**MUSICAL PRACTICES- THE AFFECT, EFFECT AND WAY OUT OF THE COVID-19 PANDEMIC.**

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**ABSTRACT**

The pandemic (COVID-19) has undoubtedly affected virtually every field of study in which the musical field is not left out of its “game of anguish and sober global intimidation”. But it is important to note that despite this devastating effect of the pandemic on general musicianship, musicians, music technologist and other practitioners in the music field have found ways to manoeuvre and navigate through its storm.

This research therefore explores the affect and effect of the pandemic on the musical practises of few selected musicians, musicologists and music technologists in the south-west area of Nigeria, detailing through personal experiences of the researchers as musicologists, online documents, library sources, videos as well as the ethnographic approach where few music practitioners were purposively sampled and interviewed on how the pandemic has affected their various musical practises, be it music education, music performance, and music technology among many other sub-fields in the musical field of study.

Findings show that most music practitioners resulted to using Computer-internet virtual space and other communication means to engage their musical practises, be it music education (teaching in primary, secondary and tertiary institutions), church music (practise sessions with choir), and music technology (Studio production and Musical instrument construction) among other musical fields as a means out of the pandemic’s “storm”.

The research thus concludes on the notion that the availability of media, computer gadgets, internet technology among other tools have helped to ease the tension and overtly devastating atrocity the pandemic would have caused the “music world” if they were not in place and that music is a way out of the pandemic, through its ability to wade off bad emotions created by the pandemic.

**Keywords:**Music practitioners, Musical practises, Pandemic, Virtual space, Media.

**Word count:** 278

**INTRODUCTION**

Music which is a science and art is known to have existed since the creation of man. Although Scholars such as Fleming (1970) and Brace and Burton (1979) opined that music predates man’s being, thereby pointing to the fact of its existence before creation. Its immense role cannot be overemphasized in the present world, among other fields of study, as music is said to be life, for it cut across human race.Olupemi (2017) observed that “the role of music and musical arts education in African society transverse both socio-cultural and didactic functions; serving as social interaction, economic empowerment, political commentary, cultural indicator, historical preservation and educational tool”. Musical practice in this discourse is directly referring to the diverse fields that exist in music as a course of study. These fields include: Musical instrument technology (which deals the fabrication and maintenance of musical instruments), Music performance (an aspect of playing musical instruments as well as singing), Music production (a field of music that deals with studio sound recording and sound engineering, as well as music scoring), Church music (as aspect that deals with music performance in the church, either choral or orchestral), among many other fields of music in existence.

It is a true fact that plague, pestilence and pandemic have all been in occurrence at different times in the past, each time killing at least a third of the population of the affected countries, and later disappear. Chiu (2017) in his writing on “Plague of Milan”, noted that “according to surviving chronicles, Plague entered into Milan in either late July or early August of 1576 and reigned until the city was declared ‘liberated’ on 20 January 1578. There also have been the outbreak of Ebola that entered into Nigeria on the 20th of July, 2014 which has left many people dead. There were times of Cholera and Lassa fever as well in Nigeria.

COVID-19 istherefore not the first encounter of man with plagues, pestilence or pandemics and on the long run not the first attempt to curbing occurrence of such. Aside medical means and social measures taken in time past to prevent the spread of plagues and pandemics, research findings also gave pointers to music as one of the tools for surviving plagues/pestilence especially has it has been used in the past. Chiu (2017) speaks about music as one of the strategies for surviving plagues seeing it as an urgent and active curative.

Pandemic and technology in the life of musicians have brought about immense discoveries and usage of available gadgets, making most music practitioners realize more that the world is a global village and also making the awareness more glaring that no matter how efficient and good a person is at this present age of modernization, it is almost impossible to do without using technology.

The pandemic has affected musicians both negatively and positively in that they now became more creative byfinding means out of the problem created. Some make use of the little space in their homes as opposed to the stage in which they perform to make a living. Not that they are not aware of technology, some musicians upload their music online and make money through it even before pandemic but now people can now watch performances without leaving their homes and also musicians can also perform for number of audiences without leaving the comfort of their home. The benefit of this is that even if people don’t have money to travel to a state or country they can now watch from home via social media like instagram, facebook and other means at a very low cost which is only rated by their network subscription and data usage. It has also given musicians the opportunity to write more music and also be creative by composing new songs for the pandemic in terms of awareness, giving hope and making people happy in their various homes.

