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INTRODUCTION

Caught betwixt two worlds of preserving, informing, educating and transmission of culture on a part; objects of preservation, information, education and culture on the other. The two coming together 'll make a beautiful song, and rendering it beautifully well is the knack of a good music librarianship.

The above conception gives an apt description of the concerns of every good information service in general and particularly Music Librarianship in Nigerian University Libraries. The library remains an agent of posterity charged with the responsibility of transmitting information (including cultural values of a people from generation to generation) with a view of educating and enhancing the utilization of such information by their potential clientele. To this end, the library has been described as an organization primarily charged with the responsibility of selecting, acquiring, processing, preserving and disseminating different forms of information (Adegboye, 1998:12). The nature of library services as explained above, therefore makes the profession cross-disciplinary. The Librarian stands as a 'specialist in information management and as a 'generalist' as he tries to 'befriend all areas of knowledge (Adegboye, 1998:12).

Music and Musicology have existed as a body of knowledge and as a distinct discipline in the Humanities world wide, Nigerian universities inclusive. Moreso, the study of African traditional musical forms is peculiar. Traditionally, the African society in general and the Nigerian society in particular are oral in nature. This 'orality' manifests in all the traditional artistic forms: music and
literature inclusive. This work is cognizant of the existence of university archives and libraries in the Music Departments/Units of Nigerian University Libraries. These to an extent are maintained for documentation purposes at departmental level only. As much as the relevance of these departmental archives/libraries are appreciated, they only serve the best obtainable as 'in-house' arrangements/collections.

The practice of Music Librarianship at the University library level is a rather more grand issue as far as scope, content, facility, funding, standardization and above all professionalism (i.e. areas of Librarianship, documentation etc) are concerned. Furthermore, it is a fact that no matter what has been done so far, quite a lot is still yet to be achieved in this area of knowledge acquisition and transmission. It is in the light of this, that this paper will address the following questions: How do we in professional librarianship, perpetuate these traditional musical forms without preservation? How do we foster music academia and intellectualism without documentation? What about the scholarly works of Nigerian musicologists? How do we enhance comparative music studies? How do we solve the problem of drought of music information resources among diverse but straying ones in Nigeria? How can we prevent the beauty and originality of the forms from being lost to posterity? What about originality and copyright issues? What about the library science techniques to be adopted? What among others are the problems facing the viability of music librarianship in Nigerian University Libraries? These among others are the concerns of this work.

STATEMENT OF THE PROBLEM

It suffices to say that research on ‘Music Librarianship’, particularly in Nigeria is very rare. Works done so far on documentation are basically from the musicological point of view. An example of such is the recent publication by Ekwueme (2001). The work though lucid and expository would only form part of the training a music librarian need acquire (basic qualification for a music librarian will further be discussed in this paper). The presentation in the work does not replace the post-music training in librarianship/documentation as well as the expertise required of a trained documentalist. Ekwueme’s work is however very complimentary in Music Librarianship.

This work therefore represents a maiden attempt to ensure proper documentation of music informational resources in Nigeria from the professional and institutional point of view. This view has been corroborated by the following statement:

*The responsibility of protecting information falls primary on libraries, museums and archives* (Committee on Libraries
The documentation and preservation of music research and information resources as in management of special areas of knowledge is a major concern of special librarianship. A special library is designated to the management of a specific area of knowledge (Christianson, 1980:332; Foskett 1975:81). This aspect of special librarianship need to be integrated into the services of Academic librarianship as the university library caters for a wide range of users within its domain of operations. The implications and intricacies of this service are however many for the university libraries.

It is worth noting that Nigeria which is the largest African country, comprising of diverse ethnic groups such as the Yoruba, Hausa, Ibo, Nupe Tiv, Ibo Efik and the Ijaw is rich in invaluable artistic musical resources of diverse genres, forms, style and instrumentation. (Nketia, 1974:13-14). Each of these ethnic groups has its own musical traditions. It should also be stressed that these invaluable musical traditions emanating from Nigeria have their places in the world of arts, and constitute good researchable materials that need to be appreciated and perpetuated. They do not have to be lost to posterity.

