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THE UTILIZATION OF MUSIC FOR THE DISSEMINATION OF ISLAMIC MESSAOF. TN YORUBAIAND

R. I. ADEBAYO (PH.D)

Abstract

The art of expression in sound, in melody and harmony popularly called music is likened to food, medicine *or rather a fan. The stand of Muslims differs oh it. While some see. it as a useless pastime, others* see *it us a thriller of the soul and a source of toy* I" *the ear. Whatever the case may be, music has become, a useful weapon for the. dissemination of religious message. It is on the basis of this that this paper attempts to discuss the extent* Muslims in *Nigeria have gone in the usage of music in the propagation of Islam with particular reference to Yorubaland. The paper discusses the stand of Islam on music generally before it delves into the influence of Islam on the secular music of some Muslim musicians,* us *well ns its usage to reach the grassroots fry some Muslim scholars and youths singing lslamic songs. A comparative* analysis *of non-religious music and religious* music *sung by Muslims could easily be considered through this. Finally, the paper recommends proper censor of the type of music Muslim should listen* fit, *while the .Muslim musicians are advised to update their knowledge in Islam so that they do not mislead their listeners. They should as well shun amoral and amorous sayings in their* song.

Introduction

The classification of African music into secular and sacred music by Hickok[1] is a manifestation of the integration and extension of music into all human fabrics and every stage of their life. His categorization of sacred (religion) music into ceremonial and esoteric music further testifies to the socio realistic characteristics of African music.[1] Africans have been so absorbed in music that they listen to music virtually everywhere that they hardly separate themselves from it. Their indiscriminate and excessive use of music is attested to by Kingslake who wrote with particular reference to Nigeria:

> Every Nigerian gets a kick out of music and put *A* kick into it: In Lagos, the mere quantity of sound rising up lo heaven is terrific -one needs wr plugs! And anywhere in the whole country, at any time of day and night, if you listen you can hear singing and the thudding of drums[3].

The role of Music in the expression of one's religious belief cannot be over-emphasized. Although, there is no schemed out service of song in the Mosque, nevertheless, Music has performed significant roles of entertainment and communication in celebrating festivals like *'Id al fitr, 'Id al Kabir, Maulud Nabiyy, Walimat al Qurun*, marriage feasts and other Islamic social gathering.

While discussing music, the al-Faruqis are very careful so as not to undermine its extent as well as not to extend it beyond its boundary. To them, the Arabic term *"musiqa"* applies only to particular genres of sound art and not extended to all types of artistic vocal and instrumental arrangements of pitches and rhythms. They conclude by saying:

> Therefore to deal with "music," as it is understood in Islamic culture, would confine the discussion to a limited segment of the sound art genres of the Muslim peoples, and would exclude the more important and accepted types. On the other hand, to use the term as inclusive of Qur'anic chant and other forms of sound are not judged to be music in that culture, would result, for the Muslims, not only in inaccuracy but even in blasphemy.[4]

To avoid misrepresentation and distortion, the al Faruqis thus adopted the term *"handasah al- sawt"* with a view to containing all artistic combinations of tones and rhythms arising within Islamic culture. With this, the Islamic call to prayer by *Mu'adhin* and the recitation of the Qur'an with melodious voices are regarded as a form of vocal music.

The rate at which Muslims involve themselves in music in Nigeria is quite alarming. The level at which individual operates differs. The purpose of singing and listening to it equally differ. Some sing to satisfy their ego, some eke out madrigal music in their speeches to gravitate and magnetize their facts, while some feel that music can be employed to preach Islam to the grassroots. Attempts will however be made in this paper to study music as a means of religious communication among Muslims in Nigeria and the extent of their involvement in this art with particular reference to Yorubaland.

