

Original Article | **Open Access**

The Role of Songs in the Development of Cultural Values in African Children

David Olusegun Adebawale OGUNRINADE¹ and Adeola Funmilayo ODUNUGA¹

¹ Department of Music, Adeyemi Federal University of Education, Ondo.

Copyright and Permission:

© 2024. The Author(s). This is an open access article distributed under the Creative Commons Attribution 4.0 International License (CC BY 4.0), which permits sharing, adapting, and building upon this work, provided appropriate credit is given to the original author(s). For full license details, visit <https://creativecommons.org/licenses/by/4.0/>.

Address for Correspondence:

David Olusegun Adebawale OGUNRINADE, Department of Music, Adeyemi Federal University of Education, Ondo.

Article History:

Received: 12 September 2024; Accepted: 19 December 2024; Published: 26 December 2024

Abstract The whole world is at a noteworthy junction of disarray; cultural values and ideals are no longer prized and cherished by a lot of the young and old ones in this dispensation. The effect of this problem on the African child is the loss of worth, moral and good character. The challenge of managing the related disarray in picking the suitable course to take relies upon educators. This study looks at the role songs play in developing cultural values in children and informing them of their rights. It used a library search, telephone and oral interview to source its data. The study found out that children are naive and pliable, they are effortlessly impacted and anything that they learn gets engraved on their brains. It also reveals the adverse effect that lack of relevant information, naivety, and exposure to negative vibes does to the African children. The study recommends that cultural values should be taught and retained in the children's memory through songs. This will expose them to the right values and equally inform and arm them with knowledge of their entitled right and privileges.

Keywords Songs, Cultural values, African children

Volume 11, 2024

Publisher: The Brooklyn Research and Publishing Institute, 442 Lorimer St, Brooklyn, NY 11206, United States.

DOI: 10.15640/ijmpa.v11a3

Reviewers: Opted for Confidentiality

Citation: Ogunrinade, D. O. A., & Odunuga, A. F. (2024). The Role of Songs in the Development of Cultural Values in African Children. *International Journal of Music and Performing Arts*, 11, 21-29. <https://doi.org/10.15640/ijmpa.v11a3>

Introduction

In every society of the world, both primitive and learned, some thoughts and standards are approved as values. These values can be spiritual, material, cultural, economic, moral, political, physical, or personal. Values can be influenced by societal expectations, family background, or quality of education. The concept of value stresses the point of its intrinsic nature. This means that values are culturally relative: hence they may differ from one society or nation to another. Thus, there may be a lack of consensus as regards a collective decision on the set of approved right values. Atanda & Adediran (2012) describes values as standards, criteria, or guideline which determine how individuals or group act upon available choices. These acts are reflected in specific judgments or claims that people make in the worth they place on the different aspects of life. Values are dynamic and never static; this means that what is seen as being of value today may not be to the same people at another time. The federal government of Nigeria through its National Policy on Education (2013) recognized the importance of values and good character in its broad goals which state that the education of the individual should project the following: (a) the inculcation of the right types of values and attitudes for the survival of the individual and the acquisition of appropriate skills (b) the development of mental, physical, and social abilities and competence. For these to be achieved, the document states that the focus of instruction should inculcate values, based on moral and spiritual principles, interpersonal and human relations: responsibility for the common good of the society, respect for the dignity of labour, and promotion of emotional, physical and psychological health of all children. Music is a natural part of young children's development that can be used to educate them on African values, their rights, and the expected behaviours to be exhibited in society. The essence of music involves the orientation and training of the mind in understanding and appreciating the worth of the music, culture, aesthetic quality, and social development of a people's race and the world (Ekwueme, 2010).

