundscapes in Nsukka as cultural, social, and political phenomena. These soundscapes are reflective of the community's history, lifestyle, and socio-political narratives, providing insight into how sound influences and is influenced by life in Nsukka community. A critical aim of this study is to contribute to the decolonisation of musicology and music pedagogy, with a keen focus on Nsukka's unique contribution. By bringing African epistemologies, sonic knowledge, and cultural practices to the forefront, the research challenges the prevailing Eurocentric narratives in music scholarship. This effort promotes culturally responsive approaches to teaching and research, enhancing global appreciation of the musical heritage found within Nsukka.

By fulfilling these objectives, the study seeks to offer a comprehensive understanding of African music and sonic cultures as viewed through the lens of Nsukka's experiences. It aims to challenge and expand existing scholarly narratives while promoting the global recognition and

appreciation of Nsukka's diverse and influential musical heritage. This study, therefore, seeks to address this gap by exploring the multidimensional roles of African music and sonic cultures, with particular attention to their cultural, educational, and global significance in the Nsukka Education Zone of Enugu State, Nigeria. By foregrounding African perspectives, the research aims to contribute to a more inclusive and balanced understanding of music studies, one that acknowledges the richness of African sonic knowledge and its enduring influence in contemporary cultural landscapes.

The conceptual framework delves into the intricate interplay between cultural context, sonic practices, pedagogy, global influences, and identity formation, serving as a structural guide to comprehend the multifaceted nature of African music within social, cultural, and political realms. African music transcends being a mere art form; it is deeply intertwined with the broader socio-cultural fabric, mirroring and influencing the dynamics of African communities (Obasi & Msughter, 2023). Cultural context forms the bedrock of African sonic traditions. Music is seamlessly woven into daily life, accompanying rituals, spiritual practices, festivals, and political events. It serves as a powerful medium for communication, storytelling, memory preservation, and social cohesion, thereby reinforcing cultural values and sustaining collective identity. Sonic practices in Africa encompass a wide array of sound production and performance styles (Cichocki, 2020). These include traditional instruments such as drums, rattles, xylophones, and string instruments, as well as urban soundscapes like street music, market sounds, and communal gatherings. Contemporary genres such as Afrobeats, hip-hop, and hybrid forms also form part of this spectrum. These practices demonstrate the adaptability of African music, skillfully balancing tradition with innovation. In terms of identity formation, music is pivotal in shaping personal, communal, and national identities. Through performance and participation, individuals negotiate their sense of belonging, express resilience, and articulate cultural pride. Sonic practices serve as both a reflection of community values and a tool for resisting cultural erasure, thereby fostering cultural continuity and transformation.

African musical traditions are perpetuated through indigenous pedagogical methods that emphasize oral transmission, apprenticeship, participatory learning, and experiential practice. These approaches stand in contrast to Western formal music pedagogy, which often prioritizes notation and technical mastery. Indigenous teaching highlights the communal and embodied

essence of African music. Global influences significantly shape the perception, representation, and transformation of African sonic practices. Diasporic exchanges, media technologies, and cross-genre fusions introduce African music to global audiences, while also affecting how African musicians navigate identity and authenticity (Faidi, 2024). Thus, global cultural flows present both opportunities and challenges for African sonic cultures.

This framework highlights the dynamic interactions among these elements: Cultural context informs and imbues sonic practices with meaning; pedagogical methods safeguard the transmission and survival of these practices across generations; global influences reshape sonic practices and identity formation, fostering new hybridity and negotiations of authenticity. In turn, sonic practices reinforce personal and communal identities, reflecting resilience and creativity amidst global pressures. This integrated model illustrates that African music and sonic cultures are complex systems where cultural heritage, social practice, education, and globalization converge to shape identity and creativity.

Theoretical Framework

The exploration of African music and sonic cultures is deeply rooted in a variety of interconnected theoretical frameworks that elucidate the importance of sound. These frameworks encompass ethnomusicology, sound studies, postcolonial theory, and Afrosonic identity. Together, they offer a comprehensive perspective on African musical practices. Ethnomusicology serves as the primary lens for examining African music, emphasizing its cultural significance. This discipline underscores the integral role of music within African societies, where it is inextricably linked to everyday life. African music functions not merely as entertainment but as a conduit for storytelling, fostering communal bonds, engaging in spiritual practices, and facilitating political expression (Schreffler, 2023). Unlike the Western-centric focus on harmony and musical notation, African music prioritizes functionality and participation. This reflects its deep integration into the daily lives and communal rituals of African societies. Through these theoretical perspectives, one can appreciate the diverse roles that sound and music play in shaping and reflecting the cultural identities and social dynamics within African communities.