Islam and Music

In the pre-Islamic era, the Arabs were noted for their high standard of intellectualism which was highly demonstrated in the field of literature. There were annual literary intellectual eisteddfod among the Arabs in Makkah and its vicinity where poets of the period competed in verse-making and obtained distinction and honour. The best verse of the year was inscribed in golden letters and was hung on the wall of the *Ka'abah*. This was called *Mu'allaqat*.[5] Imru Qays ibn Hujir al-Kindy was the best composer of the pre-Islamic Arabia. Other renown poets of the period include Jassas, Muhalhil, Antarah ibn Shidhad al-Absi, 'Alqamat ibn 'Abada al-Tamimi, Tarafat ibn al-Abd-al-Bakri, Zuhayr ibn Abi Salma al-Mazani, Nabigat Adhubyani and many others.[6]

It is worth mentioning that some pre-Islamic poets survived to see the propagation of Islam. While some among them accepted Islam, some did not. Those who accepted Islam among them adjusted their poetical productions to convey Islamic messages and terminologies, while those who refused to accept the new religion continued with their old pattern of poetry. Among these *Mukhadramum.*[7] were Ka'b bin Zubayr, Ka'b bin Malik and bin Thabit.[8]

It is nowhere mentioned in the Holy Qur'an that Muslims should not listen to music nor partake in the profession. However, some verses of the Qur'an deny the fact that Qur'an was poetry and that Muhammad was a poet.

> And we have not taught (Muhammad) Poetry; nor does that suit it (the Qur'an). It is but a reminder and a clear Qur'an.[9]

The Qur'an further refutes the allegation that the Prophet indulged in poetry when it says: "And it is not the word of a poet; little is it that you believe." [10]

It should be noted that music and other arts are not in themselves evil, but its usages as well as the utterances of those who practice it make it lawful or unlawful. The Qur'an educates this in the following verses:

> And the poets, those straying in evil follow them
> Have you not seen how they stray in every valley.
> Except those who believe and do righteous deeds
> And remember God much, and retaliate only after
> *They are wronged. And the wrong doers will soon*
> know to what place of return they shall return[11]

The above Qur'anic verses clearly condemn insincere poets who make their music an instrument of evil and commend those whose poetry emanate from *minds steeped in faith, aim at the glory of God rather than self glorification.* It can be seen that the Qur'an does not curse poetry in itself, neither does it curse poets in general, it only rebukes certain behavioural patterns of the poets. Thus Muhammad Qutb contends that 'a book which evokes consciousness about beauty in the external nature i.e the sky when it is adorned with the stars, gardens and animals e.t.c. can not be hostile to art.'[12] The Holy Prophet further says on poetry:[13]

> Indeed, poetry is the speech of an author,
> Whatever of it that agrees with the truth is good.
> Whatever of it that does not agree with the
> True has nothing good in it[14]

There was an instance where the Prophet ordered 'Aishah who was sending *a girl out in marriage, to accompany her with those who would sing, saying,* 'The *Ansar* are people who love singing and it would have been better if you had sent with her someone to sing thus and thus"[15] The Prophet was said to have equally been embraced and well received at Madinah amidst songs and

drums. The welcome song used to entertain the Prophet is still fresh in the memory of Arabic school students. Hissan and Libid were among the commendable poets during the time of the Holy Prophet. Poets and Sufi like Rumi used music for attaining peace for the soul. Also in the Indian Sub-continent, some modes of music like *Qaul, Qawwali khayal, Qalbana* and *Nigar* become associated with Sufism[16] In the medieval period, soft music was played in Muslim hospitals during the night to lull the sleepless patients[17] Likewise in Dar-al- Shifa: the hospital of Sultan Bayazid (1481-1512) of Ottoman empire, ten musicians were employed for the mentally sick and they performed three times a week to meliorate and soothe those suffering from pain and mental illness.[18]

From the above, it is clear that music performs more than entertainment role. It has psychological effects too. It thus becomes a useful weapon, to disseminate religious information to the grassroots. A religious gathering becomes monotonous and boring where music is not included, at least to arouse the interest of the audience.

According to Shahid Athar, answers to the following questions will determine the permissibility or otherwise of music in Islam;

(a) Is this habit taking way from remembrance of Allah (delay in *salat)* or is it at the cost of say school home work ?

