

The Role of Music to Tourism Development in Nigeria

Echezona Adaora Udo-Awaih

Department of Music
University of Nigeria, Nsukka

Okezie Kelechukwu

Department of Archaeology and Tourism
University of Nigeria, Nsukka
DOI: <https://doi.org/10.33281/JTHS20129.2017.2.10A>

Abstract

Nigeria, with a huge landmass comprising different people, languages, festivals, music, dance and rich cultural diversity, is actually a tourist preferred destination. Sitting on potential tourism goldmine, Nigeria is unarguably one of those few countries in the world that are blessed with rich culture and less natural disasters. This paper highlights the attributes of music as a place locator, icon developer, image enhancer and promoter of national harmony. Understanding the role of music in tourism development and investing in promoting indigenous lyrics and music is a sure way to the economic and social development of any tourist nation.

Keywords: Music, Tourism development, Nigeria

Introduction

Nigeria, with a huge landmass comprising different flora, festivals, music, dance, and rich cultural diversity, is a potential tourist paradise. It is one of those few countries in the world blessed with rich culture and less natural disasters and her rich and diverse music make her a landmine and a potential tourism enriched economy. Experts are of the opinion that the origin of tourism in Nigeria is dated back to 1472 A.D when Nigeria received the first Portuguese explorers who became apparently the first documented visitors (Da'Silva 1985). In 1963, the Nigerian Association of Tourism gained membership into the International Union of Official Travel Organization (IUOTO) and another international tourism body referred to as the World Tourism Organization (WTO). During this period, much commitment was not made by the government to give tourism the needed financial and administrative backing. It is said that the first time tourism received an allocation in the national budget was in 1975. Thereafter, in 1976, the Nigerian Tourism Board was established by decree 54 of 1976 later referred to as the 'Nigerian Tourism Board Act.' The Board was charged with the responsibility of 'promoting the development of tourism in Nigeria through coordinated researches, planning and publicity among other functions.' (Okpoko, 1988).

Over the years, millions of Naira have been spent and is still being spent by the Nigerian Tourism Development Corporation (NTDC) as well as the Federal Ministry of Culture, Tourism and National Orientation in their quests to promote and market Nigeria as a choice destination to tourists across the globe. This is because tourism in recent years has become a major sector of the global economy creating employment and wealth in many countries. It is becoming increasingly clear that tourism may well be the key to unlock a nation's economic treasures by eradicating poverty and enhancing social well being of the people through job creation and employment opportunities (Johnson 2003). It contributes to government revenue and foreign exchange and accelerates regional development (Holloway, 1989).

Music, in this case, Nigerian music, which is spread across the 36 states of the federation and among the over 200 ethnic groups in Nigeria, is very much part of the Nigerian tourist industry and therefore a proper recognition, understanding and promotion of its roles would ensure economic development and stability of the nation.

According to Lucy L. Henry in her paper 'Music Induced Tourism' music drives a great deal of tourist activity and accounts for a large portion of the tourist dollar." (Henry 2005: 9). Ms Idehen Ero, the CEO of Rosebud Package Tours Ltd, located in Port Harcourt, Rivers State attests to the fact that over 69% of her clients subscribe to her company because of the cultural music festival content she offers. She says that her clients awe at such wonderful display of the full culture and heritage of the peoples of Nigeria and that they always confess that the festivals are colorful, exciting and memorable. Nigerian festivals are laced with rich traditional music found nowhere else in the world.

The interesting thing is that even tourists, who are out to view just the natural sites, end up getting treated to great cultural music either at the sites or in their respective hotels. So, one way or the other, music often enhances the other non-music sites, hence making the whole outing very rich and exciting for the tourist.