Dating from the era of great philosophers such as Socrates, Aristotle, Pestalozzi, and other Greek and Roman philosophers, music has been considered a very useful tool for developing man's emotion, intellect, and moral principles. Music plays a varied role in the cultural and spiritual lives of people, hence, it allows the exploration of values, expression of the intellect, imagination, and emotion, and fosters an understanding of continuity and change, as well as connections between different times and cultures. (Board of Studies NSW, 1999a, p.6, 1999b, p.6). Music is universally important to every human being and his culture. It has a functional value to man and society. It aims at developing musical intelligence, aptitudes, and skills (Nnamani & Odunuga, 2005). It contributes to the general growth and development of the child. Oladipo (2017), states that music plays other roles like teaching cultural and moral values. Earlier in African society, education is carried out informally throughout daily activities. In many cases, folk tales with meaningful songs are used, either around the kitchen fire; when the mother is cooking, when entertaining the sleepy young children, or at the blacksmiths' hut. The values of life and society are told through these stories and accompanying music with vivid pictures of animals, plants, spirits, and non-living things to press home the lesson being taught in the story.

Music is as old as man and mankind at all times has shown a marked need for music instruction. In the eastern part of Nigeria, brides are usually kept in the fattening room where they are taught various tidbits about home keeping and home management together with expected socializing precepts all with music to prepare them for marital life. African music plays the role of social commentary as it is used to comment on matters of social interest. Happenings in the society are mentioned in songs: these include heroic actions, political issues, and issues of rural importance. Music as part of general education transmits the cultural heritage of people. It equally provides people with opportunities to explore social and cultural values about their beliefs and to share these values and beliefs. It is also used to enforce conformity to societal laws and norms. Songs are used to pass on information, for castigating those in authority, for condemning easily, and for praising noble actions. South Africa has restored the presence of its traditional music, upholding the right of traditional communities to maintain their oral customs and cultural rituals, integrating the study of traditional culture into the national curriculum, displaying its diversity at local and national festive celebrations, and encouraging the continued development of syncretic musical forms. (Nissen, 2017). Nigerian society needs to teach the younger generation its cultural values through the teaching of African songs.

Songs

Songs are musical pieces that are set to words. They represent books that contain some information, culture, customs, allegory, morals, and knowledge about a group of people. They are frequently a major aspect of national or cultural identity. Songs are composed to be performed by the human voice. Songs such as lullabies, dirge, praise song,

war song, love song, work song, play song, and song of victory are creative literature works because the words are carefully selected, arranged, and weaved to put across a particular message (Bessey, 2016). Nketia (1974) posited that 'songs are depositories of information on African societies and their way of life, as records of their histories, beliefs, and values. Songs, serve as outlets for sorrow and anxiety (Finnegan, 1977). Orpingalik, cited by Finnegan viewed songs as thoughts, sung with the breath when people are moved by great forces, and ordinary speech no longer suffices. In Africa, songs most often have historical and philosophical content; it also contains content to warn erring members of the community, praise people to whom honour is due and validate communal binding; reminisce on the achievement of past leaders as well reinforce the legitimacy of the present ones. (Nnamani & Odunuga, 2005). Many events concerning the lifestyle, cultural heritage, and traditions of people are taught through songs. In some African societies, deliberate attempts are made to use songs for educating the young or for transmitting information. For example, among the Yoruba tribe of southwest, Nigeria, songs are used to teach children morals, cultural values, and beliefs. Citing Agu (2011), 'in Igbo setting, the child learns about everything around him, the culture, the history of the land, general knowledge and moral instruction through songs.....this exercise compels the Igbo child to have an adequate idea and knowledge of his music and culture, both of which are the important possession of a people.' He commented further that 'even the greatness of outside influence and rapid change cannot erode the basic elements, educational and moral values of folk music already imbibed by an Igbo child at early developmental stages of life. Udok (2017) equally expressed that 'in the African context, the song texts are more important than the tune. There are very many song texts that serve so many purposes. For instance, in Ibibio culture, there are songs of social control....' There are times when songs are formally used for warning, advising, expressing gratitude, or appreciation to a benefactor. Some information that cannot be passed verbally is sometimes stated in songs. Hence, some songs are used as oral documents in African history and philosophy.

