
**THE MARRIAGE OF FORENSIC MUSIC AND FORENSIC DANCE FOR
TOURIST DEVELOPMENT IN AFRICA**

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Abstract

This paper discusses the marriage of forensic music and forensic dance for tourist development in Africa. The writer examined the styles of native musical performances and the native dances of the people of a place. The work also identified the musical forms inherent in the musical contents. Historical and descriptive methods were employed for the study. It was discovered that musical compositions and performances do communicate tremendously. Dances also communicate greatly. The communication realities in music as well as dance were based on understanding of the cultural patterns of any African people(s) at that particular time. It is recommended that the various African music genres as well as the various dance genres should be carefully utilised and/or harnessed music and dance ensembles as well as the music with dance ensembles to depict the cultural nuances of the people(s).

Keywords: Forensic Music, Forensic Dance , Tourist Development

1. Introduction

The idea of Idamoyibo (2002) cited in Udofia (2009), referring to music media as all avenues of music making as well as channels and means of its presentation such as stage, television, film, radio, and studio is clear concept of romance between music and dance. Moreover, the discussion of Nda (2011) on novel and drama as parts of literature as informed readers, students and scholars as significant relevant in uniqueness forms. According to Nda (2011), drama and novel are two of the most popular genres in the literary arts and according to him, there exists a strong relationship between drama and novel. The idea of Nda 2011 suggest interrelationship between disciplines.

This work sees African music and African dances as veritable tool for tourist development in Africa. The forensic contents of the arts of the music types among the African peoples as well as the native ingredients in the various dances in Africa. The study finds the nucleus of the African musical art as the anatomy of the African musical art. The systematic unveiling of the musical structure, texture are harnessed with the textual assimilation and contextual organisation as well as the philosophical and

historical symbolism of the musical facets of any place. This will be easily traced with forensic musicological tools. It is hoped that its integration in the musical studies will expand the scope of scientific cum artistic cum technological knowledge and experiences in musical study.

Communication is a unique aspect in language speaking and study. There are concrete and non-concrete symbolisms in every language. The concrete symbolism like the physical sounds including the contour of sound and non-concrete symbolism like gestures exhibit some distinctive features despite some similarities between and among languages. More on communication the projection of Nda (2011) showed that one of the foremost differences between drama and novels is in the sense of perception. According to him the novel's appeal essentially strikes the imagination of the reader, evoking in the reader the construction of what is read in the reader's mind's eye, while drama is essentially action appealing to the eye and the ear. The discussion here is that the novel is read through the eye and drama is watched. What one reads, can seldom be forgotten, but what one sees is more easily transferred to be cortex for cybernetic purposes. According to Griffiths (1982) action is drama's most mysterious element. Formidable thinkers on the subject throughout history concur that is also most important. Indeed, drama is action.

Nature Essence in Forensic Music and Forensic Dance

The sources of music and the process of making music vary from one community to the other. This gives way to what this paper refers to as nature essences. The nature essence here is referred to as the natural factors determining the music of a people. It is found that every community is naturally unique as this can be found in the water settlement, vegetation, topography, habitat and human settlement. The natural endowments are always capable of influencing human behaviour in a particular place.

In a zone where there are many trees as in the rain forest will definitely inform played musical instrument producers for example produce the wooden drums of various sizes. Where the trees are not many and perhaps very big as located in the savanna zones, the producers of played musical instruments are confined to constructing more played musical instrument in the aerophone family.

Nurture Essence in Forensic Music and Forensic Dance

The nurture essence is referred to as the processes of making music as determined by the interactions by individual(s) in a particular place. The interactions among people in a particular place had been found to have influenced the type of music the people make. Music for war, settling of dispute or music to reprimand people like the satirical songs, music for group formation and group activities, music for entertainment are few examples depicting people's interactions in a particular place.

Cultural Nuances in Forensic Music and Forensic Dance

Belief of the people as well as the alliance of the people were found to have motivated people to form some African musical ensembles that depict their belief and or alliance as the case may be. Some ensembles stipulate some charges for the new members to pay. Where the membership of any ensemble(s) was made compulsory, there were cases where some individuals or group of individuals refuse to join such ensemble(s).

Components of African musical composition and performance include language, songs, song-texts, musical instrumental performance, dance, drama, scenery. These musical components have constituted the basic form of interaction among individuals within a particular culture, and among cultures. The modes of communication include verbal dialogues in the native languages, song-texts, played musical instruments, dances and dramas. The paraphernalia for dance in communication include symbolic gestures, mimes, props, masks, costumes, body painting and visual devices. The paraphernalia for drama in communication include words, actions.

The essences of the components of African musical compositions and performances are to express and create meaning to the audience, viewers or listeners as the case may be. The essences of the components of African dances are also to express and create meaning to the audience, viewers and listeners as the case may be.