We have situations whereby musicologist rehearse with their choristers via the virtual space by exploring the use of different virtual software applications from home. Daubney and Fautley (2020) in this regards observed that:

Musical events around the world are cancelled, and at the same time, the past few weeks have seena proliferation of ‘virtual’ and ‘real’ opportunities for musicians of all ages and experience levels to find creative ways for their music to still be a collective pursuit. One such example is the heartwarming recording of collective virtual ensemble pieces such as Harry Gleason’s ‘Cornwall My Home’, taught through online sessions to Cornwall Music Hub’s choirs and recorded individually in homes across the county. (Daubney and Fautley, 2020; p. 109)

However, music performances has not lost its place in terms of relationship between audience and musicians, as we have lot of instances in the United State where musicians performed in front of hospitals to cheer the doctors and make them happy after days of hectic work helping infected patients combat the virus. Music always have its place in the life of human beings. Even a musician needs a musician not only to learn but for leisure and personal therapy.An example of this is the work of a renowned China singer who was featured in a publication by China Global Television Network (CGTN)on “Stories of musicians and their music during a pandemic- The sound of music: be there for all”. It reads:

“As of early June, renown Chinese singer Lin Ping had already recorded five new songs, all of which express gratitude towards the medical worker who ran to help the people of Wuhan, consoling people’s suffering during the pandemic, and looking forward to a future when everything goes back to normal”

This is one great power of music to console and give hope.

In view of the introduction established, this research is aimed at knowing the affects, and effects of the COVID-19 pandemic on musical practices and the way out ofit. It is therefore guided by the following objectives.

**Research Objectives**

1. To examine the effect of the pandemic on the musical practices of practitioners of music.
2. To assess the level of damage the COVID-19 pandemic has done to the practise of music.
3. To know the way out and management strategies employed by music practitioners to navigate through the pandemic.

**Research Questions**

1. What is the effect of the pandemic onthe musical practices of practitioners of music?
2. To what extent has the pandemic affected music practice?
3. How are musicians and music practitioners able to manage their music practices and performance during the pandemic using virtual means?

**Methodology**

Aside the collection of information through interview method and library sources, the survey method of collecting data was also employed so as to get a random idea of the impact and effect of the COVID-19 pandemic on the people in the South-west area of the nation, Nigeria. Data was collected from 60 respondents who are partly music practitioners, music students, as well as few music enthusiast who did not study music professionally, but practise in at least one music field or the other.

**PRESENTATION OF RESULTS FEEDBACK FROM THE SURVEY AND DISCUSSION**

**Survey findings from this research are as analysed below**

Sixty (60) respondents were examined for the purpose of this research. 85% (51/60) of respondents are residents in the South-west region of Nigeria, 70% (42/60) are male, while 28.3% (17/60) are females. The majority of respondents falls between the age range 18-30years taking 73.3% (44/60) of the population of the respondents, while age range 31-45 takes 15% (9/60) of the respondent populace. On the marital status of the respondents, 86.7% are singles while 10% are married with majority being students taking 50% of the populace, civil servants taking 25 %, while traders, artisans and unemployed holds the remaining 25%. Among the students we have those who their highest level of education is B.Sc/HND taking 38.3% of the populace, 35% for ND/NCE, and 16.7% for postgraduates. Respondents are people who practice in at least one of Education, Entertainment, and Choral/ Orchestral group, while we also have respondents (r) who practice in fields of music like Performance (17r), Church music (15r), Music Technology (14r), Music education(8r), Music production (3r), Theory, composition and performance (1r), African Musicology (1r), and Composition (1r).where r =respondents.

**ANALYSIS OF MAIN FEEDBACKS THAT ANSWERS THE RESEARCH QUESTIONS ARE AS TABLED AND EXPLAINED BELOW.**

**Research question 1:**

**What is the effect of the pandemic on the musical practices of practitioners of music?**

**Responses on the effect of the pandemic on musical practises.**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| S/N | LIST OF QUESTIONS | RESPONSE (60 participants) | | | | |
|  |  | Always | Often | Rarely | Never | Remarks |
| 1. | How often have you been practicing music since the pandemic? | 15 (25%) | 28 (46.7%) | 16 (26.7%) | 1 | POSITIVE |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| S/N | LIST OF QUESTIONS | RESPONSE (60 participants) | | |
|  |  | YES | NO | REMARK |
| 2. | Have you been practicing even without performance? | 54 (90%) | 6 (10%) | POSITIVE |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| S/N | LIST OF QUESTIONS | RESPONSE (60 participants) | | | | |
|  |  | High | Normal | Low | Very low | Remarks |
| 3. | What has happened to your income level during the pandemic? | 3 (5%) | 12 (20%) | 30 (50%) | 15 (25%) | NEGATIVE |

In analysing the impact of the pandemic with the survey tables drawn above, it is noticeable that despite the devotion of music practitioners to practising their music, there was still a drastic decrease in the income of many. Table 1 shows that there are approximately 72% of music practitioners who are devoted to practising their music during the pandemic, while table 2 shows that 90% still practice despite the absence of performances as caused by the pandemic lockdown. This is what translates to 75% of the respondents having low income as shown in table 3.