Benefits of Song in the Lives of Children

Music is a characteristic and significant piece of children's development and improvement assuming youngsters' interface with singing early, it decidedly influences the nature of their lives. Songs as a part of learning are fundamental to children's instruction. It serves their expressive, passionate, scholarly, social, and imaginative requirements. Odunuga (2012) reiterates that young children develop critical thinking through musical ideas. Singing songs helps children in learning about different emotions through listening to different types of songs. They also learn body awareness through dancing and moving to rhythms. This helps them gain an understanding of their culture and the music traditions around them. Lozanov in Odunuga (2012) states that when a child has developed a mental representation of his or her culture's music, the inner reality should enable the outer performance to be more accurate. Children love to sing songs just as much as they love to listen to and dance to music. Quite often, they become aware of their cultural heritage through songs and dances. Children need knowledge of traditional African music in its educational and social context to gain some insight into life experience as it relates to the African in his personal and social life. In the African villages, songs and dances are taught to children with the aid of locally made musical instruments. Songs embodying historical allusions are found in African songs (Mokwunye, 1979). There is the need to teach African children their folksongs and cultural songs for moral and character training and the development of sound attitudes through the allegorical nature of African folklore. The two main objectives for this according to Mokwunye (1979) are knowledge and affective objectives. The knowledge objectives are mainly concerned with developing awareness and appreciation of the child's own culture and promoting a basic understanding of the way customs, values, and beliefs are passed down from one generation to another; while the affective objectives are concerned with the necessity for influencing the development of the individual child through; (i) the promotion of social learning through personal and group cooperation, (ii) the teaching of social responsibility and other aspects of desirable behaviour (iii) the development of self-respect (iv) the development of personal qualities through activities that foster the maximum growth of each potential (v) the development of the ability to think through creative experience.

Categories of African Songs

African songs reflect the aspirations and interests of their people and it is categorized into many sections: moral songs, work songs, philosophical songs, religious songs, educational songs, protest songs, and general songs. These songs are needed to empower the children with the knowledge of the immediate and future. Examples of African songs that are sung among the different tribes in Nigeria and Ghana against various forms of immorality are listed below. These songs teach hard work, diligence, respect for parents (elders), and chastity. The knowledge of these values is implicit in developing African child cultural values.

a. Moral songs**(Yoruba, South West, Nigeria)**

Omo to mo 'ya re loju o
Osi yo t'omo na pa
Iya to j'iya po lori re,
Baba to j'iya po lori re
Omo to mo'ya re loju o,
Osi yo t'omo na pa

A child that disrespects his mother
 Will become very poor
 A mother that suffers so much for you
 A father that suffers so much for you
 A child that disrespects his mother
 Will become very poor

Kini n'o f'ole se laye ti mo wa?
Kini n'o f'ole se laye ti mo wa?
Aye ti mo wa kaka ki n jale
Kaka ki n jale ma kuku s'eru
Kini n'o f'ole se laye ti mo wa?

Why will I choose to be a thief?
 Why will I choose to be a thief?
 Instead of being a thief
 Instead of being a thief, I'll rather be a slave
 Why will I choose to be a thief?

)Aye e ma f'ole s'egbe ti mo ni
Aye e ma f'ole s'egbe ti mo ni
Egbe ti mo ni ewon ko sunwon
Ewon ko sunwon fomoluwabi
Aye e ma f'ole s'egbe ti mo ni

Do not involve my group with robbery
 Do not involve my group with robbery
 Prison is not good for my group
 Prison is not ideal for a reasonable fellow
 Do not involve my group with robbery

(Nasarawa, Middle belt, Nigeria)

Arre ko otuwo pio doma la
Odoma he arre ko tuwo pio doma la
Ashe ela mani gwa awo ikpolo, oke
Awa awo abwo lo

It's your habit that made you barren
 And the problem does not seem to affect you
 You invited the problem to yourself
 That's why you're barren.