(b) Is the subject matter against the moral teachings of Islam?

(c) When is it being listened to ?

(d) Does this arouse passion and nature instincts and dull spirituality and may lead to some other wrongs? Or does it increase your *Iman* i.e are you singing in praise of Allah or in praise of your husband or wife ... ? [19]

It can thus be inferred from the above that music can be likened to food which source, when, how and where it is eaten determines its lawfulness or otherwise. Music is from nature and its permissibility or otherwise depends mostly on its usages. It is then left for individual to be watchful and conscious of his musical taste and what he looses or gains from there. Ibn Hazim on this note categorises listeners of music into three in the following words:

> ...Accordingly, the one who listens to singing with the intention of using it in support of a sin is a sinner and this holds true of anything other than singing (as well) while one who listens to singing with the intention of refreshing his soul in order to gain strength to do his duty towards Allah *Ta'ala* and do good deeds is a good and obedient servant of Allah and his action is of the truth. And he who listens to singing intending neither obedience nor disobedient is doing something neutral and harmless, which is similar to going to the park and walking around, standing by a window and looking at the sky, wearing blue or green cloth and so on. [20]

Non-Religious Music among Nigerian Muslims.

The participation of Muslims in musical art in Nigeria is very high . They spread themselves across different types of music. In Hausaland for instance, we have Muslims like Alhaji Mammon Shata of Katsina in Kalangu music and Alhaji Dan Maraya of Jos in Goroya music. Others include Alhaji Musa Dan Kwairo, Alhaji Ibrahim na Abu, Alhaji Garba Liyo, Alhaji Garba Sufu Kano, Alhaji Abdu Wazirin Dan duna and Alhaji Sani Dandawo Sokoto, to mention but a few. These musicians spread themselves to various types of Hausa music. Women too are not left behind in the musical scene. Hajiya Barmani Chage Funtua is a female maestro of Kwarya music in Hausaland. In the songs of these musicians Islamic messages are accompanied.

Without any iota of doubt, it can be boldly said that the Muslims dominate the musical scene in Yorubaland, be it Fuji, with his diversified nature, Juju, Sakara, Apala, Dadakuada, Awurebe, Ewi or Waka. Dadakuada which is an Ilorin - based type of Music is championed by the Muslims. Alhaji Omo Kekere, Alhaji Jayegbade, Aremu Ose, and Alhaji Odolaye Aremu dominate this type of non- religious music.

Apala is another type of non - religious music to which Muslims are identified. Haruna Isola, Kasumu Adio and Alhaji Ayinla Omowura, all of blessed memory are the most popular in this type of music. Late Habibu Oluwa, Sanusi Aka and Yusuf Olatunji all of blessed memory too, made enormous contribution to the popularity of Sakara music in Yorubaland. Another non-religious music that is recently developed in Ilorin is Sewele music sung by Iya'laduke Abolode fee loju and Alapata Eja.

Were, which initially, was an Islamic art in Yorubaland was closely married to *Ramadan* fasting period and was used to wake people up for early morning food (Sahri) during the month. Artistes in this kind of art used instruments that were capable of producing enough disturbances to wake up people from their sleep in the month. The art was so popular that *were* festival was being celebrated on the eve of *Id-al fitr* during which artistes competed among themselves to obtain distinction and honour. But the music gradually lost its Islamic taste and potentiality and thus came secularized. Consequently its association with *Ramadan* was opposed by Muslim scholars. Iis *Were* music that was developed to *Awurebe* Music by Alhaji Dauda Epoakara and Fuji music by Aare Dr. Sikiru Ayinde Barrister which happens to be the most popular music in Yorubaland. Other notable Fuji musicians include Alhaji Kolington Ayinla, Alhaji Rasheed Ayinde , Adewale Ayuba, Shina Akanni, Aremu Aladeowo, Sefiu Alao, Wasiu Ayinla, Easy Kabaka, Iyanda Sawaba and a host of others. The music though sung by Muslims lost its Islamic taste as such genres as *Ofo*, (incantation), *Ese Ifa*, (Ifa verses) and *Esa Egungun* (Masquerade chants) are freely used by them .[21] Alhaji Kollington Ayinla even introduced *Bata* drum which is the major drum in the music of Sango (god of thunder among the Yoruba) and which is tabooed by other Muslims. [22]

