Sound Application and Musical Events in Music Media Broadcast

By

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Abstract

The application of meaningful sound in musical broadcasts is an issue that is worthwhile of discussion. Music which is said to be a universal phenomenon, not fully understood by all, its tones and rhythms are what is mostly appreciated. This is due to cultural diversity. Notwithstanding, any good musical sound, irrespective of the artiste or producer is appreciated by the populace. Based on this fact, there is need for better selection of good melodic and rhythmic sound for musical events in media broadcast considering the fact that not every sound one hears is regarded as music as noise is an irregular sound that is unpleasant. The study therefore, aims to identify, investigate and analyse the essential role of applications of sound in musical events and broadcasts. The usefulness of well organised sounds for effective media broadcast and events. The study traces the historical development of the first media broadcast of radio enthusiasts in the 1890s in England. The first significant and successful attempt that took place in 1896 by an Italian electrical engineer and inventor called Guglielmo Marconi who transmitted signals on shore to a ship on high sea offshore in which signals was received. Consequently, Manchester radio station adopted the scientific and technological approach with music application. Activities that are associated with the music media broadcast are well itemized to guide a better understanding of the study. How it communicates, informs, educates and entertains the populace with music broadcast gadgets, the relationship of the media and music, merging as a field of study, its relationship with politics, economics, culture and social events through musical performances are major focuses of the study.
Key Word: Sound Application, Musical Events, Media Broadcast, Cultural Diversity, Communication.

Introduction
One of the major problems facing Nigeria as a nation today is inappropriate and unsuitable guidance and counselling to the public, even in the musical facet of life. Popular opinion and attitude of the public toward music studies among Nigerian compatriots who are not well-informed is ill-conceived. No wonder, vocalization, instrumentation and choreographic arts are still at very low ebb, which is a matter of great concern to the entertainment industry and social fete-minded. This phenomenon needs prompt solutions, in view of which an explanatory study of music media with the sole aim of pointing out its imperatives and objectives as a life career is a welcome development.

To this end, attention is focused on the influences of music administered in media houses and other walks of life. Suggestive resolution in this regard includes- acquaintance through enlightenment on the Music Media influences through the broadcasting firms for the promotion and boosting of human endeavours. This topic objectively highlights the adverse effects it will result in if Music Media programmes on the developmental projects and human creative abilities are not brought to limelight. Moreover, the discourse is aimed at encouraging those who intend to study Music, but due to lack of apt guidance and counselling turn down their decision.

The involvement of Media studies in music will possibly facilitate necessary ways that could lead to adequate improvement on the general musical activities based on information dissemination. Invariably, the pioneer music media practitioners with creditable experience in the field, whose reasonable and adequate professional conducts have led to positive end results, are enough models for the sustenance of this course of action, given that what worth’s doing is worth doing well.
Objectives of Media Studies in Music

It has much been echoed in our global village among the Nigerian citizenries that only those who studied Mass Communication or Linguistics are qualified and eligible to work in the electronics media houses or newspaper outfits. Little do they know that musical studies in the institution of higher learning are not restricted to singing and dancing alone. It embraces other creative, expressive or aesthetic arts like: the media, management and production, composition, ethnomusicology, musicology, performance, music technology, voice, choreographic arts, conducting and directing, music law and the rest of others. This author had witnessed cases of parents who vowed not to pay their children’s school fees should they identify their interest in music studies programme. Against this odd, this investigative study typifies a necessary means to an end or a symbolic focus on the way forward for such youngsters to keep the ball rolling.

The interviews and relevant books consulted on this topic so as to meet the set objectives are therefore constructively reviewed to ensure an accurate datum or statistical documentation. Musical studies from the viewpoint of academic discipline have to do with musical research and its scholarly interpretation. The goal is to establish comprehensive and authentic musical works by means of technical approach to fieldwork investigation and documented materials, the output of which being identified with intrinsic values.

The misconception of Musical Studies as a worthwhile venture in all levels of education today, including tertiary institutions is very alarming and is believed to be borne out of prejudice. With this speculation, many an individual cogitates that music is therefore simply all about vocalization and choreographic arts; which concomitantly, is invariably believed to be meant for the idle or lazy ones. In other words, the argument follows that the low class of citizenry in the society, who have flare for music should just train as apprentices under a popular musician and thereafter become
artistes instead of seeking formal music didactics. In this trend, Idamoyibo averred: “When we speak of music studies and practice, a lot of people, young and old, would say they do not like music; yet, there is no home where either a disc or cassette player cannot be found”.

If one dislikes something that does not automatically make such thing useless. Functionally Musicians and Musicologists are partners in progress, each performing his unique musical obligations distinctly under division of labour. Seen virtually on stage, and in studio busy waxing records and the like is the Musician, while the Musicologist is apparently musically lettered and as such gives scholarly approach to music, the pedagogy being his mainstay. By extension of duty he researches on music, transcribes and analyses, composes and performs, he ruminates on theoretical issues being guided by the tools-prowess, sanity and musical versatility to mentioned but a few. Simply put, the Musicologist has a distinct quality of a scholar and a Musician put together; a quality the “roadside musician lacks.