The song recounts the sad story of a woman whose barrenness is traced to her character. This shows the value the traditional African communities place on character and good behavior. The song further portrays the people's belief in the law of cause and effect; thereby reminding the young of the likely consequences of their behavior.

(Ada, Greater Accra, Ghana)

Li gbiɔ nɛ i ha mo o yi ewie
Li gbiɔ nɛ i ha mɔ yi ekpa
Ke i baa keke o be hewami
Keke i jeɔ keke o na hewami
Mueɔle o ma na o ma na nye hemi
Mueɔle o ma na o tse hemi
Gaganigaa!!! tsokpɔ!!"

The other day I gave and you ate four
 The other day I gave and you ate six
 Whenever I come to you, you are not well
 When I leave, you are well
 Today you will face your mother
 Today you will face your father
 Face the stick with the node!!

This work song reflects that in African societies, men usually express their interest in women first by showing kindness by presenting gifts. This practice is very important because the gift explains a man's intention in a woman in non-verbal form. That is when gifts are constant. After some time, the man will then go ahead and propose to the woman. So the gift in such content clears the way for the actual proposal which can be accepted or denied. Parents often advise their female teenagers not to accept gifts from men they would not want to spend their life with. However, the composer of this song was not lucky, though the fishes he gave were accepted, his interest was woefully rejected. To him, the said woman has made a fool out of him with excuses of always being sick but immediately he is away she is well. The song really taught a moral lesson by warning men to invest in fields that will yield desirable results as well as advising women not to accept suspicious gifts if they are not interested in the givers (Bessey, 2016).

(b) Educational song

- (i) *Eko dara e je kalo, e je kalo si ile iwe*
Eniken ti ko kawe,
Alaru ni yo se lola
Eko dara e je kalo, e je kalo si ile iwe
- Education is good, let us go to school
 An illiterate fellow
 Will become a beggar in the future
 Education is good, let us go to school
- (ii) *K'a wa s'ile eko wa lakoko*
K'a feti s'ile k'a teriba
K'a gboran s'awon obi wa lenu
K'a si teriba fawon oluko wa
- Let us go to school early
 Let us listen and obey
 Let us obey our parents
 And respect our teachers
- (iii) *Ise agbe n'ise ile wa*
Eni ko s'ise a ma jale
Iwe kiko laisi oko ati ada
Ko i pe o, ko i pe o
- Our vocation is farming
 He who does not work will steal
 Education without hoe and cutlass
 Is not complete, is not complete
- (iv) *Bi mo bi 'mo kan b'o dagba*
Ma mu re 'le iwe o
Bi mo bi 'mo kan b'o dagba
Ma mu re 'le iwe o
Iya o j'omo ti o gbon en
Osi o t'omo ti o gbon en
Bi mo bi 'mo kan b'o dagba
Ma mu re 'le iwe o
Bi mo bi 'mo kan b'o dagba
Ma mu re 'le iwe o
- If I have a grown-up child
 I will take him to school
 If I have a grown-up child
 I will take him to school
 A foolish child will suffer ehn
 A foolish child will suffer lack ehn
 If I have a grown-up child
 I will take him to school
 If I have a grown-up child
 I will take him to school
- (v) *Ye olu jowo, Mura si eko re*
K'iwo ba le je omo rere,
Leyin ola
- Olu, please, face your studies
 To be a good child
 In the future

Health Education Songs

- (i) *Eyin omode mo fe ko yin l'eko kan*
Te ba de'le ke f'oso yin
K'e we k'e tun r'orin
T'e ba de'le k'e ka'we
K'e ran obi yin lowo
- Children, I want to teach you a virtue
 When you get home, wash your clothes
 Bathe and brush your teeth
 When you get home, read
 And help your parents
- (ii) *We ki o mo, Ge ekanna re*
Fo aso re, Jeun to dara lasiko
Ma jeun ju
- Bathe very well, cut your nails
 Wash your clothes, Eat well
 Don't overeat
- (iii) *Imototo lo le segun arun gbogbo*
Imototo lo le segun arun gbogbo
- Cleanliness can cure all illness
 Cleanliness can cure all illness

Imototo ile, imototo ounje, imototo ara

House, food, body cleanliness

Imototo lo le segun arun gbogbo

Cleanliness can cure all illness

These categories of songs are educative, informative, and teach moral, health value, and virtue. There are other categories of songs like ceremonial songs and historical songs. Their knowledge of them will improve the children's lifestyle and add value to their livelihood.