**Research question 2:**

**To what extent has the pandemic affected music practice?**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| S/N | LIST OF QUESTIONS | RESPONSE (60 participants) | | |
|  |  | YES | NO | REMARK |
| 1. | Has the pandemic lockdown period given you enough time to practice music? | 37 (62.7%) | 22 (37.3%) | POSITIVE |
| 2. | Have you improved on your musical practice since the start of the pandemic? | 42 (70%) | 18 (30%) | POSITIVE |
| 3. | Has the lock-down negatively affected your musical practices? | 28 (46.7%) | 32 (53.3%) | AVERAGE |

The findings as analysed in the table above, which tackles the question of the extent of affect the COVID-19 pandemic has on the practise of music has shown positive results. The result reveals that the pandemic has given 62.7 % (37/60) of the respondents enough time to practise music, while the remaining 37.3% claimed to have limited time to practise music during the lockdown period. From the first finding it is automatic to have a higher number of music practitioners who have improved with their musical practices as presented in number 2 above. The second question has 70% (42) respondents improve in their musical practices while the remaining 30% (18) respondents recorded no improvement.As for the third question in this section, the negative affect of the pandemic almost tallied with that of the positivity recorded. Findings shows that 46.7% respondents answered yes to the fact that the lockdown period of the pandemic negatively affected them, while the remaining 53.3% recorded a No, meaning they were not negatively affected. This shows that just has we have people who have experienced a positive experience in their musical practice during the COVID-19 pandemic, we also have sizeable number of people who did not find the experience of practising their music soothing.

**Research question 3:**

**How are musicians and music practitioners able to manage their music practices and performance during the pandemic using virtual means?**

**Responses on the effective usage of computer virtual tools and means during COVID-19 pandemic.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| S/N | LIST OF QUESTION | RESPONSE (60 participants) | | |
|  |  | DURING | BEFORE | REMARK |
| 1. | When do you work most online? During or before the pandemic? | 34 (57.6%) | 25 (42.4%) | POSITIVE |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| S/N | LIST OF QUESTIONS | RESPONSE (60 participants) | | | | |
|  |  | Always | Often | Rarely | Never | Remarks |
| 2. | How often do you engage online music teaching? | 17 (28.3 %) | 14 (23.3%) | 22 (36.7%) | 7 (11.7%) |  |
| 3. | How often do you engage learning music online? | 14 (23.3 %) | 20 (33.3%) | 25 (41.7%) | 1 (1.7%) |  |
| 4. | How often do you engage computer virtual tools for musical purposes? | 6 (10.2%) | 25 (42.4 %) | 24 (40.7%) | 4 (6.7%) |  |
| 5. | How often do you upload your performances on social media since the pandemic? | 4 (6.7%) | 11 (18.3 %) | 25 (41.7%) | 20 (33.3%) |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| S/N | LIST OF QUESTIONS | RESPONSE (60 participants) | | |
|  |  | YES | NO | REMARK |
| 6. | Has online trainings help your musical career? | 42 (70%) | 18 (30%) |  |
| 7. | Has the pandemic helped you to understand more about using computer virtual tools? | 41 (68.3%) | 19 (31.7%) |  |
| 8. | Do you prefer live performance to online performance? | 58 (96.7%) | 2 (3.3%) |  |

The third research findings reveals how much music practitioners are able to navigate through and manage the experience of COVID-19 pandemic so far. And this experience comes down to how individual were able to manage the pandemic lockdown periods using the virtual means as a way out, either by learning from online instructors or teaching willing students through computer virtual online means.

Findings in point one in the table above reveals that music practitioners worked more online during the pandemic than before the pandemic. The reason behind this is not far-fetched, as it is the result of the lockdown as one of the preventive measures put in place by the federal and state governments. Point 1 above shows that 57.6% (34) respondents used online means more during the pandemic than before, while the reverse is the case for the remaining 42.4% (25) respondents.

