

CRITICAL ANALYSIS OF THE ROLE OF ECO-MUSICOLOGY IN ENHANCING SUSTAINABLE ECONOMIC GROWTH IN NIGERIA

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Abstract

In recent times, the role of eco-musicology has gained more recognition in religion, social activities and cultural activities, especially as the impacts of climate change exacerbates across countries and continents. Through systematic literature review of notable peer reviewed academic journals, utilizing translation tools where necessary, this study critically analyzes the role of eco-musicology in enhancing sustainable economic growth in Nigeria. Findings indicate that eco-musicology has a great role to play in advancing global health, sustainable economic growth and climate resilience. It recommends the use of information communication technology(ICT) in promoting the role of eco-musicology in enhancing sustainable economic growth in Nigeria. It concludes with a clarion call for researchers and scholars passionate about eco-musicology issues to dig deeper in research towards maximizing the benefits of the innovative use of eco-musicology for sustainable economic growth in Nigeria.

Keywords: climate resilience, eco-musicology, innovation, sustainable economic growth.

1 INTRODUCTION

The role of music has been recognized across cultures in religion, celebration, social activities, cultural activities, and as well as satisfying the desire for aesthetic pleasure, entertainment, and social situations (Jiang et al., 2019). Music has been discovered to be a powerful and valuable tool which can be used to communicate to communities and institutions around the world the message of the impacts of climate change and ways to adapt and mitigate effectively for global sustainability(Anabaraonye, Ewa, Hope, Anthony & Okoro, 2020). Numerous studies suggest that music training can improve a variety of cognitive functions; memory, multi-tasking, co-ordination, attention and brain processing, which is particularly the case for children to the point where it has been suggested that music is an integral part to a child's curriculum(Dodge, 2015). Music can be used in a special way to teach students both in a formal or informal setting about climate resilience and sustainable economic growth. It passes the message to the listeners in a pleasurable manner and has the good intention of achieving a pleasurable result in climate change adaptation and mitigation for global sustainability(Anabaraonye, Ewa, Hope, Anthony & Okoro, 2020). Music has also been used to amplify the call for the preservation of the environment of the Osun Osogbo grove, particularly the Osun river. The reason for this is found in the African concept of ecology. Africans are eco-cognizant and this is reflected in their music(Ogunmekan, Efurhievwe & Okpeki,2024). Music therefore helps individuals to appreciate the beauty, harmony and the serenity of nature. It helps individuals to see the beauty of keeping the environment clean and green thereby achieving a healthy and sustainable environment for the betterment of communities and institutions globally (Messana, 2018). Studies of how music benefits the brain has blossomed

into a field of its own and even listening to music can help heal neurological impairments which include those with stroke, dementia, autism and Parkinson's disease(Dodge,2015). Listening to soothing music reduces stress, blood pressure, depression, anxiety and post-operative trauma (Iyendo, 2016; Keller, 2019).

Music connects with the automatic nervous system (brain function, blood pressure and heartbeat) and the limbic system (feelings and emotions).When slow music is played, the bodily reaction follows suit– the heart beat slows down and blood pressure drops. Listening to slow or calming music on a regular basis can help our bodies relax, which over time, means less pain and faster recovery time.(Baker, 2020).Climate change music (which is also a form of eco-musicology) will certainly do good to the listeners, help them to memorize the message of climate change adaptation and mitigation and further inspire them to rise to become positive change agents to achieve global sustainability(Anabaraonye, Ewa, Hope, Anthony & Okoro, 2020). Eco-musicology applies ecocriticism theory to analyse music, raising questions like: How does this song represent nature? How does this music inform the audience about environmental sustainability?(Gambirasio,2022). Thus, this study raises some questions about the viability of a combination of the traditional beliefs and cultural ethos with ecological projects, in achieving the sustainable development goals in Nigeria. Could the already established indigenous systems in Nigeria be of practical contribution to the protection of biodiversity, environmental sustainability, and other climate actions? Could these already institutionalised and ethnographic programmes which includes eco-musicology engender inclusive climate activity and sustainable economic growth in Nigeria?(Ogunmekan, Efurhievwe & Okpeki,2024). This study therefore critically analyzes the role of eco-musicology in enhancing sustainable economic growth in Nigeria.

2 METHODOLOGY

This study critically analyzes “the role of eco-musicology in enhancing sustainable economic growth in Nigeria” through systematic literature review of notable peer reviewed academic journals, utilizing translation tools where necessary. The main purpose of this research work was to survey theoretical backgrounds and previous studies on the subject matter and the current progress with the implementation of eco-musicology strategies in enhancing sustainable economic growth in Nigeria.

3 WHAT IS ECO-MUSICOLOGY?

Debate over the relationship between music and nature has increased since the emergence of the new concept called “eco-musicology” which was dated back to the nineteenth century (Bendrup et al., 2013; Snyder, 2019).Eco-musicology is an area of study that explores the relationships between music or sound, and the natural environment(Onnoghen, Nwafor, Odoh, Ewa & Anabaraonye,2024). Eco-musicology can also be defined as an interdisciplinary field drawing together scholars from sciences and humanities who share a research interest in the over-lapping of music, culture and nature(Gambirasio,2022). Ecological studies of sounds produced by animals within their habitat are also considered to be part of the field of eco-musicology(Boyle and Waterman,2016).Eco-musicology explores the ways that music is composed to replicate natural imagery, as well as how sounds produced within the natural environment are used within musical composition(Dawe et al, 2016). Eco-musicology combines these disciplines to explore how sound is produced by natural environments and, more broadly how cultural values and concerns about nature are expressed through music(Dawe et al, 2016). It is a field of study which encompasses a variety of academic disciplines