Nigeria Indigenous Lyrics and Music

Classical tunes enriched with traditional rhythms and dancing steps that mirror our rich cultural values and ethnic diversity is the hallmark of Nigerian music. For instance, in Igbo land, there are many traditional songs which are used during festivals. Music has no language barrier and can be enjoyed by tourists who are mesmerized by the lyrics, melodies and dancing steps of the music group. For instance, the '*Ezemwugo*' by Ogidi Dancing

group in Anambra state tells the story of beauty and jealousy, and the dexterity and dancing steps of the performers is always a tourist delight.

The lyrics are as follows:

*'Miri Ugo jiri kwako,
ya kaobu-na ji-ri
sa-hu, Eze nwugo amaka
Ugbana, n'ugo amaka
iburu ibu e, u-wage
kwuo-okwu, itara
ahu-e, uwa g'efonu
iburu ibu e-, itara ahu e
idi nma ka ugo, eze
nwa ugo amaka,
ugbana ugo amaka*

Translation (*The water, Ugo used to wash her hands, is the same that Ugbana used to bathe, why? It is because Ugo is beautiful and people are jealous of her. Are you fat? People must talk, are you slim? People must complain. Just know that Ugo is a beautiful girl, that is why Ugbana used the same water she used to wash her hands to bath*).

In Nigeria, some of the festivals in which tourists find the indigenous lyrics and music particularly remarkable and interesting include the following:

1. Kwa-Ghir Festival: A Festival of the TIV people in Benue State of Nigeria, it is a display of traditional masquerades, dancing, music, Puppet Theater and sartorial display. A musically colorful festival indeed, attracting many people and is accentuated by the friendliness and warm welcome of the Tiv people.
2. Eyo Festival: This is an annual festival of the people of Eko in Lagos state which holds yearly and climaxes in the display of masquerades adorned appealingly in white flowing dresses and hats to match. Expatriates and tourist flock in to witness this exuberantly colourful festival.
3. Argungu Fishing Festival: Argungu is located in Kebbi state in the North Western part of Nigeria. It is very famous internationally for its fishing festival in which a lake is stocked with fish which are fed until the time of the festival. Individuals go into the lake without the aid of boat. Being a 5-day festival between the month of February and March, dancing, singing and musical displays by different ethnic groups lace the whole event.
4. Igue Festival: This is seen in Benin. It is an annual thanksgiving festival organized by the Oba of Benin. Cultural music groups come

together to celebrate the year. It's usually colorful, fun-packed and rich with indigenous music.

5. Osun Festival: This holds in Osohogbo, it is a one-day festival dedicated to the worship of the Osun deity. Once again the celebration is not without energetic local music.
6. Izon Boat Regatta: The Isons and other peoples of the Nigeria Delta have ceremonies that include extremely colorful boat regattas and water races after which tourists and the general public are treated to some real good indigenous music.
7. New Yam Festival of Ndigbo: The new yam festival has its root in the veneration of the earth goddess for a fruitful harvest year. It has seen a lot of modernization but still retains its colourful and flamboyant appeal. The festival features activities of masquerades, traditional dances, wrestling, gaming, and other sporting events. The Igbo new yam festival holds in August of every year across many communities of Igboland.
8. Durbar Festival of Kano: Perhaps the most colorful of them all, this festival is characterized by Emirs riding on horsebacks, accentuated with lots of drumming, trumpeting, singing and dancing. This festival culminates in a horse race at the behest of the Emir. With roots in the Islamic way of life, the Durbar is colorful, exciting and full of beauty.

Among the numerous Nigerian musical instruments that exist the 'Talking Drum' is the most internationally recognized and used worldwide. It can be heard in diverse contexts in the world music genre. Also, artistic paintings of Africans (in this case Nigerians) playing the talking drum among other percussive instruments can be seen in tourist hotels, nationally and internationally. The talking drum has been closely associated with Nigerian music, Juju and Fuji music in particular. Tourists can, therefore, come to Nigeria, the home of the talking drum.