Points 2,3,4, and 5 shows that music practitioners attitude to using virtual tools is poor, although we have a higher percentage of respondent who engage with teaching and learning online, notwithstanding, the percentage of respondents who are not active with online tools is very low as evident in the result of point 4 which shows that 47.4% of respondents hardly use online virtual means. Point 5 thus shows that a whole 75% respondent don’t have the habit of uploading their performance videos on social media platforms.

The findings in points 2,3,4, and 5 as analysed aboveis not to say that respondents have not learnt or tried out the computer virtual tools as 70% respondents have remarked that online trainings have helped their musical career and 68.3% respondent agreed that the pandemic has helped them to understand the usage of computer virtual tools.

Looking at the overall findings, one can be tempted to ask if music practitioners would like to continue with the learning and usage of computer virtual space and tools. But with point 8 above, it can be rightly concluded that most music practitioners still enjoy the physical emotion and experience of live performance than performances online, as an astonishing 96.7% respondent subscribed for live performance experience than the virtual online experience.

**THE AFFECTS OF THE PANDEMIC ON THE PRACTICE OF MUSIC AS A FIELD OF STUDY**

The affects of the covid-19 pandemic on Music as a field of study only points to how the Music world has been negatively imparted on and affected by the deadly pandemic. This research thus makes a tour around some areas of specialization in the Music field, thereby talking about how Covid-19 has negatively dealt with each. These findings are based on feedbacks received through interview with few practitioners in these fields.

**Affects in the area of music technology**

Due to the importance of wood has a very constant and valuable materials used in the construction process of various musical instrument both Western and African, music technologist did not find the lockdown experience pleasant, especially with the closure of wood markets. The wood used in the making of an instrument determines the acoustic in terms of sound and timbre. The best wood so far in the construction process among other resonating wood is the Rose wood which is also known as Dalbergiasissoo, Nicaraguan or cocobolo because of the strong and heavy quality they possessed.

The three major part of the marimba include the stand, keys and resonators. All these parts are made of wood, the keys of the marimba are made from hard wood, while the stand could be made from hard or soft wood and the resonators can either be made using the wood (like the trough type resonator), bamboo, PVC pipe, and animal horn among others.

Chris Waltham and Shigeru Yoshikawa(2018) discussed, in an e-book titled“the Construction of Wooden Musical Instruments”, from the point of view of a physical scientist or mechanical engineering emphasizing the role played by the material properties of wood.

Other materials in the market used in the construction of marimba and other musical instruments generally are now costly and in limited numbers due to the pandemic.

During this period of pandemic in Nigeria, there is lockdown/stay home in different cities and states and this has caused scarcity in material, taking a look at the marimba production in Ibadan city we have discovered that there is no means to purchase planks at a point in time because market were closed down except food markets because they are perishable goods.

There was a time people were beaten at Bodija, Ibadan, Oyo Statesaw mill for not adhering to the rules of market closure. Numbers of planks in the market also reduced drastically thereby having to look for substitute of the available woods/planks to be used in construction of various musical instruments in which the marimba is not left out.

This effect of pandemic also extend to the technicians who could not have their work done in the sawmill where their daily needs are met, technicians hereby finding means to take their works to a well develop small scale industry to finish their work and this include wood tuners, carvers, among others. The effect also extend to those who sell tools and materials in the market, not only that this materials are little bit scarce but people save money for food than money to buy tools and materials for their work, production of musical instruments has been high but with no one to buy it at present moment due to close down of primary, secondary school and institutions. Increase in production for companies who has raw materials readily available but decrease in the demand from people who are to purchase the product or instruments made by these companies.

**Major problems encountered during virtual class and performances.**

There has been network issues during lectures, online live performances in music as well as other fields of studies. Lack of fund to buy enough data and airtime due to lack of income or salary, some students are online but absent in person, some having issues on time management. All these are accumulated problems with less solution as the network cannot be controlled by individual.

**WAYS OUT OF THE PANDEMIC**

There are diverse means out of a pestilence or pandemic, with the first precaution being trying as much as possible avoiding contracting it by taking to safekeeping tips of social distancing, washing of hands, sanitizing and fumigating the environment, among others. But it is important to note that fear is even a worst “killing machine” that is a common occurrence in the event of pestilence or pandemics which could create unnecessary fever which may develop to more serious health conditions. Part of the ways to solve this panic attack through fear is music. Chiu (2012) while quoting the words of the Italian physician, Nicola Massa observes the following guidelines as a way out of the pandemic.