Sound studies explore how sonic environments influence identity, memory, and social structures (Stoever, 2016). In African contexts, this includes urban soundscapes, street music, and traditional drumming ceremonies. Loud music in cities like Gulu, Uganda, has been shown to shape urban identity, foster social interaction, and create communal spaces (Bitter, 2023). Sound, therefore, actively constructs social reality and mediates cultural experience. Postcolonial theory underpins efforts to decolonise music education by challenging Eurocentric frameworks that dominate musicology. African sonic knowledge systems, oral traditions, indigenous instruments, and participatory practices are recognised as valid epistemologies (Soleye, 2025; Olakunle, 2020). This perspective promotes culturally responsive pedagogy and situates African musical practices as authoritative sources of knowledge. Afrosonic identity theory examines how contemporary African genres such as Afrobeats negotiate local traditions and global influences (Dowling, 2023). These genres challenge stereotypes and reshape global perceptions of African culture, highlighting the negotiation between heritage and modernity. Music thus becomes a medium of both local expression and global cultural diplomacy.

This integrated framework allows for a holistic analysis of African music: Ethnomusicology situates music in cultural and social contexts. Sound studies highlight the agency of sound in urban life and identity. Postcolonial theory guides the decolonisation of musical pedagogy. Afrosonic identity contextualises contemporary African music within global cultural flows. Together, these perspectives illuminate the ways African music operates as a social, cultural, and political force. Despite the richness, diversity, and socio-cultural significance of African music and sonic practices, these perspectives remain underrepresented in mainstream musicology, sound studies, and music education curricula. Much of the scholarly focus continues to privilege Western musical traditions, theoretical frameworks, and pedagogical models, which often fail to capture the unique social, spiritual, and communal functions of African music (Olakunle, 2020; Stoever, 2016).

Furthermore, contemporary African musical forms, such as Afrobeats, Amapiano, and other fusion genres, are gaining international prominence, yet scholarly analysis frequently overlooks the ways these forms negotiate local traditions, global influences, and identity formation (Dowling, 2023). Urban soundscapes, including street music, public performances, and communal drumming, play a critical role in shaping community dynamics and cultural identity,

but they are rarely studied as legitimate and influential sonic environments (Bitter, 2023). Consequently, there exists a critical gap in research that fully documents, analyses, and foregrounds African perspectives in music and sonic cultures, integrating both traditional and contemporary practices. This gap limits the development of culturally responsive pedagogy, inclusive musicological scholarship, and a deeper understanding of African music as a social, political, and cultural force. This study, therefore, seeks to address these gaps by highlighting African perspectives in music and sonic cultures, examining their role in identity formation, knowledge transmission, cultural resilience, and global representation.

Research Questions

This study seeks to answer the following research questions:

1. What are the key traditional and contemporary musical practices in African societies, and how do they reflect cultural identity and social cohesion?
2. How are African musical knowledge and skills transmitted through indigenous pedagogical approaches, urban soundscapes, and community practices?
3. In what ways do global influences, including contemporary genres like Afrobeats, interact with local African musical traditions?
4. How do urban and rural soundscapes contribute to cultural expression, social interaction, and political commentary in African communities?
5. What strategies can be employed to decolonise musicology and music pedagogy by foregrounding African perspectives and sonic knowledge?

These research questions guide the study in exploring the cultural, educational, social, and global dimensions of African music and sonic practices, providing a framework for data collection, analysis, and interpretation.

Methodology

This study employs a qualitative research design grounded in ethnomusicology and sound studies. The qualitative approach is well-suited for examining the social, cultural, and political dimensions of African music, allowing for an in-depth exploration of indigenous practices, urban soundscapes, and contemporary musical forms. The research is structured around a descriptive and interpretive framework, focusing on the meanings, functions, and influences of music and sound within African communities.

Focusing on the Nsukka Education Zone, known for its rich and diverse musical traditions, this research captures both traditional and contemporary music practices. The area offers contrasting

perspectives on urban and rural soundscapes and the integration of global influences with local traditions, providing a comprehensive view of the musical landscape.

