



## Music Education in Nigeria: Problematic Issues of Cultural Diversity and Juxtaposition of Cultures

JOHN AJEWOLE  
University of Lagos, Nigeria

**Abstract.** This article examines music education in Nigeria with a close look at the issues of cultural diversity. The study objectives centred on the history of music education in Nigeria; Indigenous (Traditional) music education in Nigeria and Western music education in Nigeria. Some useful information concerning this study was got from some books, journals and classroom experiences as a music educator who has taught in Nursery, primary and secondary schools, taught in the College of Education and at the University level to support my research evidence. The outcome of this study reveals that music education in Nigeria could be traced to the singing of hymns in the church by the earlier pioneer of Christian Missionaries that visited Nigeria. Traditional music education (indigenous) had been in existed for so many years before the advent of Christian missionaries. Today, western music education could be seen dominating indigenous music education in our educational system in Nigeria. The paper concludes that music education in Nigeria will be improved upon when it is not considered in isolation from its social context (society need) and from other arts with which it is looked upon. The nature of music education in Nigeria should centre, promote and be relevant to Nigerian indigenous music. The paper recommends that music educators in Nigeria should adopt an intercultural approach that will enhance better performance of music education in all its ramifications.

**Keywords:** Music, Education, Indigenous, Western, Culture.

### 1. Introduction

Music education is a very important subject in the development of the social and cultural aspects of a nation. It is through music education that, a nation can

realize and utilize its human resources in terms of norms, customs, folklore, folkways and generally their traditions, but before this can be realized and utilized, they have to be discovered and developed. Music education will be improved upon when it is not considered in isolation from its social context and from other arts with which it is looked. The nature of music education is such that, it requires a special approach that will enhance a better performance of music in all its ramifications. Today, many students had no flair for music; hence, they are unable to regard or attach importance to music education. Many students were scared away from music education because of their difficult experience with the theories and applied music because of the unsuitable methods (approach) used by some of the teachers handling the subject. The resultant effect of this is the continued drop in the percentage of students who pass or offer music in the Senior Secondary (S.S.S) classes. Moreover, it is difficult for many students to balance the equation between the theory and practical aspects of music.

Music education is a broad concept in the teaching and learning process of music in Nigeria. Music education is the processes and techniques followed and employed by a teacher to make teaching and learning of music effective and ensure that, the specific objectives of the lesson are achieved. Music education helps the teacher to approach music teaching according to orderly procedures. Many researchers and music scholars such as Kodaly (1967); Orff (1982); Bartola (1945), Suzuki (1973), Omibiyi (1992), Ekwueme (1994), Adeogun (2000), Faseun (1994), Okafor (1991) among others demonstrate and showcase the functional role and values of music education in the teaching-learning process. As it enables music educators to successfully deliver to students in the school setting.

Ajewole (2000) remarks that music education is the orderly arrangement of musical ideas, facts and the materials of instruction to facilitate learning. Music education brings good results in the teaching and learning of music. It also covers both the strategy and tactics of teaching music and involves the choice of what is to be taught at a given time; how it is to be taught and the order in which it is to be taught. Music education is aimed at bringing about a change in the behaviour of learners. The extent of the achievement of this aim will depend on the teacher's ability as the facilitator of knowledge, the materials he uses and the methods he adopts to pass across his message. Megary (1980) dropped a warning that for genuine changes to occur in classroom practices, teachers and educators must alter not only their rhetoric but also their methods. A dimension of music education is the engagement of some innovative strategies. In this situation, innovation is taken to mean a new way of doing things. A teacher in the class is said to be innovative if he can think of new and better ways of teaching his lessons and carry out his ideas through experimentation. After all, is said and done, the ultimate objective of teaching is learning.

Hoffer (1985) explains the role of music education that, the purpose of music in the school curriculum has not always been made clear to the public. Simply stated, schools offer music for the same reason that they offer languages and science. Music instruction cannot be equated with other subjects in the school curriculum. It cannot be belaboured that, the quality of music education we have today in Nigeria suffers as a result of such gap in teacher preparation. Lucy Ekwueme (1994) stressed the need for adequate music education and that, an effective arts education programme in our secondary school is intended to develop our youth's functional knowledge and skills about music and the arts in our culture.

