

# CHAPTER 40

## MUSIC AND TOURISM AS AGENTS OF HUMAN RESOURCE DEVELOPMENT IN NIGERIA

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### Abstract

Music in its setting (traditional, western, popular) when assessed from every angle has a serious attachment to tourism, especially in these contemporary times. Since music and tourism enhance the human resource development of society, it has not been however, given serious attention as regards the issue of exposing music and tourism to widen its knowledge and draw attraction to it since travel, music performance and entertainment are all wielded together as system industry for human resource development of the Nigerian society. The study, therefore, sets out to do investigative research on how music and tourism serve as agents of human resource development in Nigeria with special reference to Prof. (Mrs.) Agatha Ijeoma Onwuekwe (*Ugonabo*). The study applies library and literature as its methods of data collection. The study hinges on socialization and tourism theories. The findings state that music and tourism prove to be prominent aspects of human resource development both in self-reliability and national attainment. Therefore, if properly recognized and given place audience, it will enhance better life in our society. The study, therefore, recommends that the government, individuals and curriculum planners as well as sponsors should come together to encourage the work of music and tourism to ensure human resource management and development to its best standard in our society.

**Keywords:** Music, Tourism, Agents, Human Resources, Development.

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### Introduction

Music as a sociocultural disseminator carries along with its tourism. Both music and tourism cannot do without each other and their functions gear towards human resource development and management. For any growth and development to be meaningful and successful in any society, the source of its income, manpower, finance and general source of revenue for the upkeep of a

nation like Nigeria is important. As such, music and tourism are some of the agents of human resource development because it yields progressive dividend to the national purse. Moreover, the economy of the nation is directly and/or indirectly affected beneficially through music and tourism. Naturally, music and tourism attract a large audience from far and near as regards general conferences, often music conferences in particular and its 'tourism-sister' at large. People, therefore, explore and acquire knowledge through music and tourism which in turn enhances human resource development. Music and tourism are like twin brothers that move in consonance and social community harmony. Most of the world's cultures involve musical activities in their social-cultural events, thereby attracting a large audience who travel from various (far and near) places to the destination of the happening event. Likewise, during festivals of worldwide or community ceremonies, distant invitees from their places of abode came to grace the occasion such as festivals, burials, marriages, sports and special nation's day celebrations. As such, music as a humanizing factor goes with tourism as its best friend towards facilitating human resource development and management. Odogbor (2008) posits that:

Music occupies a vital place in the life of every Nigerian. Its importance informs its integration into day-to-day activities. Even in contemporary Nigerian society, music is in the life of the individual, groups or the entire society (p.67).

In light of the above statement, music involves tourism through the cultural festival and shows as well as tourist performances. As a result, both music and tourism can now work as agents of human resource development. However, Nigeria is a heterogeneous community. As such, their music should be integrated and knitted together in each of their different tribes through tourism performances. Odogbor (2008) states that:

Nigeria possesses a plural music culture as a result of the many ethnic groups she is made up of. Each of these groups has its distinct cultural practices which were shaped by historical, and political factors. These factors also act as the determinants of music's conception and creation, as well as its usage in any context (p. 67).

Music in general (traditional, western, popular) attracts and uses tourism from every area to boost entertainment, socialization, culture, economy, politics, education and self-reliability for human resource development. Ogisi (2007) postulates that;

Contrary to expectation the regionalization of the civil service did not reduce the migration of individuals to various parts of the country, rather it stimulated migration to the newly created regional and divisional/administrative headquarters that were developing into urban centres. Thus, popular musicians and indeed musicians, in general, had wider patronage to contend with. Thus, began regional

trends in Nigerian popular music. Musicians who performed in such a milieu had to sing in the lingua franca of the area to attract patronage (p. 82).