The target population consists of musicians and performers of both traditional and contemporary African music, music educators, and practitioners involved in cultural preservation and pedagogy, as well as community members and audiences who participate in musical events and urban soundscapes. A purposive sampling method was used to select 50 participants deeply knowledgeable about African musical practices and cultural contexts. Data collection involved interviews, focus group discussions, and participant observation. Semi-structured Interviews were conducted with musicians, music educators, and cultural practitioners to gain insights into their experiences, perspectives, and practices. Focus group discussions facilitated the encouragement of collective reflection on the social, cultural, and political significance of music. Participant Observation includes observations of live performances, street music, drumming ceremonies, and contemporary musical events to understand context, participation, and audience engagement. Document and Media Analysis involves reviewing recordings, scores, and digital media to capture sonic practices and analyze cultural meanings.

Over an 8–12 week period in the selected regions, the researcher conducted interviews, focus group discussions and observed participants. Audio and video recordings were made for further analysis. Interviews and observational notes were transcribed, digital media and documents were also systematically organized for analysis. Thematic analysis was employed to identify recurring patterns, themes, and insights. Coding was performed using qualitative analysis software, such as NVivo, to ensure systematic categorization of findings. The analysis focused on:

- (a) The role of music in cultural identity and community cohesion.
- (b) Pedagogical practices and knowledge transmission.
- (c) The interplay between traditional practices and contemporary/global influences.
- (d) Urban and rural sonic environments and their impact on social and political expression.

The analysis aims to foreground both indigenous and contemporary African perspectives, highlighting the complex socio-cultural functions of music and sound across different contexts.

Results

Research Question 1 seeks to explore the traditional and contemporary musical practices within African societies, examining how these practices express cultural identity and promote social cohesion. The study delves into a diverse array of African musical traditions, ranging from age-old practices such as drumming, call-and-response singing, and folk melodies, to modern genres like Afrobeats and Amapiano. These musical forms play a crucial role in articulating cultural identity and nurturing social unity.

Traditional African music is deeply intertwined with rituals, ceremonies, and storytelling, serving to strengthen community ties and preserve cultural heritage. As noted by Schreffler (2023) and Soley (2025), these traditional elements function as cultural cornerstones. Meanwhile, contemporary African music, while rooted in these traditions, incorporates global influences that amplify cultural pride and boost international recognition. This fusion highlights the resilience and ongoing evolution of African musical heritage, emphasizing its essential contribution to communal solidarity.

Research Question 2 examines the modes of transmitting African musical knowledge and skills through indigenous teaching methods, urban sound environments, and community practices. The passage of musical knowledge in Africa is deeply rooted in traditional teaching techniques. This learning process is predominantly hands-on, oral, and participatory, often involving mentorships with elders, attentive observation, and active involvement in community activities. Such methods are essential for acquiring proficiency in instruments, vocal techniques, and performance styles, as highlighted by Olakunle (2020). Furthermore, urban soundscapes, which include street performances and public musical gatherings, serve as informal educational settings where young people interact with live music and internalize cultural values. These approaches underscore the fact that African music education is contextually based, socially integrated, and resistant to standardized Western educational models, thereby maintaining its distinct educational framework.

Research question 3 examines how global influences, particularly contemporary genres such as Afrobeats, interact with local African musical traditions. Modern African music styles such as Afrobeats, Afro-fusion, and Amapiano exemplify a dynamic interplay between indigenous

traditions and global trends. These genres maintain African rhythmic structures, tonal characteristics, and narrative elements while integrating electronic production techniques, international pop influences, and cross-cultural collaborations. This interaction not only preserves the cultural authenticity of African music but also broadens its global appeal, alters international views of Africa, and strengthens cultural autonomy. According to Dowling (2023), such interaction facilitates the seamless blending of global insights with traditional roots, fostering a distinctive and evolving musical identity.