Children Rights and Privileges

A right is described as an entitlement of justified claim to a kind of positive and negative treatment from others (Garrett, 2004). Rights are those important conditions of social life without which a person can generally realize his best self. According to Martin (2003), right is always regarded as a beneficial way of acting or of being treated both for the right holder and, more generally, for society. It is or should be something socially accepted-recognized and protected in given societies, and such acceptance would be deemed reasonable, even by outsiders, in that it made explanatory sense. In simple words, rights are the common claims of people which every cultured society recognizes as essential claims for their development, and which are therefore enforced by the state. A child has the right to some things in life: food, shelter, clothing, and love from the parents. They equally have the right to have the education to learn skills that will help them in the future. Parents have the legal responsibility to provide for basic physical needs and in addition, provide for the education of the child for a greater part of his life. This aligns with the 1999 Vienna world conference on Human rights which resolved as follows in Article 26(1) that, 'everyone has the right to education.' The main purpose of education is to develop the young ones ethically, mentally, and skill-wise so that children can grow into successful adults that can think for themselves. The influence of education on the children - be it formal or informal (traditional) will determine the quality of life that they will live either now or in the future. These include health services, infrastructure, architecture, goods, and services. African songs can equally be used to inform children on their rights and privileges. Citing Bessey (2016), song informs and explain phenomenon. Lyrics of song communicate or give information about situation and events to the general public'.

In Africa, some cultural law negates the child right and this make children vulnerable to abuse and exploitation. This is in consonance with previous researchers (CRIN, 2022, Nwoke, 2019) who reported that children are denied access to information on the explanation that there is a need to protect them from materials that are harmful. Though it is right to allow children to access information appropriate to their age, they need information 'that can help them to make informed choices and contribute to, rather than detract from their protection. This is why it is necessary to keep them informed of what they are legally entitled to. There are songs that informs on children rights and privileges. They are:

(a) Philosophical songs

(Efik, South-south, Nigeria)

Nsumoh ayumo - o!

My father has killed me - o!

Nye nome ayumo - o

My mother has killed me - o!

Kpekum meh ñkakueh

Even when I'm still a kid,

Ato mmeh nko ndumo - o!

They've asked me to get married;

Ndum Okot chang-o ayumo - o

To a husband who is not loving.

This song is a recount of the sad story of child marriage: an obnoxious practice that is still plaguing Nigerian society. The protagonist is obviously under-aged; (hence the reference 'kid') whose parents must have forced her into an early marriage. 'Kid' is used metaphorically to describe the innocence, vulnerability, and helplessness of the under-aged bride. The repeated use of 'killed' and the separate mention of her parents, intensify the degree of exploitation, oppression, and abuse. The word 'killed' signifies the destruction of her destiny, abuse of her right, the psychological destruction of her self-worth, and the overall trauma she is facing. The song gives the pathetic circumstance and dilemma of early marriage. The song is an embodiment of the general plight of under-aged brides who are subjected to all kinds of oppression and exploitations (Uwemedimo, 2009).

(Fanti, Ghana)

Pre- pra pre- pra Ama,	Pre- pra, pre- pra, Ama
Pre- pra pre- pra Ama.	Pre- pra, Pre- pra, Ama.
Onnkotum aware	If your marriage is so bad
Gye-o gye- O Ama,	Just call it to quit, Ama
Onnkotum aware	If your marriage is so bad
Gye- O gye -o Ama	Just call it quit, Ama
Ama, Ama!	Ama, Ama!