Therefore, music in life ramifications embraces tourism to ensure human resource development and management socially, culturally, historically, economically, politically, religiously and educationally. The connotation of music and tourism is explicitly spelt out in the music of P-Square song lyrics on... **Forever forever:** as follows;

... Forever forever  
**(I like it, I really really like it)**  
Forever forever

... Oh baby every day na story  
**He never treat you like a lady**  
I wish I was your man  
I wish I was your man and maybe  
Anytime you're lonely  
Can I be the one you're calling?  
I hope you understand  
Please take my hand and come with me my love

... If you were my girl, I'll take you round the world  
**I'll take you places where you've never ever been before**  
So give me your hand I'm giving you my word  
I promise I'll be loving you forever and ever  
I love you forever  
I'm giving you my world  
(I like it, I really really like it)  
If you were my girl  
I'll take you round the world  
(I like it, I really really like it)  
Forever forever  
(I like it, I really really like it)  
Forever forever

... So let me be the one and only  
**Can I be your friend and honey?**  
I'll be your better man (I swear)  
I'll be your better man



... So let me be the one and only  
**Can I be your friend and honey?**  
I'll be your better man (I swear)  
I'll be your better man  
I'm ready  
Got no time for story  
No time to be acting funny  
And I hope you understand  
I will give you no regret and I swear

... If you were my girl, I'll take you round the world  
**I'll take you places where you've never ever been before**  
So give me your hand, I'm giving you my world  
I promise I'll be loving you forever and ever  
I love you forever, I'm giving you my world  
(I like it, I really really like it)  
If you were my girl, I'll take you round the world

... Forever forever  
**(I like it, I really really like it)**  
Forever forever

... To be the one who go walk you down the aisle  
**(And I'm ready)**  
To be the one who dey wipe those tears from your eyes  
I see the future you and I  
Just you and I  
If you were my girl

... If you were my girl  
**I'll take you round the world**  
I'll take you places where you've never ever been before  
So give me your hand, I'm giving you my world  
I promise I'll be loving you forever and ever  
I love you forever, I'm giving you my world  
(I like it, I really really like it)  
If you were my girl, I'll take you round the world



... If you were my girl  
**I'll take you round the world**  
I'll take you places where you've never ever been before  
So give me your hand, I'm giving you my world  
I promise I'll be loving you forever and ever  
I love you forever, I'm giving you my world  
(I like it, I really really like it)  
If you were my girl, I'll take you round the world  
(I like it, I really really like it)

... You know I love you forever  
**I'll please you forever**  
I'll kiss you forever  
(I like it, I really really like it)  
You know I love you forever  
I'll please you forever  
I'll kiss you forever  
(I like it, I really really like it)  
Forever ever ever ever  
(I like it, I really really like it)  
Forever ever ever ever  
(I like it, I really really like it)  
Forever ever ever ever  
(I like it, I really really like it)  
Forever ever ever ever  
(I like it, I really really like it)

Source: [Musixmatch](#)

Songwriters: Paul Okoye / Peter Okoye

Forever lyrics © Northside Entertainment Limited, Wardlaw Banks

### **Theoretical Framework**

The work hinges on socialization and tourism theories. Socialization theory as propounded and developed by Charles Horton Cooley, George Herbert Mead and Sigmund Freud states that human beings acquire the necessary skills required to perform as a functional members of his/her society, thereby learning all about his/her culture and its environment to be able to live within its required principles and demands. Therefore, socialization theory teaches one's ability to adopt and adapt to one's environment by getting on and along with other members of the society, he/she belongs amiably and amicably (AA) in that community with cordial relations and personality development. As for the tourism theory, it was propounded by Raymond Cuervo in 1967 who in his assumptions expatiated and stated that tourism is a set or system whose function is travel, with communication and that such a communication system is capable of transmitting positive and useful information to promote world peace. It can also be negative and when it is negative, it can affect the harmony of human relationships in that system thereby losing its proper function. However, tourism when rightfully viewed from the proper and correct perspective, the system should always either function or remain as an operator of positive communication which bears five (5) main elements as follows:

- ❖ the traveller-generating region (the origin or environment where the traveller usually lives)
- ❖ a transit region that connects the region to the destinations (on movement -using rail, road, air, ship, etc)
- ❖ the tourism destination region (settlement area)
- ❖ the tourist itself, herself or himself (the beneficiary)
- ❖ the tourism and travel industry (tourist information centres, lodging establishments, etc)

As a result, when music and tourism are sociably at work, these will be the exact equilibrium of human resource development because music performances involve the movement of people with their musical instruments and their activities to attract their audience which also gears towards human resource development and national growth at large. When the theories are related to Prof. (Mrs) Agatha Ijeoma Onwuekwe's attainment, we will see a real music prodigy, theorist, mentor and disciple of our generation who deserves a monument of honour and award. Her works have left a transcendental mark on the area of music and tourism because both are inseparable to build and training a personality for human resource development like Prof. Onwuekwe.