Waka is a popular music among the Muslims. It is used by Muslim Scholars to praise Allah and to preach to people. They also embrace this type of music-making at wedding and other social functions conducted under religious atmosphere. Also, women especially house wives come out with this type of song during any social programme. However, no form of musical instrument was introduced to this type of music. That not withstanding Alhaja Salawa Abeni, Batule Alake and Kuburat Alaraagbo have introduced dimension to this type of *waka* sung by house wives. In their own version, both traditional and Western instruments are introduced to make it more acceptable to the populace.

Although, all these musicians are Muslims, they do not sing for Islam. This is not to say that Islam has no impact on their music. Actually, traces of Islamic messages and ideologies are found in their music, yet, their music is not devoid of unIslamic sayings and messages. Some of them have gone so corrupt and so vulgar in their utterances that amoral and amorous sayings are common in their discs as was the practice among the pre - Islamic musicians. Some of them are so megalomaniac and this at times makes their messages meretricious. The only person among them who has put aside this type of garbagious attitude and taken to preaching Islam through music is Alhaji Olanrewaju Adepoju, a great poet who recently showed strong attachment to Islamic faith. He declared in an interview with him:

> It is now over fifty years I've been in this job, I didn't see that light, although I was seen it faintly, a glimpse of reality. But when it was time for God to say I want to put away the evil, then I saw the light: "start to preach my word". Who am I to say no? That is why I will continue to preach the word of God till my last day on earth. Anything that will move me away from being a Muslim will be vehemently resisted.[23]

At this juncture, it is pertinent to briefly discuss some religious messages communicated to us by these Muslims in their non - religious music. Here, Fuji music is taken as our case- study with special reference to Alhaji Sikiru Ayinde Barrister, popularly known as Fuji creator.

(a) Homage to Allah

One of the common features of Fuji Music is paying of homage to God, to the Prophet, to their parents and to their seniors in the profession. A good example of the homage paid to God is contained in one of Alhaji Sikiru Ayinde's discs where he says:

Ayinde Ade n o roba kan
To tobi to ju wahidu loke oba olola o
Ase n tedunmaree.
Wala yashauna, illa an yasha Allahu
Oba Alase

Eda mi ma pada lehin mi lojokojo[24]

Meaning:

Oh Ayinde Ade, I have not seen a king whose
greatness is comparable to the one in heaven, the Mighty King.
To Him belongs the command .
Wala yashauna, illa an Yasha Allahu
(nothing can happen except with His wish)
the Great Commander'
My Creator, do not leave me any day

(b) Petition to God

Music is equally used as a means of communicating God by bringing one's requests before Him in music. Through music, one asks for Allah's protection and blessings. An inference can be drawn from Barrister's disc, " *Current Affairs* " when he says:

Mo wa n jade lo loni Eledunmare
Lati lo sise ojoo mi
Olohun dakun samona mi
Mo gbera nile pelu Bismillahi
Ar- Rahmoni Ar- Rahimi
Oba je n dari bow a le
Pelu Al – Hamudu lillahi O.
Fiso E sowa lona yowu ka rin....
Je n ba dunnu bo wale
Pela Al-hamdu lillahi o
Ohun ti n o je ni moji lowuro
Ti mo n wa Allahu Rabbi
Ka ma pade ohun ti o je wa lona o
Gbogbo ohun kohun ti mo ba fi sile
Ka de bawon pelu irorun o
Ka ba yo dee pelu idunnu o ...[25]

Meaning :

Oh God! I am now going out
For my daily activities
So, guide me oh God...
I'm leaving my house in your name
The Beneficent, the Merciful
Let me return with full of praise to you.
Give us an all – round protection...
Let me return home safely with joy.
I wake up this morning. Oh Lord,
In search of what to eat

Don't let me meet on my way
A monster that will eat me.
As I am leaving my belongings at home
Let me come back to see them with ease
Let me return back home, full of joy...