However, it is unfortunate to note that not much efforts have been made to preserve these rich musical forms for research and posterity. In fact, it is disheartening to note that some foreign libraries and research centres have more materials on Africana / Nigeriana than Africa or Nigeria itself. Apart from the traditional genres of music, most of the researches done on the genres are not assembled together neither are they made available in classified forms that could easily enhance further researches. On what then shall further creativity in Nigerian traditional musical forms be built if the foundational legacies are eroded? Nigerian University Libraries need to borrow a leaf from the University Libraries in the developed nations in the development of Music Librarianship in order to be able to enhance the promotion of Nigerian music heritage in particular and scholarship in music in general.

**STATEMENT OF OBJECTIVES**

This paper seeks to achieve the following objectives:

(1) Evaluate the problems faced in the preservation, dissemination and retrieval of the Nigerian traditional musical forms.

(2) Review the challenges facing Music Librarianship (as a special area in Librarianship) and find permanent solutions to the problems raised viz; the acquisition, preservation, processing, dissemination and retrieval of the Nigerian musical traditions, and making a case for a proper re-establishment of Music Librarianship in Nigerian University Libraries.
MUSIC, MUSICOLOGY, NIGERIAN MUSICAL TRADITIONS AND MUSIC LIBRARIANSHIP IN NIGERIAN UNIVERSITY LIBRARIES: STATE OF THE ART

University Libraries are established to ‘meet the ever growing needs of the students and teachers in universities’ (Olanlokun and Salisu, 1985:24-25). This is done in total ‘complete agreement with the development of the parent institutions’ (Olanlokun and Salisu, 1985; 24). It is also worthwhile to state that Information services, are always provided within a context. In order to achieve the main goal of a University Library, the needs of the potential clientele have to be put into consideration and met. This position is well articulated by Clapp (1964:11) as cited by Olanlokun and Salisu (1985:25) and it goes thus:

1. Collection /Acquisition of knowledge in all formats.
2. Organization of knowledge for easy storage and retrieval.
3. Storage and preservation of knowledge for use of posterity.
4. Retrieval and dissemination of knowledge.

It should be noted that of all types of libraries, the University Library is the most comprehensive and vast. This is informed by the fact that it caters for varying areas of knowledge to promote research and learning. The collection apart from general ones must reflect the many faculties/departments that it caters for. Quite a number of universities in Nigeria offer music as one of their courses either in a department of music or under departments such as creative arts, performing arts or curriculum studies. A music department/Unit is made up of students and lecturers who require relevant materials on music to foster teaching and research.

However, it is unfortunate to note that the provision of music library services by the Nigerian University Libraries are below the needed requirements of the clientele they support. Often times, most of the research materials that are provided are mainly bibliographic in nature; featuring mainly text and journal articles on general musical principles, instruments and musicology. However, the trends worldwide have proved that Music Librarianship has been dominated by the three formats of music scholarship ‘—scores, recordings and history & analysis of music’ (Cullen, 2001).

Worse still, in Nigeria, university collections hardly treat music materials as a special collection. The texts and journals on music are housed together in the mainstream of library collections though they are classified using appropriate classification schemes adopted by individual libraries. Audio and video materials on music are hardly stocked, and if they are, they are housed together with
materials in the same formats in the Audio-visual section of the library. It is salient to mention that apart from Nigerian Copyright Commission, no other body in Nigeria is engaged in relatively thorough documentation of music in Nigeria.

Apart from the above-stated observations, the acquisition, storage, retrieval and dissemination of the Nigerian musical traditions are faced with peculiar problems. The original traditional forms which are basically oral in nature and like their traditional and literature genres, are gradually being lost to posterity. Closely linked to this is the erosion of the beauty of linguistic differences and variations of these traditional musical forms. Moreover, the entertainment, informational, educational and research values inherent in these forms should not be underestimated. It is worth noting to say that newer styles of music are evolving daily using their traditional forms as the basis. For instance, a lot of gospel artistes are adopting the traditional musical forms and styles. Such traditional forms that needed to be preserved include among others, Sekere, Dundun, Olele, Ijáale, Èsa and so on.

Furthermore, with the awareness that culture (including musical traditions) is very dynamic, the trends in musical development need to be monitored to help in determining historical development in music as well as in the enhancement of music analysis. Secondary researches on these primary musical sources and materials are hampered when libraries are not involved in their acquisition, storage, classification, retrieval and dissemination.