### **The Relationship of Music and Tourism as Agents of Human Resource Development and Management in the Society**

Music and tourism are interwoven and are seriously involved in the development of an individual from cradle to grave. Both music and tourism are inseparable because they combine and work together to produce a complete human being for self-reliability, actualization and human resource

management as well as national development. For one to be a qualified member of his community, he/she will culturally and socially be involved in the music and movement (tourism) of his people within a particular environment. In other words, music moves with tours/travels while travels/tours move with music in turn, by human personnel. For any individual who carries music with movement (tourism), proper values, ethics, customs, traditions and code of conduct of a particular society will be communicated to the masses. Therefore music and tourism combine to produce better individuals for positive functions of society through their human endeavours. Hence, Prof. (Mrs.) Agatha Ijeoma Onwuekwe is a living example of what music and tourism had impacted in an individual to make her a woman of integrity in a time like this. Therefore, the relationship between music and tourism as agents of human resource development in our society is seen in some of these areas:

1. Communication
2. Recording and transmission
3. Movement/travelling
4. Information and announcement
5. Cultural display/carnival
6. Social empowerment
7. Economic growth and advertisement
8. Intellectual/mental/educational growth and attainment
9. Political engagements
10. Human resource development and management

### **1. Communication**

Music and tourism as one is a serious agent of communication that moves to harmonize the works of human resource development. Music as an elevated language in communication carries appropriate information about national and/or community values to individuals through sound waves/movements. During musical performances, sports, entertainment, wrestling or football matches and advertisements, people travel from far and near regions to witness those events. Nnanyelugo (2016) postulates that "music as a medium of communication creates awareness and publicity or alerts the society of some new development in the society or the country" (p. 82). Even when on transit or transportation through any means, music is especially, specifically and sectionally (SSS) played to keep people relaxed and entertained through informative communications. Audiences and musicians travel from places of their abode to the performance event's grounds where music features. Forchu (2012) infers that "Music serves as mass media by the dissemination of historical, topical, local and foreign information to the members of the society. Through music, communication between individuals within and outside the society is enhanced" (p.215). During music performances, tourism and the movement of learned and copied cultures are carried back home by the entertainers to their destinations. Musical language

and idioms are also involved in the movement like costume, lyrics, virtue and ethics. Ajewole (2011) affirms that "music is a communicative culture and its power of communication cannot be overemphasized" (p 170). Through tourism, music becomes a place locator or map rendered to travellers, especially during conferences for proper guides and information suppliers. Music is an asset for tourist attraction which draws people of all ages and sex together without segregation, racial or tribal demarcation because of its communicative value. Ekong (2008) posits that "Besides, music offers an excellent means of expression for giving emotional release, for identification of oneself with people, places, things, events, and ideas" (p. 18). The above statement proves music and tourism as agents of human resource development because it portrays:

- Freedom of expression
- Identification of oneself with people
- Movement of people willfully
- Freedom of attendance and participation in events
- Location of event places

Ezeugwu (2015) states that;

Music is used for expression, communication, interaction, praise, mobilization, etc. Continuing . . . music is a language, a social communicator, a messenger in peace and war, an educator, a phenomenon that is integral in all aspect of our culture and therefore, must be produced through the practical process" (p. 70).

## **2. Recording and Transmission**

It is through music and tourism that recording and transmission gain their grounds. As a result, the music carries cultural events and activities through tourism, then goes to recording studios for storing, recording, documentation and archiving which may be retrieved for transmission and availability for usage. Moreover, the transmission of the recorded musical works is also taken to the appropriate and final destination for proper consumption through tourism. Loko and Loko (2008) infer that "Music recording activities in Nigeria between 1900 and 1940 presents itself as an uphill task reason quite obvious, paucity of appropriate information on the subject" (p. 206). Prof. (Mrs.) Ijeoma Onwuekwe's works have gone through these stages for national benefits and generational transfer of accumulated academic and general knowledge. Music and tourism are channels of gathering, producing, recording documenting, transmission and final consumption of historical, religious, political and cultural elements of a community or an individual for human resource development. This starts from infancy till death because the acquisition of knowledge is continuous. Onuora-Oguno and Ikoku Nwamara (2014) state that, "In Igboland, the cultural transmission starts from the cradle" (p. 120).