(c) **Moral Lessons**

The use of story and folk - tales by Fuji Musicians is another theme in the music employed to infuse aspects of morality. They are used as an effective means of modeling the behaviours of the people. Goodness to all and sundry is taught through the story of *Mama Orelope* composed by Sikiru Ayinde.[26] Also his story of *'Aibinu* and *Kiigba'* was to teach gentility and subtleness.[27] In order to inculcate the spirit of forgiveness to his audience, he composed thus:

Inallaha Oba Olohun
Gafuru Rahimu Loba Olohun
Ba ba reni to se to ba ronu si
To ba bebe e je a gbo
An be 'Lohun a n bebe
O n gbo o...[28]

Meaning: Surely Allah is oft-forgiving and most Merciful
So if anybody offends us and then thinks back and asks for
Forgiveness, let us pardon him.
We all offend God and we ask for forgiveness and He
accepts it...

Also in his *'Iwa'* Alhaji Sikiru teaches morality in its generic sense. He was able to convince his audience that religion must be married to morality for one to enter paradise. He concludes:

Tighagbo timole, kalo muwa mesin,
Iwa la o bere ni Kiyaomo.[29]

Meaning: Both the Christians and Muslims
Must combine morality with religion
Morality will be (one of those things)
To be questioned of on the Day of Judgment.

(d) **Remembrance of God through His bounties to human beings:**

There is no doubt that some songs are used to strengthen people's faith in God. Such a song is highly useful to change man's heart for the better. Thus one appreciates the love of God for mankind and prepares to serve Him accordingly. In one of his songs, Alhaji Barrister reminds us of the love of God in giving us rainy and harmattan seasons, hot and cold weather and the creation of the senses for man,[30]. The stories of the prophets such as Musa, Isa, Sulayman and Muhammad (S.A.W) are used to support Allah's love and favour for

mankind.[31] Hence music serves as a means of counting Allah's blessings so as to appreciate His love and it prepares our minds to serve Him more.

(e) **Use of Music for promoting Islam:**

There is need to note that some non-religious music of Muslim musicians are faith oriented as they are conscious of their religion. They thus use the music to promote their religion. Sikiru Barrister for instance declares in his disc:

Islamu Deen is my religion
Nothing can stop me from my religion,[32].

In another instance, he says in English

Allah is my Creator
Muhammadu is my friend,
He was sent to all mankind
For the purpose of Islam deen,[33].

Apart from the above, Sikiru Ayinde Barrister equally confirms the miraculous power inherent in the religion. He cites an example of how he miraculously escaped of being burnt in an inferno by his recitation of the statement: *La haola Wala Quwata illa billahi.....* unconsciously. He thus proclaimed: *"A segbe Olohun ni Wala haola...."* Meaning:- "Surely the miraculous lift of Allah is *Wala haola....."*

In his song of praise in favour of the Qur'an, he says:

Al - Qurani, Iwe ayeraye o (2ce)
Bi mo ba ka e ma tun e ka,
Gbogbo oro inu e lo wulo
Al-Qurani, o oh Al-Qurani
Iwe ayeraye.

Meaning: Oh, Al-Quran, the everlasting book (2ce)
I will continue reading you repeatedly,
Every word in you is useful
Oh! Al-Quran, the book of eternity.

Furthermore, the teachings of Islam are rendered into music and sung to both Muslims and adherents of other religions. Such teachings include the pillars of Islam, the attributes of Allah, the revealed Books and to whom they were revealed and references to some Qur'anic verses to drive home certain points of discussion in their music. For space factor, one will not be able to go beyond this point on non-religious music sung by the Muslims. There is however, the need to look at the religious songs of the Muslims in Nigeria briefly.