Nigeria, as we know, is the home of pristine high life rhythms, juju and Fuji music and of course the Afro Beat invented by Fela Kuti among other traditional music styles. Nigeria created this identity to the tourist industry in the 1960s and 70s, during the golden era of Nigerian music when Afro Beat, juju and Fuji, high life rhythms, and other traditional music forms swept through the West African coast even in the midst of popular western music. Nigerian music stood out in a class of its own. Classic tunes enriched with traditional rhythms that mirrored our rich cultural values and ethnic diversity was churned out by King Sunny Ade, Ebenezer Obey, IK Dairo, Victor Uwaifo, Jimi Solanke, Celestine Ugwu, Mike Ejeagha, Bobby Benson,

Fatai, Rolling Dollars, Mamman Shata, The Oriental Brothers to mention but a few. As our music forms sweep across African and beyond, it places Nigeria as a potential tourist destination rich with exciting African music.

The Role of Music in Tourism Development in Nigeria

1. **Economic Role:** The diverse Nigerian cultural music has become part of the tourist industry and almost on daily basis; some performance or the other is carried out in different areas of the country in celebration of one festival, event or receiving important foreign dignitaries. In some of these areas like the *Durbar* festival of Kano and *Ijele* masquerade festival of Anambra state, tourists are experience live performances and are exposed to opportunities to audition and enjoy various music and acoustics put on display for them. They could be performed as as accompaniment to dance or drama. In this way, music and performance are placed at the heart of cultural entertainers and often providing a source of income for the entertainers and those connected with the tourist industry. Chief Otunba Olusegun Runsewe, of the Nigerian Tourism Development Corporation (NTDC), affirms that tourism is a money-spinning industry and that it is a product that can empower the people without much stress. When the local people, communities, and villagers recognize that their indigenous music, dances and performances are a precious marketable commodity in which the tourist is the consumer, they will spend time developing it, packaging it to meet luring demands of tourist. This way the local communities are economically impacted, generating employment, boosting livelihoods and reducing the trend of youths migrating to the cities. In the words of Chief Runsewe, 'Tourism impacts the people down to the grassroots'. So, music tourism is one of the most valuable tools for enriching a musically cultured community and the people who have packaged their grassroots music festivals for tourist interests. To cite an example of the income that could come through music, in Nashville, in the 'Music City USA' festival, it is stated that tourists spent a total of \$2.9 billion every year (Henry 2005). This shows the economic powers of music tourism.

Although the Nigerian festivals are originally designed for various religious ceremonies and rites peculiar to the culture of the respective regions, the communities have in one way or the other reinvented their forms of music for commercial interests, to entertain tourists and thereby earn some income for themselves. The tourists are not necessarily partakers of these

religious rites as there are sacred restrictions, but on the other hand, the event leaves everyone happy as the tourists enjoy the authentic music and culture, with strings of photographs to prove to friends back home of having had a pleasurable, social and musical experience in their tourism destination. (Sanger 1981: 89).

2. Nigerian Music and Global Image

Johnson (2002), in his paper 'Balinese Music, Tourism and Globalization; says that 'performance or composition of a culture's music is not limited to the inhabitants or migrants of that culture, but is increasingly part of an array of artifacts readily consumed within globalised culture'' (Johnson 2002:1).

Therefore, Nigerian music, consumable as a tourist product, could position her for globalization and leaves its imprint in the world music. The terms '**world music**' and '**world beat**' were coined to replace broad terms like international, ethnic, non-western, folk, and global music, mainly for the purpose of categorizing music in record stores. It was earlier used by academics to describe non-western music, specifically African music (Johnson 2002).