Sound waves also travel to get to their users for proper interpretation in the ear through the brain. A new baby starts her journey and tourism with music used in welcoming him/her from the maternity or local birth area. On his/her coming home, women and the neighbourhood sing to welcome him/her home officially. Thus, the use of music and tourism as agents of human resource development

### **3. Movement/Traveling**

During music conferences, symposiums, seminars, performances and theatrical stage exposition, tourism is seriously involved. This shows that there is every tendency that individuals or groups will be in transit in the air, on the road or in the sea and/or by rail to get to the actual venue of the event. Getting to the venue, one continues the journey to the place of lodging, accommodation, relaxation, rest and food or beverages -entertainment or restaurants. Then back to the event hall at appropriate times. During festival celebrations and like cultural carnivals, people travel far to the arena to do the national celebrations. Ogisi in Ofuani (2015) affirms that "it was with FESTAC (1977) that some Nigerians became aware of the idiom known as art music which some Nigerians partake" (p. 54)

### **4. Information and Announcement**

Information is an important item in music and tourism because both carry news, messages, culture, history, storytelling and general code of conduct to the appropriate quarters for final usage. People who lack information are short of knowledge, wisdom and understanding. As a result, such people perish because of a lack of knowledge. Information carries knowledge and awareness and knowledge is power. Music and tourism serve as agents of such for human resource development. With information, music and tourism carries and disseminate the national gazette for proper code of conduct so that the society will be properly equipped with a general code of conduct which in turn gears towards human resource development and management of the society. Oluwaseyi (2011) states that;

About the palace music, music is seen as an all-encompassing art, which possesses a unique language of its own used in communicating different types of messages such as information, and announcements and also in conjunction with other social events such as weddings, of kings and chiefs, games, funerals, religious ceremonies or rites, feasts that bring members of a community together (p. 147).

During public announcements, music with horn speakers mounted on the vehicles that move around the community sings songs/music to draw people's attention for effective listening. Ajewole (2011) states that "Historical fact and educative information are derived from music" (p.174).

## 5. Culture Carnival and Exhibition

Music and tourism as one is a gossamer and propagator of culture. As such during cultural carnivals and its exhibition, music and tourism play prominent roles because it involves travelling, lodging, accommodations, entertainment, transportation, sightseeing and exposure. Moreover, there is social interaction, exchange of pleasantries, seeing foreign visitors and musical shows that go with cultures of different ethnic groups. Even musical instruments, costumes, and languages are cultural indicators. Ibekwe (2011) affirms that;

Music-making during any of these activities expresses most of the cultural traits a community is known for. As a group sings or dances, its language as well as style of body manipulation are part of cultural expression. The type of costumes, masks, musical instruments, paintings and designs used in the process of singing and dancing are all cultural indicators. In African societies in general, one can identify a given culture through their music (p.79).

The cultural background of some music artists has a lot towards shaping the audience as well as the performers. Moreover, with tourism, music gains more inroads into other disciplines like theatre arts and drama which paves way for the benefit of upcoming generations. Vidal (2012) argues that "The result was the breeding of new crops of musicians who often combined artistic excellence in music composition and performance with their Nigerian traditional cultural background to produce new forms of musical expression in their classical concert music domains" (p.127). The above statement portrays the culture and its exhibition through music and tourism for a better society. Ekong (2008) posits that;

Culturally, the hopes, fears and aspirations of all people are often expressed in their music. Continuing . . . culture is an embodiment of a wide range of human phenomenon, material achievements, norms, beliefs, feelings, manners, morals and methods of self-control and expectations (p.18).