Religious Music Among the Muslims

Many Muslim scholars and preachers use music to communicate their messages, though musical instruments are not applied. One of such scholars who was fond of music is Shaykh Adam Abdullah al-Iluri of blessed memory

who, apart from chanting lyrics in his lectures also published books on poetry. One of his popular songs in any of his public lectures is:

Ka gba Folohun ni sinmi (2ce)
Kadara o se ko laigba
Ka gba Folohun ni sinmi.

Meaning: Total submission to Allah brings rest (2ce)
One's fate cannot, but be accepted
Total submission to Allah brings tranquility.

Other Islamic preachers who recognize the potentiality of poetry in reaching the grassroots and at the same time do not introduce any instrument to their lyrics are Alhaji Muhyi-deen Bello, Alhaji Ajikanle, Alhaji Serifdeen Ajara, Mallam Ajongolo and Mallam Ko-kewu-ko beere. However, Alhaji Lawal Kewuniyi, Alhaji Alade Adura and Alhaji Lahaola Onida Adura are Muslim preachers who introduce musical instruments to their songs.

Seli is another form of music among Muslim women in Yorubaland. It is organized by female worshippers of each *ratibi* Mosque. It is more or less a synonym of *Waka* being sung by house wives, with the exception that two round flat objects with light rings at their edges are used as instruments to produce certain beat. The music takes its name from *salli* i.e *salli 'alan-nabiyy* i.e ask benediction for the Prophet,[31]. As *selli* is popular among women, *Modiu* is its masculine form popular among male Muslims with its main focus on seeking benediction for the Prophet.

The *Makondoro* type of music is another very interesting oral art among the Muslims. It is chanted by the *mallams* and pupils of Bamidele Schools. In this type of art, the doctrines of the Movement are emphasized in addition to Islamic principles and admonitions they are out to preach. One of their lyrics runs thus:

A ni e fe wa, e le o gbeha
Awa na o fasewo

Meaning: We asked you to marry us, but
(you refused because) you don't want to be
Secluded (practice purdah);
We are not ready to marry a prostitute too.

In any Islamic social gathering where the Bamideles are the majority , they make it highly festive, as the officiating minister who happens to be a member becomes as vocal as magpie while those in attendance are moved with the garrulous endowment of the *Mallam*. As Loquacious as polonious, he bursts into chanting various songs and this prompts those in attendance to start spraying him with money.

There is also the music of the Qadriyyah Movement. It is a complete religious movement with its own kind of song and drumming called *Bandiri*. The songs

which are both Islamic and Arabic are composed during the annual birthday ceremony of the founder of the Brotherhood, Shaykh Abdul Qadir Jilani, and during naming, marriage or *Walimatul-Qur'an* of any of its members.

Another development in music among Muslims has to do with the emergence of various Islamic Youth Organizations which saw the need to contribute their own quota to the development of Islam. They also recognized the potentiality of poetry in reaching grassroots, hence, came up with preaching Islamic gospel by singing. Many of such organizations have gone as far as waxing record discs. The first well-known of such discs was that of the Muslim Students Society of the University of Ilorin led by Brother Wahab Falowo. A popular track of this record runs thus:

E ye pe Musulumi lonimole
Elesin Islamu kii se 'mole
Eni ba pe Musulumi lo ni 'mole
Ko kewu ko beere, alaimokan ni.

Meaning: Do not refer to the Muslims as *Onimole*
Muslims are not *Imole*,[35].
Adherents of the religion of peace are not *Imole*
Whoever calls the Muslims *Onimole,*
Is neither versed in Arabic
Nor even care to ask, he is a stark ignorant