including musicology, biology, ecology and anthropology (Anabaraonye, 2025; Onnoghen, Nwafor, Odoh, Ewa & Anabaraonye, 2024). On one hand, eco-musicology is a unique field of research which helps to make connections between a variety of music-related and environmental studies. Yet, by functioning as a collective term, it is often difficult to frame eco-musicology within a static set of descriptive definitions. In the 21st century, studies within the field the eco-musicology have also become increasingly interested in the sustainability of music production and performance (Pedelty, 2012). Researchers have identified that eco-musicology plays a great role in enhancing climate resilience for sustainable development in Nigeria (Onnoghen, Nwafor, Odoh, Ewa & Anabaraonye, 2024). Recent studies have also highlighted the socio-ecological roles of eco-musicology in helping to achieve acoustically sustainable residential buildings in Nigeria (Okoye, Okolie, Ohaedeghasi & Ngwu, 2020). Eco-musicology has also been identified as a form of green creativity which when harnessed can help to raise a new breed of eco-billionaires through green leadership in Africa (Anabaraonye, Nwafor & Ewa, 2024; Anabaraonye, 2025). Thus, eco-musicology plays a great role towards enhancing sustainable economic growth in Nigeria.

4 HOW ECO-MUSICOLOGY ENHANCES SUSTAINABLE ECONOMIC GROWTH IN NIGERIA

Sustainable economic growth is development that satisfies present needs without compromising the ability of future generations to meet their own needs. It involves managing economic progress in a way that is in harmony with the environment and social well-being, rather than solely focusing on short-term financial gains (Pettinger, 2020). Eco-musicology helps to promote eco-tourism, eco-volunteerism and economic development in a profound way (Okoye, Okolie, Ohaedeghasi & Ngwu, 2020). Eco-musicology can help to enhance Nigeria's sustainable economic growth by promoting climate change awareness and adaptation through music, fostering cultural tourism and local economies, and integrating environmental principles into the music industry and education systems. By creating and disseminating music about environmental issues, it can inspire action, develop sustainable skills in the workforce, preserve valuable cultural heritage, and create new employment opportunities (Onnoghen, Nwafor, Odoh, Ewa & Anabaraonye, 2024). Here's a more critical look:

A) Climate Change Education: Eco-musicology can be a powerful and enjoyable tool to teach communities about the green entrepreneurial opportunities in climate change adaptation and mitigation strategies, such as recycling and renewable energy for sustainable economic growth.

B) Inspiring Community Engagement: By raising awareness of environmental challenges, eco-musicology can motivate individuals and communities to take action, fostering a collective will for change and building a more sustainable economy.

C) Job Creation: Eco-musicology can create new employment opportunities, from music production and performance to the development of eco-friendly venues and services, supporting cultural and economic growth.

D) Sustainable Music Education: Eco-Musicology education can be expanded to incorporate principles of environmental stewardship, equipping young people with the skills and knowledge to contribute to a sustainable economy and environment.

E) Preservation of Cultural Heritage: Eco-musicology can be a tool for preserving and transmitting traditions to future generations, ensuring cultural continuity and value.

F)Promoting skills for the future: Eco-musicology provides a platform for artists to create work that inspires sustainable practices, highlighting the interconnectedness of human and environmental well-being.

G)Driving tourism: Eco-musicology industry itself is a source of employment. It can lead to new roles in areas like eco-tourism, sustainable music production, and environmental education through music. Music festivals, performances, and cultural tourism centered on traditional or eco-conscious music can attract visitors and generate revenue, contributing to the national and local economy.

H)Green Music Practices: By encouraging sustainable practices within the music industry itself—such as sustainable building design for music venues or eco-friendly approaches to music production—eco-musicology can reduce the industry's environmental footprint.

5 RECOMMENDATIONS

- i) Eco-musicology can be enhanced through the television, radio, social media such as facebook, instagram, tik tok, etc.
- ii) Educational blogs such as the Project Green Blog can further be used to educate communities, campuses, companies and churches across Nigeria on eco-musicology and innovative strategies for enhancing sustainable economic growth.
- iii) Multilateral organizations such as the World Bank Group(WBG), International Monetary Fund(IMF), United Nations Environment Programme(UNEP) who are active in green financing are encouraged to allocate some funds towards advancing the role of eco-musicology in enhancing sustainable economic growth in Nigeria (Anabaraonye, Ezuma, Emone, Olisah & Ewa, 2023).

6 CONCLUSION AND IMPLICATIONS

The sad reality is that in spite of the indigenous methods such as using eco-musicology to promote conservation and green spaces protection, anthropogenic activities are still reported in some of these conserved areas and it has posed a huge threat to sustainable economic growth in Nigeria(Ogunmekan, Efurhievwe & Okpeki,2024). One way forward could be through eco-musicology education tailored towards enhancing climate resilience and sustainable economic growth in Nigeria. Furthermore, By equipping eco-musicologists with the knowledge and skills to use AI tools effectively, we can ensure that AI serves as a creative ally towards maximizing the role of eco-musicology in enhancing sustainable economic growth in Nigeria. Additionally, Researchers and Educationists who are passionate about eco-musicology need to delve further into deeper research on the subject matter.

AUTHOR DECLARATIONS

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