In the 1980s, commercially available recordings of the music of the world experienced an increased interest in western world. Under this new music genre, record companies increasingly sold the new brand to the world consumer. It was at this time that the Nigeria's Fela Kuti with his *Afro Beat* and *Juju* and *Fuji* Music made great impact commercially in the International market. Although before then, artistes like Victor Uwaifo had established their Nigerian brand of world beat internationally. His '*Joromi*' album was a massive hit at home and abroad. Victor, based much of his music on the pure rhythms of Benin like '*Eassa*' which was a royal dance performed during the coronation of a new king. In 1969, Sir Victor and the 16 strong melody maestros represented Nigeria at the Black Arts Festival in Algeria. The following year, in 1970, he took the band on an extensive tour of the United States of America and Japan. His commercial success enabled Victor to open the Joromi Hotel in Benin City, in 1971. He took the Nigerian brand of world beat music and advertised it to would- be tourists in the USSR and both Eastern and Western Europe in his 1973 tour. 'He captivated his audience everywhere with his electrifying dance sounds and exciting showmanship' (Daily Champion, Lagos April 16, 2006). Throughout the 1970s, Victor continued to tour West Africa with his new brand '*Titibitis*'. Music therefore creates identity and promote the image and perception of a country to the global world.

3. Music as A Valuable Element of Tourist Attraction

Music, by its very nature, commands attention to its listeners. Music which is indigenous to a region, if successfully packaged and presented, serves to attract tourist to site of the origin of the music (Henry 2005.). Speaking at one of the seminars taking place in Scotland in 2002, the Scottish Deputy Minister for Tourism, Culture and Sports, Dr Elaine Murray said:

“One key finding to come out of this innovative three year study has been that visitors to Scotland expect to hear traditional music and overwhelmingly enjoy it when they do. One such survey showed that 78% of visitors believed their holiday has been enhanced by local projects to promote traditional music, while 12% reported that the sessions had influenced their decision to visit.” (Traditional Music Integral to the future of culture and Tourism, HTML, document)

The late Prof. W.W.C. Echezona, an ethnomusicologist and a pioneer Nigerian musician did a comprehensive compilation of Nigeria musical instruments in a book titled '**Nigerian Musical Instrument: A Definite Catalogue**' published in 1980. Prof. Uche Okeke, then Dean, Faculty of Arts in the University of Nigeria, Nsukka in a forward, wrote that:

“As for me, the most important aspect of this work is the photographic record of Nigerian musical instruments. It is a major reference work; a very visual directory....these visuals of Nigerian musical instruments will provide the musicologist, the musician, the designer, and the general public with unique information.”

4. **Music as A Place Locator:** It is stated that there is a natural link between a certain geographical area and its style of music. In the words of Lucy L. Henke, she says 'indigenous Music originates naturally and has a tradition linked to the geographically- bound culture of the region'' (Henry, 2005). This implies that tourists who want a feel of genuine African music can look to the most populous black nation in the world- Nigeria for such product. Of course, Nigeria is a nation with diverse musical and cultural heritage because of its multiples ethnicities. The challenge then lies on corporate bodies and government agencies in charge of culture and Tourism and Nigerian Musicians to develop and package Nigerian indigenous music to the level of an icon in order to attract tourist to her region.

Pearce et al (2003), proposed an 'Icon' approach for the conferment of individuals as tourist icons or a tourist promotional tool. In their study of the development of famous individuals as tourist icons, they examined the marketing objectives which emerge from the application of the MacCannell (1989) framework to the task of promoting individuals as icons. They

proposed that in order for an entity (in this case, African music) to enhance and induce tourism to a particular region (in this case, Nigeria), an extremely close reciprocal relationship must be found between the entity and the region. In other words, there must be a close and consistent association between the icon (in this case, African music) and place (in the case, Nigeria).

Based on their adaption of MacCannel's (1989) site socializations model, Nigeria passes the first of the five stages proposed by Pearce et al. (2003). Below is a list of the five different stages of tourist icon development as proposed by Pearce et.al (2003).