It is also worth noting that the most intriguing discourses on Music Librarianship are not only revolving around technology. Rather, the trend as revealed by reviewed works showed that areas of interest and pressing needs cover updates on collection development, management, preservation, cataloguing, music reference sources, music publishing, sound recordings, the antiquarian music market, education for Music Librarianship and other related topics such as copyright, user education and archives as they affect other areas in Librarianship in general (Cullen, 2001:1-2).

Having reviewed the state of Music Library and the promotion of traditional musical forms in Nigerian University Libraries, it is germane to highlight the challenges of Music Librarianship in the promotion of the traditional musical forms in Nigerian University Libraries most especially at the dawn of the new century.

**CHALLENGES OF MUSIC LIBRARIANSHIP IN THE PROMOTION OF TRADITIONAL MUSICAL FORMS IN NIGERIAN UNIVERSITY LIBRARIES**

It must be said that most of the problems or challenges facing University Libraries in the promotion of the traditional forms of music could not be divulged
from the ones facing ‘Music Librarianship’ practices in general. The challenges could therefore be categorized into two viz: contextual challenges and professional challenges.

A CONTEXTUAL CHALLENGES

(i) Orality of Musical Forms

On the issue of ‘orality’, literature also abound describing the feature especially in pure Arts. However, not much have been written to offer permanent solution to the issue of documentation of these forms in order not to be lost to posterity, taking cognizance of foreign influence on traditional & folk music and for the fact that culture is dynamic. Even, within the Nigerian scene itself, linguistic and geographical affiliations are bound to have a big influence on the ‘originality’ of the forms.

Consequently, Music Librarianship is faced with the challenge of ‘documentation for posterity’ in enhancing research. Retrieval of information on pure traditional instruments should be made easy by University Libraries, as custodians of knowledge. Variations and deviations from the original forms should also be available in the libraries. To achieve this end, Nigerian University Libraries should be delineated to capture or cover specific forms and ensure/promote their documentation. The work of Adegboye, (1996) on library services and the promotion of Yoruba oral traditions is also relevant here.

(ii) The Challenge of Promoting Comparative Music Research

Libraries are institutions of research. They foster research and comparative studies in every area of knowledge and learning. The availability of documented forms of music of various geographical and linguistic affiliations will enhance and promote comparative music studies. It should be noted that these vast music resources will be an invaluable reference for Nigerians and Africans in Diaspora.

B. PROFESSIONAL CHALLENGES

(i) Education for Music Librarianship

Basically, literature has revealed that traditional qualification in Music Librarianship has remained an M.L.S. – Masters in Library Studies/Science after a bachelor’s degree in music at least. There had also been cases of universities in the United States offering joint master’s degree in music and librarianship. Other schools also take music courses as electives in their professional librarianship training. Development over the 1990s also revealed that computer technology has been neglected and needed to be integrated into the school curriculum (Momow, 2000:2).
Furthermore, training for music librarians has come to include the acquisition of new information, new procedures and new technologies via personal continuing education efforts. Opportunities available in long distance learning through the web technology should be utilized to enhance personal development (Morrow, 2000:3-4).

The Nigerian University Libraries therefore have a lot to learn from the wealth of experience of the more developed societies and scholarship in ensuring the take-off of proper Music Librarianship through the education of librarians interested in this bias.

(ii) Information Sourcing, Storage and Processing

While the basic knowledge and skills of traditional librarianship is required and applicable to all forms of information within diverse contexts, it is very important that up to date skills need to be employed by music librarians in the sourcing, storage and processing procedure of music information. Areas which need attention include among others, Collection Development and Management (Zager, 2000); Musical Works and Information Retrieval (Smiraglia, 2002) and Reference Services in Music Librarianship (Lasocki, 2000).

Research on Nigerian traditional musical forms entail quite a lot of field work and interaction with local artistes and music custodians. All materials acquired and stored have to be well classified according to appropriate norms and schedules acceptable to the Library, Archival and Information profession.