On the other hand, any culture that is contrary to human resource management and development can affect a serious negative change through tourism because man as a social animal keeps on moving about to give knowledge and experience through tourism-learning and to better the present and future generations. Therefore, negative cultures are liable to accept positive changes through music and tourism. Moreover, through music and tourism, people learn more about their culture and the cultures of other people. As such, socialization, civilization, acculturation and enculturation are empowered for a better society through music and tourism. Ajewole (2011) states "Music promotes cultural education that develops a sense of cultural and social responsibility" (p.174). Likewise, Ibekwe (2011) affirms that;

Through musical performances, the sociocultural traits of society are portrayed, also through the cultural exhibition, which music is part and parcel of, the nation achieves both social and economic growth because such activities encourage tourism, and inter-ethnic relationship and consequently provides avenues for foreign exchange (p.83).

This also enhances Nigerian musicians to become part of tourist industries. Echezona and Okezie (2018) posit that;

The diverse Nigerian cultural music has become part of the tourist industry and almost on daily basis; some performances or other is carried out in different areas of the country in celebration of one festival, or event or receiving important foreign dignitaries. In some of these areas like the Durbar festival of Kano and the Ijele masquerade festival of Anambra State, tourists experience live performances and are exposed to audition and enjoy serious music and acoustic put on display for them (p.114).

## **6. Social Empowerment**

Man is a social animal empowered through music and tourism. An Igbo adage says, "A traveller or tourist is more experienced and knowledgeable than an elderly person that has never stepped out from his comfort zone or abode to gain experience" music and tourism expose one to be versatile in learning, gaining life experience, being acquainted with wisdom, knowledge and understanding. Vidal (2012) infers that "All over the areas inhabited by the peoples and societies of Nigeria, the spirit of life is the spirit of music" (p.81). Therefore, music and tourism play an important social role of empowerment in training, regulating, sustaining and preserving social institutions for man's relationship with one another. Social empowerment touches all aspects of human endeavour in general and human resource development and its management in particular which gear towards enhancing a better society. Ajewole (2011) postulates that "Socially, music introduces the child to teamwork during musical competitions, festivals and performances" (p.174).

Through music and tourism, people learn to get along and relate with others from diverse parts of the world with their cultures. There will be cordial and proper inter-relationship of people, imbibing other people's culture for modernity. Social empowerment helps people to learn and get involved with modern trends of events in society for human resource development and management.

## **7. Economic Growth and Advertisement**

Music and tourism yield monetary dividends to individuals and the nation at large. Most of the family income earning is mainly through music and/or tourism or both. When music or tourism is viewed directly and/or indirectly from any angle, it is financially beneficial through human endeavour. Many musicians (traditional, western and popular) are economically exposed through musical performances with their tourism advertisements. Some of them gain national awards and attract individual sponsorship and international travel for better life earnings. Ajewole (2011) affirms that "Economically, music helps in earning a living. It is used for advertisement and also used as a source of living. It is used in the pursuit of trade transactions" (p. 173). Through advertisement, music and tourism are involved in creating awareness for new products using jingles and songs. Generally, music and tourism give a society economic growth and development through human resource management. It enhances self-reliability and creates job opportunities through music performances and travels. As such, Prof. Agatha Ijeoma Onwuekwe has contributed a lot to the economic growth and development of society through music and tourism. Echezona and Okezie (2018) state that;

They could be performed as an accompaniment to dance or drama. In this way, music and performance are placed at the heart of cultural entertainers and often provide a source of income for the entertainers and those connected with the tourist industry. Continuing . . . when the local people, communities, and villages 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 (p.114).

Economically, individuals and groups are empowered through the popularity gains they make through music tours which give them financial support in their family earnings as well as in solving their personal needs. Therefore, music and tourism are termed to be money-generating industries.

## **8. Intellectual/Mental/Educational Growth and Attainment**

The music and tourism industry creates avenues for mental and intellectual growth through education (formal or informal) attainment. Here, the three areas of educational psychological domains are set on alert with sharp antennae to catch up with the knowledge. Such domains that are trained are cognitive, affective and psychomotor domains which are mandated to be covered and inculcated by the teacher to the learner. Ajewole (2011) states that;

Music trains the mental and motor skills of the child. It develops the ability to manipulate,

improvise and experiment with artistic elements. Music provides children with opportunities to experience music as performers and music creators. The educational values of music in nation-building serve as a means of social values, aesthetic values, self-expression and insights. Music has the power to illuminate, adding interest, satisfaction, understanding and enjoyment to learning. It motivates learning because it appeals to students' imagination, emotions and moods (p.172).