The most celebrated of these Organizations is the Voice of Islamic Ummah led by Alhaji Abdullah Akinbode who was given the honorary title of Otun Osupa Adini of Lagos State by the United Muslim Council of Lagos State. He has since retired from music and he is now the Chief Missioner of the Nasrullahil-Fatih Society popularly called NASFAT. There is also the Islamic Holy Singers led by Brother Waheed Ariyo who equally received the award for being the best Muslim Singer of the year 1991 by the Muslim Elites of Nigeria. Others are the Islamic Star Singers led by Brother Muqaddam Qasim Mustapha, the Islamic Voice of Tijaniyyat led by Brother Bashir Lawal, the Mujahideen Singer Group led by Alhaji Muhyideen Najimu-deen, the Muslim Carol Singers led by Alhaji Lateef Fagbayi Oloto, the Islamic Carol Singers led by Brother Wasiu Onaolapo, the Voice of Tijaniyat led by Makadam Musiliu Yunus and the Islamic Charity Organization led by Brother Wasiu Kayode Sodiq, to mention but a few. Of recent, Alhaji Qamardeen Odunlami Ayeloyun is dominating the Islamic musical scene in Yorubaland. His popular album "Baba Iyawo" exposes his musical talent and his subsequent albums are highly acceptable to Muslim populace.

Among women, there are such artistes like the Golden Voice of Tijaniyyat led by Sheidat Fatimoh, The Seriki Alasikiri of Bairat Jafariyat of Nigeria, Afusat Sodiq and Borokini. Our observation is that the inclusion of various types of musical instruments both local and Western, to this type of music is

purposely to divert people's attention from listening to unIslamic music and for them to concentrate on the Islamically oriented ones, in-as-much as they enjoy almost the same taste as the former, or even better and to create Islamic atmosphere in any social gathering.

It is equally observed that these Muslim musicians do not limit the theme of their music to religion alone; rather, they deal with other socio-political and economic issues in the nation. A lot of messages are communicated in song to their listeners. For instance, words of encouragement and advice with the song on the responsibilities of the husband to the wife and vice-versa remain long in the memory of the couples after their engagement.

Finally, unlike the non-religious music that contains jargons and unIslamic utterances, the Islamic religious music is devoid of abusive, amorous, amoral and demoralizing languages which are often said by non-religious musicians and thus pollute the minds of the innocent young ones that listen to them.

Conclusion

Without any iota of doubt, music has become one of the strongest weapons of religious communication in our contemporary society. With it, fact about Islam vis-à-vis beliefs, ideologies, norms, ethics, doctrines and ideas are transmitted to the grassroots. Consciously or otherwise, one listens to it at every nook and cranny of the society on our electronic media. Association of music with religion is necessitated by the various types of music we listen to. Some music are undoubtedly not in line with Islamic teachings while some are though, sung by Muslims, do not represent the true picture of Islam. The Islamically oriented type of music is religiously and Islamically inclined to substitute the irreligious and worldly music for religious and spiritual ones. Thus the type of music we listen to, where, how and when we listen to it, determines whether it is lawful or not. It would then be short-sighted of any one to throw overboard the valuable type of music while straining after some indecorous and unIslamic type of it.

Generally speaking, the Muslims in both religious and non religious music are strongly advised to have in depth knowledge of what they disseminate to the populace in their music. Since their music are being listened to nationwide, it will be highly ridiculous should they depend on their little knowledge of Islam to preach the religion. Wrong pronunciation of Arabic words, improper usage of ideas and mingling of unIslamic principles with Islamic ones must stop as well. Some Muslim musicians who believe that their music could only be acceptable to the populace through amoral and amorous sayings are strongly warned to desist from polluting the youths. Ministry of Youth and Social Development of each State should make it a matter of duty to bring to book those musicians who have nothing to offer the people than their vulgar and 'garbagious' songs. Media houses should also be checked in promoting any

musician whose song is inimical to societal value. Our religious musicians must desist from any act contrary to the teachings of Islam, and must, as a matter of fact, face what will make their listeners be conscious of their responsibilities to their Creator and other creatures instead of pursuing sophisticated musical instruments which make their music more or less like the non-religious ones.