(iii) Information Technology

The high degree influence of application of information technology in every area of learning, research, and dissemination of information could not be overemphasized. The dawn of the 21st century particularly, has witnessed a new dimension in Music Librarianship. This new trend is known as Music Information Retrieval (MIR) (Smiraglia, 2002: 1) which has been further described as the 'activity of automating the retrieval of musical works or parts of musical works' (Smiraglia 2002:1). Music documentation and retrieval in this electronic age involve a very intriguing procedure. It should be noted for instance that:

Collections of musical documents are unique among collections of documents (in libraries, bibliographies, etc) in that the influence of repertory is such that a given collection will have many instantiations of the same musical work—one Tchaikovsky Fifth Symphony (a musical work), but a dozen scores of different sizes and formats, and dozens of recordings, not to mention excerpts and arrangements. Thus, the intellectual control of music works assumes tremendous
importance in the work of music librarians and bibliographers. (Smiralgia, 2002: 1).

Hence, the MIR is now encompassing various sub-fields as audio information retrieval, musicological engineering and creation of digital music libraries, which are electronic repositories of musical works (Smiralgia, 2002:1). If Nigerian University Libraries will be really involved in the dissemination of music information, the challenge of information technology on music information and the financial implications must be integrated into the libraries’ capital and recurrent expenditure. It should also be noted that this area being a special librarianship will require the training and re-training of special librarians over time.

Furthermore, it is a fact in the knowledge and research industry, that contextualization of research information could not be done away with. In this case, this paper encourages the promotion of Nigerian traditional musical forms. Traditional musical forms, compositions and research products should be made available in databases. The accessibility of such materials will enhance comparative research in Musicology with particular reference to Nigeria.

(iv) Music Traditions, Compositions, Publications, Documentation and Copy-Right Issues

Without exaggeration, cases of piracy and copyright infringement are common phenomena in the world of creative arts – music not being an exception. However, literature has affirmed that ‘the responsibility of protecting information falls primarily on libraries, museums and archives’. (Committee on Libraries and Intellectual Property of the National Humanities Alliance, N.A.A., Sept. 1997).

The committee further identified the spheres in which copyright laws may be enforced with particular reference to the digital environment. These spheres include among others, scholarly communication such as:

*Cutting edge discoveries and works in progress among scholars, scientists, curators, publication of new and synthetic works for broad scholarly community; dissemination of new and existing knowledge to students through teaching; establishment of repositories to enable handing knowledge down from generation to generation.*

Another sphere is the documentary record which will involve citing works previously done by others. Libraries are encouraged to be favourably disposed to the enforcement of copyright laws. (Committee on Libraries and Intellectual Property of the National Humanities’ Alliance, N.A.A., Sept. 1997). This paper emphasizes the ‘fluid’ nature of music and the need for libraries to evolve good parameters in conjunction with the Nigerian Copyright Commission in discouraging ‘piracy’ and ‘plagiarism’ and enforcing respect for originality and
copyrights of intellectual property in music.

(vi) Funding

The problem of funding has remained an indomitable one facing university libraries. It is a factor that is not negligible in the running of university libraries generally. The current practice in Nigeria is that the federal government through the Nigerian Universities Commission (N.U.C.) allocates 10% of the total recurrent expenditure of a university to its library. This allocation under normal circumstances has been found grossly inadequate by the Committee of University Librarians of Nigerian universities (CULNU). In the interim, CULNU has recommended 15% of recurrent budget; 3% of capital budget and 5% of research equipment grants to libraries. It has also recommended an additional sum of 10 million Naira annually for five years for the provision of basic needs in all new universities in the beginning years. (Committee of University Librarian of Nigerian Universities (CULNU:2000/2001 Session – Mimeograph: pp. 1-2).

It however suffices to say that the above estimates could not cover extensively the provision of an adequate music collection in the university libraries. The vision of developing Music Librarianship is worth pursuing and adequate provision of fund is needed to make it realizable.

CONCLUSION

The peculiarity of music and musicology as a special research area in the performing arts calls for unique principles and manner of handling, other than the generally adopted principles in traditional librarianship. The need for the integration of the art of Music Librarianship into Nigerian University Librarianship is germane if library services will truly be multi-disciplinary in nature, catering for diverse categories of users. The whole idea is not too robust taking into consideration that the university libraries also cater for other unified bodies of knowledge such as the law collections.

It should be stressed that trends in librarianship worldwide are towards understanding the needs of minority users with the purposes of improving library services to such individual category(ies). Moreover, this paper will serve as a precursor of further researches in Music Librarianship; such as ‘Information Use Patterns of Music Lecturers and Students in Nigeria’.