- a. A Resource Identification Stage
- b. A Marketing Emphasis Stage
- c. The Interpretation Stage
- d. The Sales and Merchandising Phase and
- e. The Stage of broader Community use

Furthermore, Henry Johnson (2002) states that "Music provides a referential geographic location in terms of the ways its players conceptualize and behave in connection with it. Uche Nworah in his book 'Rebranding Nigeria' refers to this music- place linkage phenomenon as 'Place branding'. He defined it as the process whereby a town, region, country (place), actively seeks to create a unique and competitive identity for itself, with the aim of positioning it internally and externally as a good destination for trade, tourism, and investments'. Nigeria's unique diverse musical heritage has the potential to brand her as the 'African music capital of the world' just like New Orleans is branded the jazz capital of the world. Henry Johnson (2002) also believes that 'with any flow of people, there will surely be a movement of music and perceived origins of that music'".

In the year 1977, a congregation of about fifty-nine countries gathered in the city of Lagos to celebrate the best of the continent's art and culture (Ezechi Onyerionwu 2007). This was the Festival of Black Arts and Culture commonly called '**FESTAC 77**'. Whenever the word 'FESTAC77' is mentioned, Nigeria comes to mind. This epic festival brought to light the diverse contributions of Blacks and African peoples including Nigerians to the universal currents of thought and arts. Diverse styles of Nigerian music were performed and Nigerian musical instruments showcased. In fact, the 1977 FESTAC brought together the richest, the best and the most exciting collection of musical instruments ever assembled in Africa.

More so, this feat by the Nigerian government in hosting FESTAC 77 makes it a prime tourist attraction in the tourist industry. Nigerian music culture, promoted to a level where it becomes synonymous with Africa as an identity marker, attracts tourists who seek further exposure to the Nigerian music style.

Below is a table showing music as place Linkage and location marker:

Table1. Summary of Global Music-Place linkage

<i>Place Linkage</i>	<i>Music Category.</i>
Europe, Philadelphia	Classic
Branson, Nashville	Country & Western.
New York, L.A	Rap, Hip Hop.
Kentucky, Ozarks	Bluegrass
New Orleans, New York	Jazz
Cuba, Miami, Mexico	Latin
Sought African, Kenya	Soul A capella
Cameroon	Makossa
Congo	Suku
Nigeria	African Traditional Music
Jamaica	Reggae
Nigeria	Afrobeat
Nigeria	Highlife
Nigeria	Juju fuji

Within the Nigerian context, certain places can be linked to certain styles of Nigerian Music.

Table 2: Music-Place linkage Marker within Nigeria

<i>Place Linkage</i>	<i>Music Category</i>
Western Nigeria (Lagos)	Juju, fuji, Afro High life
South Eastern Nigeria	Atilogwu Dance, Ijele, Arochukwu
	War Dance
	Ekpo Music
Calabar	Agbassa Juju Music
Delta	Argungu Musi
Kebbi	Oro Music
Ogun	Pioru masquerade music
Kalabari, Rivers state	Kwa shigr music
Tiv	

In this regard, countries such as U.S.A, South Africa, Spain, India, China, Ireland, have succeeded in attracting businesses and tourists to their country as a result of carefully managed place branding programs, supported by fairly stable political, social and economic environments. New York's 'I love NY' and UK's, 'OK UK', Spain's 'Turespana' are examples of

place branding campaigns executed to attract tourist and potential investors to the various places.

5. **Music Enhances A Positive Image.** Nigeria, the giant of Africa is an oil-rich country with an estimated population of over 180 million people. It occupies an impressive position as the 6th largest oil producer in the world. In spite of these positive attributes, Nigeria has a reputation as one of the corrupt nations in the world, alongside other socio-political issues. Her global image has been greatly affected by this and this has had a direct impact on its attractiveness as a potential tourist destination. Uche Nworah (2006), in his paper 'Rebranding Nigeria' states that "therefore it is the country, place or region that is able to project the most positive image to potential investors and tourist, and also guarantees peace and stability of investments as well as security of life and value for money that will attract tourists and foreign investments. Charles Brymer of Inter Brand also shares the same views and goes on to state that corrupt countries have poor reputation and are often marginalized and not patronized by tourists who also associate corrupt countries to regions with lots of security and less value to life. The good news is that music is one way to effect a gradual change and enhance a good image to a country. Nigerian musicians, home and abroad, with their international musical exploits, could help create a positive image for Nigeria and Nigerians globally. This is comparable to what sports does through stars like Austin (Jay Jay) Okacha, Kanu Nwankwo and the 1996 Olympic Games heroes to mention but few.