Environmental Ideals in Forensic Music and Forensic Dance

According to Ufford (2011), dance conventionally conceived as a human behaviour is composed of purposefully, rhythmically and culturally patterned sequences of non-verbal movement and gesture, which elaborate what the society does. The discussion of Ufford (2011) showed that element like rhythms, cultural patterns, non-verbal movements located in music are also found in dance. The pattern of individual living and the interactions among people in a place constitute the social environment. It is obvious that individual and communal life style of a people affect the musical compositions and performances in any place,

Contextual Oration in Forensic Music and Forensic Dance

Musical and dance performances outside the context will always portray a misleading personality. The reason music and dance are found interwoven in expressing meanings simultaneously in performances, had constituted the concept of contextuality in African arts. If a child is born and music is performed to suit the occasion for example, dance is always associated. The components of African musical arts include singing techniques in the various African musical genres, musical instruments and style of playing the musical instruments, dances and style of dances, acting in African musical practices, costumes, body make-up and other theatrical paraphernalia.

Ensembles Impetus in Forensic Music and Forensic Dance

The formation of the typical African musical ensembles is based on age, gender, occupation, status, belief alliance and culture. African ensembles formed using the same age group as the yardstick was found. Located also were ensembles constituting only males, only females as well as males and females mixed. Various strata in which people appear to identify with had also given rise to the formation of musical rendition for their meetings and for entertainment. Occupation such as fishing, farming, hunting, wood carving and raffia works also attracted the formation of some African musical ensembles. The various cultures of African identity were found to have determined the formation of some musical ensembles that the musical performances depict the culture they represent.

Historiography in Forensic Music and Forensic Dance

In African context song text can act as historical commentaries or culture indicator. Akpobot (1986). *Oriki* music of the Yoruba has a form of historical commentaries. These assertions appear to emphasises the importance of history in African musical art and forensic dance. How our native dance must be considered and utilised in musical studies as well as in tourist development in Africa.

Geographical Features in Forensic Music and Forensic Dance

The performances of music and dance in any African context are also found to have been taken seriously as it is believed that in African musical practice, it is good performance good music. It is therefore, pertinent to keep the forest green always. This is essential since makers of musical instrument use the wood from the trees, mostly the mature trees in making the musical instruments like the wooden drums, rattles and the wood block. It is worthy to note here that as small as the African musical instrument is, strong woods are required. The wood are always desired to be from the mature trees.

Forms in Forensic Music and Forensic Dance

There is a growing need for the conceptualisation and realisations of African idioms in the African arts for the purpose of African music and dance identity. (Udofia, 2007). Telling a story, the formats of the story and styles of the story telling determine the form in music in any place and/or at any particular time. For example the songs before wrestling context begin and the songs while the contest is on and the songs at the end of wrestling contest will have to depict those stages.

Ideality in Forensic Music and Forensic Dance

This segment had already appeared in earlier writings of the author. According to the source, every study characteristically has identity from which similarities and differences may be drawn. So, it is pertinent to mention here that comparative analysis show that every study has peculiarities. The peculiarities for the study are located in the

culture, concept and environmental metabolism. Forensic musicology and forensic danceology can be identified by the peculiarities as located in nature essence, nurture essence, historical stance, artistic ideals, content ideals, cultural nuances, sociological attributes, and philosophical concern.

In realising the African identity in the African music art composition as a way of expanding or developing African music genres as well as realising the African identity in the African dance as a way of expanding or developing African dance genres, the core challenge for standard and value in African music as well as dance appear vital. The challenge involves the following:

- Unconscious adherence to African music ingredients and dance ingredients, where the performer unconsciously assembles the compositional ingredients such as African tunes and texture;
- Tracing and usage of the African music or dance compositional devices and techniques as may be applied;
- Considering the African music or dance performance devices and techniques as may be applied;
- Conceptualising the textual, textural, structural and contextual characteristics of native music or dance repertory as may be applied;
- Conscious utilisation of the functionality of African musical instruments;
- Tracing the components of music rhythms or dance rhythms in the African music performances or dance performances as may be applied;
- Capturing audience participation in the music or dance performance as may be applied; and
- Capturing the performance format of the African music types or African dances types for the purpose of identifying the unique nature of the various music repertories or dance repertories among the different music genres as well as the dance genres within the unique cultures of the African people(s).

Summary

The anatomy of African musical arts has been shown in this work. The needs to maintain the forest had been discussed. The essences in studying the musical structure, texture and text are of great essences. The cultural nuances are considered essential in understanding the anatomy of African music theory and practice as well as the dance f.

Conclusion

The discussions here appear to be in general terms. However, it is necessary to mention that the sub-themes in the subheadings in this work are viable areas for further studies in unveiling the artistry oration of the African peoples. However the sources of African music types, the nature of African musical art and the process of making music among the African peoples had been discussed.

If trees are felled, they should be replaced to avoid loss of the green vegetation. It is clear that if there is deforestation, the tendency of lacking woods and other materials got from the forest in making musical instrument and the costumes for the dances in Africa appear apparent.

The marriage of music and dance had been found to have been established right from the inception of musical practice and the also from the inception of dance. The impulses embedded in the music and dance as well as the energy heated to generate music and dance in human can be found as significantly knitted to prevent performance of one in constant isolation of the other. So, music is always present during dance performance, and dance is always present during music performance. This can be found in the expression of tapping of feet, nodding of heads during music performances. Invariably, drumming, clapping of hands and whistling even with the mouth are always utilized during dance performances.

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