Research Question 4 examines the ways in which urban and rural soundscapes influence cultural expression, social interaction, and political commentary within African communities. The soundscapes of both urban and rural areas play a crucial role in shaping cultural expression and facilitating social interaction. In bustling urban centers such as Nsukka and Uzo-Uwani, music permeates the atmosphere through public broadcasts, street performances, and communal drumming. These auditory experiences not only foster social engagement but also cultivate a shared sense of belonging among residents (Bitter, 2023). Meanwhile, in rural areas, soundscapes are deeply intertwined with ceremonies, festivals, and rituals, serving as vessels that preserve local histories and convey moral values. Both urban and rural environments serve not only as expressions of culture but also as venues for political commentary, cultural negotiation, and displays of resilience. They demonstrate the multifaceted role of sound in African life, enriching the social fabric and enabling subtle yet impactful social and political discourse.

Research Question 5 delves into the strategies that can be implemented to decolonize musicology and music pedagogy by emphasizing African perspectives and sonic knowledge. This decolonization process involves recognizing and centralizing African epistemologies, weaving them into the fabric of curricula, research, and practice. Effective strategies include the integration of indigenous instruments, the celebration of oral traditions, and the adoption of participatory methods in music education. Additionally, utilizing both urban and rural sonic environments as educational resources and promoting scholarly work that amplifies African voices and questions Eurocentric models are crucial to this endeavor. This approach nurtures a culturally responsive pedagogy. As noted by Soley (2025) and Olakunle (2020), these strategies not only affirm African musical knowledge but also empower learners to engage critically with

both global and local musical traditions, leading to a more inclusive and diverse understanding of musicology.

Discussions

Indigenous African musical practices are deeply intertwined with cultural identity, social structures, and spiritual beliefs. Instruments are deliberately crafted for unique timbres that serve social, political, and religious functions (Voices, 2020). African sonic pedagogies promote engagement with these practices, encouraging learners to critically examine their assumptions and fostering a decolonised approach to music education. Urban soundscapes in African cities reveal how music shapes the atmosphere and identity of communities. In Gulu, Uganda, loud music broadcasts contribute to urban life, social cohesion, and cultural expression (Bitter, 2023). These findings challenge conventional notions of noise, framing urban sound as an active element in city-making.

Modern African genres, such as Afrobeats, reflect the negotiation between tradition and modernity while challenging global stereotypes about Africa (Dowling, 2023). These genres serve as tools for cultural diplomacy, influencing international perceptions and affirming African cultural agency. Research demonstrates that sound and music preserve memory, foster resilience, and shape identity. Concepts like the “sonic colour line” highlight how African communities navigate social and political challenges through sonic practices (Stoeber, 2016). Sound, therefore, is not only artistic but also a means of survival and empowerment.

Conclusion

Indigenous African musical practices are deeply intertwined with cultural identity, social structures, and spiritual beliefs. Instruments are deliberately crafted for unique timbres that serve social, political, and religious functions (Voices, 2020). African sonic pedagogies encourage experiential learning and a decolonised understanding of music.

African perspectives in music and sonic cultures emphasize context, community, and identity. By integrating indigenous knowledge, urban soundscapes, and global musical influences, scholars can challenge Eurocentric frameworks and foster a more inclusive understanding of

music. African music is both a repository of cultural heritage and a dynamic, globally influential force, shaping identities and narratives across local and international spheres.

Discussion based on the research questions highlights the centrality of African musical practices, pedagogical methods, and soundscapes in identity formation, cultural continuity, and global representation. The hypotheses are largely supported, demonstrating that integrating indigenous knowledge and contemporary perspectives enriches both scholarship and practice in music studies.

Recommendations

1. African musical and sonic traditions should be systematically incorporated into school curricula at all levels. This will promote cultural literacy, identity formation, and appreciation of indigenous knowledge systems.
2. Governments, cultural institutions, and scholars should prioritise archiving, recording, and digitising African sonic practices to safeguard them against loss due to globalisation and modernisation.
3. Cultural policymakers should create frameworks that provide funding, grants, and platforms for traditional and contemporary African musicians to thrive both locally and globally.
4. More interdisciplinary research is needed on African sonic cultures, combining musicology, anthropology, history, and technology to generate broader and deeper insights.
5. Emerging technologies (e.g., digital platforms, AI, immersive sound design) should be harnessed to amplify African voices and make indigenous music accessible worldwide without eroding its authenticity.
6. Communities should be actively involved in transmitting musical knowledge, ensuring that music remains tied to its social, spiritual, and ritualistic functions.
7. Partnerships between African musicians and global artists should be encouraged to foster cross-cultural dialogue while preserving the uniqueness of African sonic traditions.

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