Nigeria has enjoyed an enhanced image abroad through the musical exports of artistes like Sade Adu, Ben Okafor and many others in Europe and America. In the Gospel Music genre, artistes like the multi award-winning Asu Ekiye won the internationally acclaimed Channel 'O' Best African Gospel Music Awards in 2003 and 2005. Sammy Okposo and Olufunmi have both been recipients of the Pride of Africa Award-KORA AWARDS in South Africa. Other artistes of international repute include Kingsley Ike, Kunle Ajaji, and Modele. Their works are celebrated at home and abroad, thereby giving Nigeria a face-lift for the would-be tourist. Femi Kuti's Grammy Award nomination in the category of world music in the United States of America was a feat. Tony Tetailla's 'U Don Hit My Car' raved across West Africa up to Sierra Leone because of its Nigerian rhythm. Recently, Dr. Segun Akinlolu, aka 'Beautiful Nubia' a Nigerian performance poet and folklorist, won the 2004 Galaxie Rising Stars Award for folk music in Ontario Canada. Lagbaja, the masked afro-centric Nigeria musician has gained both national and international acclaim because of his pro-Nigerian beat. Other Nigerians who have exported a positive image for Nigeria and Nigerians abroad include Zule Zoo, Mamuzee, Yinka Davies and of course the current wave,

2Face Idibia who won the best African award with his track "African Queen". His work has also been featured as one of the soundtracks in Hollywood movies in the U.S.A.

More so, some efforts are being made by some Nigerian Governors to promote a positive image for Nigeria through music. Bukola Saraki, the Governor of Kwara State for instance, helped project the image of his state and then Nigeria to the outside world by harnessing the powers of music. He exploited This Day's Music Festival and had an American musician, Jay Z visit Kwara State to commission some government projects. Jay Z during his visit to the state was honored by the Emir of Ilorin, Alhaji Ibrahim Sulu Gambari. Jay Z was dressed in native "aso oke" attire riding the horse during his turbaning ceremony. According to Nworah (2006:23), "such images beamed across the world are actually priceless and could help to project the Kwara brand further."

Also, Donald Duke, of Cross River state had the whole world coming into his state every December for a month-long music festival featuring local and international artistes. He has transformed the whole state into a remarkable tourist attraction by developing the "Obudu Ranch" and creating the "Tinapa Resort" -a world-class shopping complex.

The Federal Capital Territory, Abuja, has put in place structures for selling a good image for Abuja worldwide targeting cultural music tourists. Abuja came up with the annual "Abuja Carnival" modeled after the Rio de Janeiro carnival. Music indeed has its share in giving its country of origin a good face for tourists to choose its country of origin as a destination site.

6. **Music as a Promoter of National Harmony:** Tourist sites and destinations thrive in areas with the right and conducive social environment. Brown, the Philosopher says that 'there is music wherever there is harmony or order or proportion. If communities and villagers who possess potential tourist sites are involved in inter-tribal disputes and clashes, an unfavorable social environment is created, unsuitable for tourist activities. One practical way to curb this is through music. Local music festivals, competitions, and carnivals bring communities together thereby creating a favorable atmosphere for tourism to thrive. The more friendly a people are, the more socially disposed they are to foreigners or alien cultures.