This song from the Fanti tribe in Ghana teaches children to avoid marriage violence to save a life. It is better to leave peacefully than to die in an abusive relationship. Children need to be informed about their rights to prevent child abuse and neglect of parental responsibilities. Anaba (2018) laments that 'there are many more questions that challenge our notions of humanity, equality, and fairness in relation to how we construct and relate with children: our yesterday, today, and future.' Some parents do not know the worth, value, and importance of children, therefore they fail in their duties to protect their dignity, physical and mental well-being. This aligns with Cutting's (1999) and Browlie & Anderson's (2006) assertion that particular issues in the child-parent relationship include child neglect, child abuse, freedom of choice, corporal punishment, and child custody.

Disciplining a child has no boundaries in Africa setting, and this most often turn to abuse. This trend of abuse is continued because there is no stiff penalty for child abusers. Murungi (2018) affirms that there is still a need to address the absence of specialized child justice systems and national laws. Access to justice must be consistent with international and regional standards on child justice as an enabling condition for the realization of access to justice for children. Murungi (2018) further said 'there must be adequate resourcing of child justice systems, comprising of specialized officers and dedicated facilities country-wide to address children's specific needs.

Recommendations

1. African music education curriculum should feature children's songs with moral, educational, and ethical contents. This should also contain contents that emphasize children's cultural values, rights, and privileges.
2. General studies curriculum in the colleges and universities should include African music education with an emphasis on singing. This will equip students with information on child rights and privileges.
3. Music festivals should be organized in the school to educate children and their parents. During these festivals, there could be awareness against child abuse in the performance of songs at the festivals. Parents and their children should be allowed to participate in the performance; like having a sing-along presentation that gives warning against child exploitation, child slavery, and child trafficking.
4. Music recordings of popular musicians that border on African values, child privileges and rights should be aired and deliberated upon during parents and teachers meetings. Talks from child psychologists should be allowed during the meetings.

Conflict of Interest: None declared.

Ethical Approval: Not applicable.

Funding: None.

References

- Armstrong Judith, (2016) Text in the Program Notes "Gaetano Donizetti", Performance of *Lucia di Lammermoor* by the Victorian Opera, 12-21 April 2016.
- Ashbrook, William (1982) *Donizetti and his Operas*, Cambridge University press, Cambridge, UK.
- Ashbrook, William (2000) "A Donizetti update", *The Opera Quarterly*, Volume 16, Issue 3, Summer 2000, pp. 499–502.