“Many people, from fear and imagination alone, have fallen to pestilential fever; therefore, it is necessary to be joyful . . . One should stay in a beautiful place, such as a bright home adorned with tapestries and other trappings, with scents and fumigations, according to one’s station and means. Or take a walk in a well-appointed garden, since the soul is restored by this. Furthermore, the soul gladdens in meeting dear friends and in talking of joyful and funny things. It is especially advantageous to listen to songs [cantilenas] and lovely instrumental music, and to play now and then, and to sing with a quiet voice, to read books and pleasant stories, to listen to stories that provoke moderate laughter, to look at pictures that please the eyes . . . to wear lovely and colourful silken garments, to look at silver vessels and to wear rings and gems, especially those with properties that resist plague and poison. (Chiu 2012: p 154)

The fascinating and relevant part of the above words of the Italian physician, Nicola Massa, is the phrase pointing out the advantage of listening to songs and lovely instrumental music. This shows how positivity thinking spirit through dwelling on nature, beauty and music that makes human joyful could help alienate the fear of the pandemic.

**PLAYING PERCUSSION MUSICAL INSTRUMENTS LIKE THE MARIMBA COULD BE A WAY OF REDUCING THE RISK OF THE DEADLY VIRUS**

Body exercises have been said to build the immune and also recovered patient are advice to continue with different body exercises to reduce the aftermath effect of virus. Exercises includes deliberate raising of hands to the air, jumping and different movement of the body parts and joints. However, playing the marimba even at an amateur level is a means of exercising the arms, wrist, chest, waist and legs, and this can be used for a therapy for patient who suffers from the pandemic or COVID-19 virus. The sound from it gives them hope and the strength exerted while playing the instruments gives them live. The overall body engagement during performance is an attribute common to most percussion musical instruments like the drums (trap set), vibraphone, marimba, xylophone, among many other instruments that exercises and energizes the whole body during performance.

Adeyeye(2014 p. 64) talks about dance as attributed to physical fitness and noted that, “traditional dancers are farmers and artisans who are always physically sound. They however do lots of practices at leisure time”. In view of the foregoing, dance is therefore another means of achieving good health. It requires movement of the body by jumping, twisting of the waist, separate movement of the legs, twisting of the neck as this will make you active, ease your muscle, good blood circulation in the body and reduces risk of different disease especially heart diseases. But most importantly to note is that,music always accompany dances. It is the presence of sound with diverse rhythms that stimulates a person to move the parts of the body in response to the sound heard, then dance starts and in the process the whole body is exercised.

Richard Austin Quest an English Journalist and a CNN international Anchor who anchors Quest Means Business, works from home via virtual means after contracting the corona virus and he was also was trained on physical exercises to engage in, using the computer tablet.

**THE VIRTUAL SOLUTION**

The internet and visual communication has thus help to curb the arrogance of the lockdown caused by the virus. Musicians as well as other field of studies are looking for means to relate their works to people without physical contact. Rehearsals and performances have been done using various software applications like the Zoom, Microsoft teams and social media apps like the Instagram, Facebook and Whatsapp, this is not to say this are not done using this apps before but there is increase in its usage to suit individual purposes.

An interview with Mr. Adeyeye Adetoyese, a sound engineer and the choir director of Praise land Baptist Church, Ologuneru, Ibadan, Oyo State reveals that, virtual recording can be made easy by creating musical instrumental arrangement in the recording studio or on a laptop and then send the mastered file to members of the choir to listen and sing along, after which the recording will be done at their individual houses in a less noisy environment, and this will finally be edited and a video is made.One of such Virtual Music Video Recording as performed by Praise land Baptist Church Sanctuary Choir is titled “OruMbo” meaning “Night is Coming.

Different musicians like Jerry Omole (Saxophonist), Mike Aremu (Saxophonist), VictorAdemofe (Trumpeter) have used the live section of theirinstagram page to give lectures to their fans on how to perform good music with illustrations and with a lot of people listening and watching the live lectures.

Music technologists around the world are also finding means to connect with each other, by sending templates inform of pictures and video recordings of how a particular instrument is made and/or progress of work done. Work done are thus inform of video or still picture showing different perspective of the nuances that might be hidden and correction is then made.

**POSITIVE EFFECTS OF THE PANDEMIC ON MUSIC PRACTITIONERS**

It is worthy to note that the pandemic did not only bring negativity, but there are positive changes that are evident while people are trying to adapt to the newly forced and restricted life style it brought, thereby pushing the human race to adopt new methods and ways out of the pandemic. This new ideologies brought about positive and greater changes to the entire world. Music practitioners are thus not left out in the push for positive feats in the pandemic. Some of the positive facts gathered through interviews and interactions with music practitioners are as thus expressed.