Music and tourism widen and expose the mental and intellectual growth and development of individuals educationally through visitation, travels, performances and establishing friendly relations with people and communities. This also widens tourism knowledge and industries. This in turn enhances human resource development and knowledge is seen in the times, life and works of Prof. (Mrs.) Ijeoma Onwuekwe (*aka* Ugonabo).

## **9. Political Engagement**

With the interdisciplinary relationship between music and tourism, the scope of political engagements and knowledge is heightened. Music and tourism are sources of creating awareness for political aspirants, canvassing for votes and voters, and attending campaigns and rallies to win the hearts of the masses. Through music and tourism, voters can be bought over. Moreover, in every campaign gathering after travelling from different places, music comes first to water down the ground. Even during political crises, music is carried out to edify and rectify the environment. All these are a result of human resource development. The dancer and their musical instruments are carried and brought by the tourism industry to euphemize the atmosphere to commence the actual event. As such, music tourism acts as an appetizer to sustain the interest of the audience before the main event commences. Music and tourism work together to win over opponents during primary elections. Political aspirants travel to other geographical areas for the campaign with the cultural and musical language of such locations. As such, music is a place locator.

Echezona and Okezie (2018) affirm that "It is slated that there is a natural link between a certain geographical area and its style of music" (p.116). On the other side, there is also a natural link between music and tourism as culture and geographical location of the performers. As such, one must travel down to the stage arena through tourism.

## **10. Human Resource Development and Management**

In the area of human resource development and management, music and tourism work together and interchangeably to enhance the social entertainment of the music and tourism industry. Jayeola (2015) infers that;

The musicologist who is exposed to the study of the music of other world cultures will know how to satisfy the musical taste of tourists at different destinations. But if non-musicians are recruited for such purposes, the aim will be partially defeated (p. 142).

In sociocultural tourism, music plays a prominent role as regards human resource development and management because it is found and done in almost every geographical location of human settlement, especially in economic, political, industrial, academic and professional areas of human endeavour. As a result, people and manpower resources are generated through music and tourism in lodging accommodation centres, restaurants, hotels, apartments, and broadcasting areas with personalities like pilots, ship captains and drivers that convey people of diverse calibre to the appropriate quarters. Music and tourism train and build geniuses of diverse singers, actors, actresses, and instrumentalists who may rise in future to beef up the economy of the nation through self-reliability. During festivals, there is a serious impact on the lives of the host community members because tourists are culturally, socially, and economically adaptable in such geographical locations and the environment they found themselves. Moreover, during seminars, conferences, symposiums and cultural expositions, there is always a courtesy-call-visits to town chiefs, kings, *obas*, *emirs* of towns, personalities and/or provosts, rectors and/or vice-chancellors of higher institutions of learning. Hence, all these attributes point to and are attached to music and tourism for human resource development. These dignitaries are usually showered with tangible and precious laurels and diverse gifts. Moreso, all these come as a result of human resource development and management through music and tourism. This is why our indigenous musicologists got acquainted with how to use their cultural and traditional initiative to combine the European system of music notation with African music. Vidal (2012) opines that;

A new form of musical expression which had its roots in European classical tradition emerged in the fifties, just before independence. This new musical form of expression was pioneered mostly by European-trained Nigerian musicians, who received their musical training from abroad (p.126).

The above transcendental knowledge is got and empowered by music and tourism. Prof. (Mrs.) Agatha Ijeoma Onwuekwe (*Ugonabo*) is among these intellectuals who deserve honour and awards as a celebrity. As such, Nigerian musicians were empowered through tourism to be trained abroad to acquire desirable and reliable knowledge, then fight for their rights as African musicians as well as defend them informally and formally. Therefore, they serve as resource persons through literature and interviews. Our Mother-In-Israel - Prof. Onwuekwe is among them. Come one, come all and sundry and let us honour her!!!