- Ashbrook, William, (2002), "*Alina, regina di Golconda* ('*Alina, Queen of Golconda*)" *Grove Music online*, <https://doi.org/10.1093/gmo/9781561592630.article.0007645>
- Ashbrook, William, (2003), "Three Donizetti Rarities", *The Opera Quarterly*, vol. 19, iss. 2, Oxford, Oxford University Press.
- Bauer, Nathan (2010) "Kant's Subjective Deduction", *Journal for the History of Philosophy*, 18:3, pp. 433-4.
- Baxter, Robert (1998) "Dom Sebastien, roi de Portugal (1843)", *The Opera Quarterly*, Vol. 14; Iss. 3, pp. 199-202.
- Bourne, Joyce (2008) "Donizetti", *Opera: The Great Composers and their Masterworks*, Octopus Publishing Group, Credo Reference: <https://search.credoreference.com/content/entry/opgopera/donizetti/0?institutionId=183> [accessed on 07. 07. 2022].
- Clement, Felix and Larousse, Pierre, (1869) *Dictionnaire des opéras*, Administration du Grand Dictionnaire Universel, Paris.
- Erfurth, Andreas and Hoff, P. (2000) "Mad scenes in early 19th-century opera", *Acta Psychiatr Scand*, 2000: 102, pp. 310-313 UK.
- Esse, Melina (2009) "Donizetti's Gothic Resurrections", *19th-Century Music*, Vol. 33, No. 2, pp. 81-109, University of California Press.
- Fralick, Larry (1985) *Anna Bolena, Maria Stuarda and Roberto Devereux: A Study of Gaetano Donizetti's Dramatic Style*, B.M., Friends University.
- Freeman, James (1972) "Donizetti in Palermo and *Alahor in Granata*", *Journal of the American Musicological Society*, Vol. 25, No. 2, pp.240-250, University of California Press on behalf of the American Musicological Society.
- Frei, Joyce (2007) "When Ladies Meet: The Media Myth of the Two Queens in One Isle", *Discoveries*, 24: 1, pp.13-19.
- Glasow Thomas (1998) "Berlioz on the Premiere of *La favorite*", *The Opera Quarterly*, Volume 14, Issue 3, pp. 33-43.
- Golianek Ryszard Daniel (2007) "Operatic Genres in the Oeuvre of Józef Michał Ksawery Poniatowski", *Musicology Today*, National University of Music Bucharest, pp. 78-94.
- Holden, Amanda (Ed.) (2001) *The New Penguin Opera Guide*, Penguin Putnam, New York.
- Jellinek, George (2005) "Elvida" (review), *The Opera Quarterly*, Volume 21, Number 4, pp. 743-745, Oxford University Press.
- Johnson, Janet, (1998), "Donizetti's First 'affaire di Parigi': An Unknown rondò-finale for *Gianni da Calais*", *Cambridge Opera Journal*, Vol. 10, No. 2, pp. 157-177, Cambridge, Cambridge University Press.
- Law, Joe, K., (1998), *Il campmello di notte* (1836), *The Opera Quarterly*, vol. 14, iss. 3, pp. 161-163, Oxford, Oxford University Press.
- Menzies, Cameron (2016) Director's message, in the Program Notes, Performance of *Lucia di Lammermoor* by the Victorian Opera, 12-21 April 2016.
- Osborne, Rischard (1996) *The bel canto operas of Rossini, Donizetti and Bellini*, Amadeus Press, UK.
- Pieri, Mario (2003) "Opera in Theory and Practice, Image and Myth", *The History of Italian Opera*, vol. 6, University of Chicago Press.
- Porter, Andrew (1989) *Musical Events a Chronicle, 1983-1986*, Summit Books, UK.
- Smart, Mary Ann and Budden, Julian (2001) "Donizetti, (Domenico) Gaetano (Maria)", *Grove music on line* <https://doi.org/10.1093/gmo/9781561592630.article.51832> [Accessed on 01/12/2021]
- Smart, Mary Ann (2012) "Magical thinking: reason and emotion in some recent literature on Verdi and politics", *Journal of Modern Italian Studies* 17:4, pp. 437-447, Routledge.
- Sorba, Carlotta (2006) "To please the public: Composers and Audiences in Nineteenth century Italy", *Journal of Interdisciplinary History*, Volume 36, Issue 4, pp.595-614, The MIT Press.
- The Editors of Encyclopaedia Britannica "Reconquista" <https://www.britannica.com/event/Reconquista> [accessed on 07. 07. 2021].
- Weinstock, Herbert, (1963), *Donizetti and the World of Opera in Italy, Paris, and Vienna in the First Half of the Nineteenth Century*, New York, Pantheon Books.
- Willier, Stephen (1998) "*Maria Padilla* (1841)", *The Opera Quarterly*, Volume 14, Issue 3, pp. 182-184.

Zavadini, Guido (ed.) (1948). *Donizetti: Vita-Musiche-Epistolario*, Istituto Italiano d'Arti Grafiche, Bergamo.

Disclaimer/Publisher's Note: The views, opinions, and data presented in all publications are exclusively those of the individual author(s) and contributor(s) and do not necessarily reflect the position of BRPI or its editorial team. BRPI and the editorial team disclaim any liability for any harm to individuals or property arising from the use of any ideas, methods, instructions, or products mentioned in the content.