The Director General of NTDC, Chief Olusegun Runsewe, speaking at the International Tourism Exchange (ITE) in Berlin stated that Nigeria has huge numbers of people living in the villages with diversified cultural heritage that the blacks in Diasporas would like to identify with to know their roots. He further explained that the aim of rural tourism programme is to promote new and innovative approaches to build livelihood opportunities in rural areas through community action. The rural dwellers are mostly the

keepers and managers of the tourism sites. When they are aware of the economic benefits of being tourist friendly and playing host to tourists who will visit the rural areas, they will look for ways to promote inter-community co-habitation. Be it the New Yam festival of the Igbo people or the Eyo masquerade festivals of the Ekos, co-habitation and socially friendly community is created annually through these events. The fact remains that inter-tribal sporting and musical activities help foster a warm social environment in the potential tourist sites for tourists.

Conclusion

The multi-faceted cultural music of the Nigerian peoples is unique and central to the diverse culture of the people. This brings in a lot of variety and potentials scarce in other cultures of the world. Indeed, when these attributes are tapped and exploited, it can diversify a nation's economy. Nigeria stands to gain a lot and remain economically stable if the policymakers, the governments at all levels and the individuals work in synergy to promote the rich music and culture of the people. It is a truism and incontestable fact that tourism is the greatest and fastest growing sector. Nigeria cannot afford to lag behind if she can harness the music from her large vestige of indigenous people and begin to promote it, both as a domestic and foreign product that appeals to all and sundry.

Local governments should maintain a more sustained interest in the preservation of cultural music and the way of life with which it is associated, and help to fund music festivals and organizations dedicated to its preservation at the local level. The Performing Musicians Association of Nigeria (PMAN) and the music society of Nigeria should form and produce their own versions of "Grammy" in which cultural music is recognized, promoted and performed.

The Ministry of Culture and Tourism together with NTDC should sponsor workshops, seminars, and folklife camps in which the various Nigerian music, dance, local music instruments are constructed taught, and improved. The ministry could create a model music village with ethnomusicologists to which tourist could visit and have played to them, a mini snap of folk music from diverse cultural groups in Nigeria.

Again, the government should sponsor researchers in the areas of ethnomusicology (the anthropology of music) and music education. Businesses and the corporate world should include Nigerian music in their advertising and help export Nigerian music tapes, audio-visual and discs to all parts of the world. Several entities in Nigeria, including private sectors, hotels, corporations, Embassies, airports, and the Diaspora should

demonstrate interest and understand the tourism value of Nigerian music and help promote and market it.

Other forms of tourism do not have the "life" that Music tourism has . Oil can no longer be the bedrock of the Nigerian economy; it's about time to diversify. It's about time to share the 'Sounds and Sights of Nigeria' with the world and that could only be attained through well packaged and promoted indigenous music.

References:

- Bolu J.(2003), Alleviating Poverty through Tourism, Travel and Travel and Tourism Digest, Showcasing Nigeria, 10-12.
- Bryner, C (2003), Branding a country-(PDF)
- Echezona, W.W.C.(1981) Nigerian Musical Instrument, Michigan: Apollo publishers.
- Elaine, Muray (2002). Traditional Music Integral to the future of culture and Tourism, HTML, document
- Ezechi, O (2007). After 30 years of FESTAC: A Flashback. Vanguard online, Sunday, April 15th 2007 Html Document.
- Henke L.L (2005). Music Induced Tourism: Strategic Use of Indigenous Music As a Tourist Icon-(download PDF)
- Henry, J (2002). Balinese Music, Tourism and Globalization: Inventing and Across Cultures (PDF)
- Holloway, J.C. (1989) The Business of Tourism. Mc Donald and Evans, Plymouth. September-October 1980, Pp.9695-96.p. 70
- MacCannel, D. (1989). The Tourist: A New Theory of the Leisure Class. New York: Schocken Books.
- Nworah, U (2006). Rebranding Nigeria: Critical Perspectives on the Heart of Africa Image Project (PDF Download)
- Obasi, N. T. (2013). Interdisciplinary and Complimentary Roles of Theatre and Tourism in Socio-Economic Development. *Journal of Tourism and Heritage Studies* 2(1):44-56