A Music graduate, irrespective of his status is certainly a well –informed intellectual with higher degree of reasoning. Wagner in 1848 stated that “Music is the inarticulate speech of the heart which cannot be compressed into words because it is infinite”. The use of well organised sounds in broadcasting services as observed in technologically advanced countries is rather inseparable from, and similar to what obtains in any medium used for effective communication.

**Media Studies in the Scheme of Music**

Musical events, particularly in media are likened to documentaries, which encompasses jingles, minstrelsy, recitative dialogue in dramatic arts, programme music, e.t.c whereby musical sound effects are utilized. Such musical event may be either independent or complementary to another programme. Religious denomination ceremonial observances, theatricals and assorted secular entertainments, confirm or justify societal musical
events within the orbit of public opinion requisites. With the aforesaid human affairs taken place accordingly, situations are consequently said to have led to musical events

Some media activities are unquestionably associated with social ceremony to which they are inevitably attached, to purely re-emphasize not only the fabric of the society, but also to unfold her music culture. Activities marked with the media information dissemination processes include: formal education-through the news, movies, cartons; moral orientation deduced from current affairs, dramatic arts entertainments, and messages in the likeness of public announcement through electronic media broadcast. In order to function smoothly, Music Media duty officers have to be duty-bound so that they can communicate, inform, educate and above all entertain the populace with the under-listed tools: Still and motion pictures, television, transparencies, slide or filmstrips, audio-tapes, records, computer machines, video discs, satellites cable and dish, internet transmitting services, radio, newspaper, e.t.c. Based on this, ‘Media and Music’ are merged as a field of study. The discipline is concerned with political, cultural, economic, and social affairs in tandem with musical performances. Media Studies have suffered in the past from an imbroglio arising over what it exactly entails, owing largely to the misconception surrounding its practice as a vocational study or career in the Media/Music industry. The Media are not focus only on the television and radio announcements but are also extended to publication such as communiqués, advertisement, bulletin and the internet network services. The study critically examines, questions, and similarly guards’ everyday human endeavour. Typical of the Media as an institution includes-how it works, what it communicates and why, the jargon employed meaning and productions. Other matters of interest to which attention is paid are: how the audience receive the messages, use them, and the issues of music and event representations, censorship and media control. To crown it all, it is purely a practice-oriented mission.
Not every sound one hears is referred to as music. Musical sounds are those in agreement with the tide of timing, rhythm, and all facets of embellishments akin to music. Invariably, noise is a product of sound irregular to the ear. Also, music embraced in one geographical area might be disregarded elsewhere considering sound applications and functions conditioned to suit a particular situation or occasion. For instance, therapeutic music is applied in psychiatric settlement to relax the mind of the mentally deranged patients. Berceuses are sang to lull babies to sleep. In a traditional settling for example, discotheque or reggae is not performed because it will not make enough meaningful impact to satisfy such life expectation. Rather, alternatively, a traditional music, understood and enjoyed by the inhabitants of the aforesaid social environment will be considered a better choice.

In line with some views and claims, history recorded that media broadcasting took off in England in the 1890s as a hobby for radio enthusiasts. Before long, a British physicist named James Clerk Maxwell propounded a theory that signals can be transmitted wireless. However, the first significant step was taken in 1896 by an Italian electrical engineer and inventor called Guglielmo Marconi. He transmitted signals onshore to a ship on high sea 29km (18miles) offshore. With this development, the mariners on the said vessel received the signals.

In the same vein, Manchester radio station also adopted the scientific and technological rules and approach with musical application. Above all, some radio interest-group who similarly put this into practice transmitted music programme first and it yielded a positive result. In 1933, in a bid to pass information across their kinsfolk, the colonial masters used wired loudspeakers, which they positioned accordingly and connected them to microphones without transmitters.
Musical sounds application in media broadcast logically presuppose the introduction of Sonics, particularly super-Sonic waves for the sake of musical phonic effects. Alternatively, it on the other hand implies sequentially organized series of tones simultaneously or consecutively expressed through the media of voice/s or, and instrument/s to suit media broadcast.

**Conclusion**
No doubt, any electronic media programme, be it displayed on the screen, or disseminated through any other public address system or gadgets is supposedly airwaves application-oriented if it must be both appealing and worthwhile to the general public. Indubitably, such programmes that involve ‘dumb shows’ and ‘ventriloquism’ if not for anything, create confusion to the viewers or listeners as the case may be. Reason: Musical sounds are in both cases not strictly applied. Practically, sounds married up to broadcast have to be musically disposed in texture as its byproduct. Sounds in music embrace mostly among other things, the juxtaposition of these elements: pitch, tempo, or duration; melody and rhythm are thereto requisite factors too. Musical sounds consist in note with value disparities embellishment with timbres for specific objectives. Thus, while creating melodious sounds for a given media broadcast, the above axiom should not be overlooked, considering the phenomenon that television or radio broadcast cannot go on air void of sounds application.

Hence, the end objective of this facet of scholarship is to focus on, or draw attention to a wide range of professionalism that calls for extraordinary training, because well-developed Media activities as regards Musical events presentations are no skills acquired peradventure.

**References**


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