Notes and References

1. R. Hickok, *Exploring Music*, Dubuque, Wm C. Brown Publishers, 1989. P. 69.
2. *Ibid*. P. 69.
3. Reverend Kingslake was sent to Nigeria in 1945/46 to inspect and report on the New Church Mission. He was surprised by the way Nigerians used music, hence the statement. For more, see R.I Adebayo, "*The Impact of Fuji Music on the Socio-Academic Life of Secondary School Students in Ila Local government Area of Oyo State*". An unpublished B.A. Ed. Project, University of Ilorin, Ilorin. 1990. P. 13.
4. I. R. Al-Faruqi and L.L. Al-Faruqi, The Cultural Atlas of Islam, New York, Macmillan Publishing Company. 1986. Pp. 441 - 443.
5. A. Rahim, *Islamic History*; Lagos, Islamic publication Bureau, 1983 p.5
6. Mustafa al-Saqa: *Mukhtar ash-Shi'riyyah*; Vol. 1.n.p. 1971 pp.7ff.
7. These are the poets who were born in the pre-Islamic period but witnessed the Islamic era. Some of them accepted Islamic, while some died in the Islamic era but without accepting the new religion.
8. S. H. A Malik, "The Impact of Islam on Classical Arabic Literature". *Journal of Arabic and Religious Studies* (JARS), Vol. 5. December 1988. p.43
9. Qur'an Chapter 36:69
10. Ibid. Chapter 69:41
11. Ibid. Chapter 26: 224 - 226
12. M. A. Abubakr: "Sayyid Qutb's Interpretation of the Islamic view of Literature"; *Islamic Studies*; Vol. 23, No. 2, 1984, p.60.
13. Music and poetry are used interchangeably in this paper, because the two are closely inter-related,
14. S.H.A Malik; p.42
15. Shaikh Wali al-Din Muhammad Ibn Abdullah:- *Al-Mishkat al-Masabiti* as quoted by Muhammad Ali, *The Religion of Islam*; Pakistan, Ripon Printing Press, 1971. p. 515.
16. Aktar Qamber, "The Role of the Sufi Silsilah-Tariqahs in Islamic Religion and Society". *Islamic culture*; Vol. I. VI. No. 3 July 1982. P. 205.
17. A.R. Nowsheravi, "Muslim Hospitals in Medieval Period". *Islamic Studies*; Islamabad, Pakistan; Vol. XXII: No. 2 summer, 1983. p. 53.
18. Shahid Athat, "Muslim Youth and Western Music"; *The straight path*; May/June 1987. p. 15.

19. S. Athar, p.15.
20. Y. Qaradawi, *The Lawful and the Prohibited in Islam;* Lagos, At-Tawheed Publishing Company, 1989; p.303.
21. R. D. Abubakre, "Islam and Yoruba Ethnic Consciousness" in R.D Abubakre et. al (ed): *Religion and Politics in Nigeria;* Nigeria Association for the Study of Religions, 1993.p.189.
22. Ibid. p. 189.
23. The Bloom, Lagos Vol.IV. No. IV July 1991. p 38
24. Alhaji Dr. Sikiru Ayinde Barrister, *Fuji Vibration*, released in 1984 . label No. SKOLP 027.
25. See his record titled *"Current Affairs"*, SKOLP 043, 1989
26. Ibid. *"Oore Lope"* SKOLP 061, 1980
27. Ibid. *"E ku Odun"* SKOLP 020. 1982
28. Ibid. *"Fuji Vibration"* SKOLP 027.1984
29. See his record titled *"Iwa"* SKOLP 018, 1981
30. Ibid. *"Aye"* SKOLP 010, 1979
31, Ibid *"Oore Lope"* SKOLP 016, 1980
32. Ibid *"Olympic Atlanta 96"* SKOLP 057, 1997
33. Ibid. *"Prophecy"* SKOLP 057, 1997
34. R.D.Abubakre, p.189.
35. Initially, *Imole* was the name given to the religion of Islam in Yorubaland simply because the religion came to Nigeria through Mali. Later, the name *Imole* was otherwise coined to mean *Imo lile* which means that the knowledge of the religion is difficult to grasp. Hence, with this derogatory application of the word, Muslims in Yorubaland started to resent the name and preferred to be called Muslims and the religion, Islam.