**Enlightenment and Exposure**

During the lockdown period, music enthusiasts were more exposed to the usage of computer media gadgets and virtual space for passing information through teaching and learning procedures. Those who don’t use social media on a regular basis had no choice than to learn its usage as they are left with no alternative.

**Creativity**

Musicians became more creative due to the ‘time-gain’ during the lockdown periods, as before the pandemic, most music practitioners have spent much of their time running their normal hustle-bustle days and had limited time to focus on practise and development of their learnt skills.

The music field is a field that requires lot of time devoted to serious practise for anyone to attain a professional level of musical proficiency. For instance, instrument players and performershave to spend hours of practise to attain mastery of set musical pieces and repertoires on their instrument (voice or musical instrument). The lockdown has thus created enough practise and growth time for serious and devoted musicologists, as they now have enough time to deal with their “music business” by spending more time with musical instrument practise and some also engaging in professional online classes to add to their knowledge and musical prowess. Most musicians have also been able to spend more time listening to music, as listening is a strong part of music that musicians and musicologists must engage in, so as to develop their musical minds and as well be exposed to creativity that exist in diverse musical genres.

The pandemic also birthed new innovations, as musicians composed new songs to sensitize people on precautions to take to avoid contracting the deadly virus. This shows one of the powers of music as used to compel, correct and educate the society on values and living principles.

**Talent discovery**

Due to the movement restrictioncaused by the pandemic, people were more engaged and exposed to social media and computer gadgets either to keep busy or to get rid of boredom. Many music practitioners were compelled to post and upload their personal compositions, practise sessions and musical ideas online thereby creating more awareness for such people. The media in this case showcasing their talents.

**Limits stress from movement**

Music practitioners in the performance sector do meet for rehearsals and practise sessions for like two to three times in a week. But with the wake of the covid-19 pandemic, their meetings became virtual which automatically means all members are being engaged in their comfort of their homes by just setting up their computer gadgets and headset, unlike before when musicians would have to pass through the rigours of driving or travelling down to a practise venue after an already stressful working day. Aside limitation of stress, promptness was also ensured due to the fact that members of a performing group no longer have the excuse of meeting delay by their bosses at work or traffic jam on their way coming to rehearsal venues.

Also the energy reserved due to the limited stress as a result of restricted movement, helped music performance to be better and productive. Energy conserved was expended productively to achieve better performance feats during virtual practise/rehearsal sessions.

**CONCLUSION**

In conclusion, the overall findings in this research shows that the covid-19 pandemic gives a taste of both good and bad. The bad could only be averted by taking necessary safety precautions as pronounced by the nation’s health experts, and as well make use of music as a tool to erase bad emotions that could cause panic attacks that develops through wrong thoughts about the pandemic. The good on the other hand should not be overlooked, if the use of computer media gadget and the virtual space is rightly embraced, the growth of individuals and the nation at large is guaranteed.

**RECCOMMENDATIONS**

I will like to suggest that even when the pandemic is totally over, Music educators (Lecturers/teachers) and other music practitioners in Nigeria should not stop using the virtual space and tools to engage students and learners of music, but rather continue using it. This would inspire the government (both federal and state) to improve on the nation’s usage of media equipment and computer virtual tools for learning in our various institutions like it is been used in other developed countries. Achieving this feat would translate to an improved learning environment and as well better educational standard, as by the regular use of the virtual tools and space, students would be able to access learning from international professionals on things they are being taught and lecturers on the other hand will as well have access to sharing and comparing ideas with their European colleagues.

The continuous use of the virtual space will also help students of higher learning use their time productively and do away with the many distractions that the social media platforms has in stock. If students are daily engaged with the virtual tools and space through writing of projects, assignments, tests, course notes, term papers among other educative procedures, they will be able to avoid wasting time on watching porn, fights, scams, online gist, gossips and other degenerative materials that social media can get them addicted and glued to, and rather focus on more of technological, creative and innovative ideas that will help their growth and that of the nation.

I also recommend that teachers and lecturers’ usage of computer media tools and the virtual space should not be limited to its usage for typing of documents and sending of mails only, but continuous interaction with their students and colleagues all over the world, as a continuous usage of the virtual media space will guaranty their educational growth and improved virtual teaching skills which is sure to emerge from a consistent online teaching-learning protocol.

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