### **Music and Tourism as Tools of Upliftment to Prof. (Mrs) Agatha Ijeoma Onwuekwe's Academic Attainment and Human Resource Development Manager**

Looking at Prof. (Mrs.) Agatha Ijeoma Onwuekwe's personality from every and/or any angle, music and tourism have been the bedrock to her ladder of academic, professional and social attainment of life. As human resource personnel, she had engaged in music tourism and the

entertainment industry through seminars, symposiums, and conference—official, lead paper presentation, educationist, expositor, mentor, disciple, protégé, teacher, counsellor, lecturer, progenitor, music philosopher and external examiner. She deserves honour and even extra honour because honour should be given to whom honour is due. As a human resource manager, she has mentored so many to the level of whom and what they are today as excellent dignitaries and personalities. Her knowledge was gained and acquired through music and tourism even up to Chief Music Consultant. Music and tourism made her social life unique, outstanding and an encourager to others. She is a lover of humanity, tourism and music, hence the name 'Prodigious Musicologist', meaning that she is an all-rounder in the field of music and tourism. Prof. Onwuekwe is a renowned and ardent scholar with a large heart. She respects individual differences and accepts them as they are with all humility and a kind heart. Rome they say was not built in a day. As a result, her musical life and tourism industry proved and exposed her as a lover of the course to build human resource management. However, she started touring with the music industry from her childhood through primary, secondary and tertiary educational levels which added to her today's numerous academic and professional achievements. With her musical expositions, coupled with tourism, the Mother General (Mama G), Prof. (Mrs) Agatha Ijeoma Onwuekwe (*Ugonabo*) of all the Music Departments in Nigeria is celebrated as:

- ❖ An outstanding lecturer
- ❖ A teacher without controversy
- ❖ A chief music consultant
- ❖ A unique mother
- ❖ A special mentor
- ❖ A good and compassionate disciple
- ❖ A great educationist
- ❖ An illustrious musician
- ❖ An influential propagator of music
- ❖ An ardent attractive scholar
- ❖ An excellent performer
- ❖ A great achiever
- ❖ An academic music prodigy
- ❖ A music philosopher
- ❖ A music tourist
- ❖ A counsellor
- ❖ A woman of integrity
- ❖ A protégé
- ❖ A music specialist
- ❖ A music philanthropist
- ❖ An intelligent and artistic composer

- ❖ A saxophonist
- ❖ A progenitor of the music association
- ❖ A music legal practitioner
- ❖ A specialist saxophonist
- ❖ A wealth of expert
- ❖ A legal music luminary
- ❖ An adored association member
- ❖ A music actress
- ❖ A reader
- ❖ A music therapist and above all
- ❖ A great unionist
- ❖ A human resource manager of music and tourism

Bravo to you and your music and tourism industry achievements.

### **Conclusion**

Music and tourism have been wonderful tools and agents in training and shaping the lives of many individuals to become specialists as human resource developers and managers. Music and tourism cover all aspects of human, material and industrial resources to achieve a better society culturally, morally and historically. As she is handing over to those coming up, the candlelight of her wisdom, knowledge and understanding will continue to flow and shine from one generation to another. Hence, reaping such benefits of her works is numerous and such a wealth of knowledge. Let's keep the light burning in the music and tourism departments. Music and tourism as two-in-one can be summarized in the works of Uche and Okafor (2011) state;

Music makes human. It supervises, explains and illuminates the human society. You cannot grasp the full artistry, meaning, grandeur and mysteries of a performing spirit manifest by rooting your viewpoint on one observational spot or analytical perspective  
Music is energy (p.5).

Therefore, music in itself contains the tourism industry to make man complete. There is a full-fledged resource manager for development and management for the societal benefit at large. Ugonabo deserves every honour and respect because it is reciprocal. As a woman of high social status, she is to be announced with one of the musical instruments that symbolize an emblem of authority. Onwuekwe (2011) affirms that "Some Nigerian musical instruments have been established as symbols or emblem of authority or as part of expensive regalia by tradition. Among the Igbo of Nigeria, the Elephant tusk (horn) is used as an emblem of high social status" (p.64). Can we now blow it symbolically to decorate her with musical sounds of royalty and honour?

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