It must be noted that not all competent musicians are competent teachers. One might excel as an excellent musician but lack the theoretical background in teaching and or cannot effectively communicate the essence and attributes of music to a learner. Every music educator is naturally concerned with what is taught and about and how it is taught. The increasing explosion of knowledge in all fields of endeavour in the world today has brought about innovative methods for teaching them. Music educators are not left out of the race. Development in music education is almost absolutely aligned with developments and innovations in general education. Music is only perceived as singing in our societies. This evidence can be seen through the charlatan attitudes of some students,

teachers and even principals. Faseun (1994) noted that academic music education in Nigeria proceeded from a perception of the subject as hymn singing. It has since the years gone by passed through various changes and modifications which have always been in line with the changing patterns of our society. The changes mentioned above have affected music teaching-learning at the primary, secondary and tertiary levels.

Orawo (1996) noted that music by its very nature is a specialized subject that required talented individuals to handle. And more so, if we go by what is in the syllabus, music education is no longer mere singing. The role of music educators cannot be overemphasized in strengthening the growth of music education in Nigeria. Yirenkji (1996:3) remarked that a child can be put off totally and forever if teaching employs unfamiliar irrelevant and completely foreign ideas and methods to impart knowledge.

### 1.1 Statement of the Problem

The scope for music education research in Nigeria is limitless. Although, Nigerian music is quite different in nature, theory, and performance from Western music. If we examine music education in Nigeria as at present (today) one may question how relevant is music education to Nigerian societies. Nigerian music educators will have to play a dominant role in furnishing answers to these issues if a comprehensive music education programme from primary school to University level is to have any measure of success. The growth of music in Nigeria requires comprehensive support of music education programmes in all the primary and secondary schools up to the tertiary institutions in Nigeria.

At present, very little research has been done to study review, and reduce to a system between Indigenous and Western music education in Nigeria. Music education is often inadequately considered by musicologists researching music. Many scholars in the field of music think the area of music education has little to study. But it should be noted that many concepts abound in Junior secondary school music that proves potentially difficult for students to grasp especially in the theory and applied aspects of music that require the attention of a professional music educator. Questions may arise on the methodological approach. What methods are we going to use to teach these concepts? Can such methods be built into a model? Can such methods be used for teaching theory and applied music? A further complication in the problematic issue of music education is the nature of

what is being taught and the manner and approach to communicating the knowledge about it to the students.

### 1.2 Aim and Objectives of the Study

The aim and objectives for this study are threefold as stated:

- To examine the history of music education in Nigeria.
- To explain indigenous music education in Nigeria and
- To discuss western music education in Nigeria.

### 2. Research Methodology

Survey method was adopted for this study. There are three aspects to the survey method in research; viz

- observation
- interview
- questionnaire

The survey method is selected for the following reasons:

- It seeks a response directly from the individual to be studied.
- It is adequate for representative sampling and
- It allows carrying out the research in the natural setting of the individuals to be studied.

A review of the literature was done on the stated objectives of this study to ascertain the standard of music education in Nigeria compared to other countries.

Some useful information concerning this study was got from some books, journals, and classroom experiences as a music educator to support my research evidence. This write-up is mostly based on my Master of Arts (MA) research work titled. The Pedagogy of Teaching Music in Nigerian Junior Secondary Schools in Ibadan Municipality.

### 3. Discussion and Findings on Music Education in Nigeria

The findings, discussion and analysis of this study centre on the stated objective for this study as stated below:

**Objective 1:** To Examine the History of Music Education in Nigeria.

### 3.1 Historical Background of Music Education in Nigeria

It is significant to trace the historical background of music education in Nigeria, to know its trend and development. The process of formal education in Nigeria and some parts of Africa has been widely discussed by many researchers such as Omibiyi – Obidike (1992). Akin Euba (1996): Vidal (1996): Kuture (1996): Omojola (1995): Akinbote (1988): Horton (1993): and Obiwusi (1979), among others.

Music education developed as a result of the introduction of Western education brought by the Christian missionaries. Thus, early education in music within the Western school system was introduced by the Christian missionaries to promote their proselytization activities. The aim was merely to produce catechists, priests and headmasters who could read music, and play hymns and chants on the harmonium from staff notation. Given this aim, the contents of the curriculum were confined to singing, rudiments of music and harmonium playing.

At the elementary school level, the curriculum was mainly singing of Christian hymns, European folk songs and songs with vernacular texts utilizing pre-existing English folk melodies. In secondary schools, the singing of European folksongs continued with the addition of rudiments of music. In some special secondary schools, the keyboard mainly the piano and western music history were added to the curriculum. Exceptional students were thus able to take graded examinations of the Associated Board of the Royal Schools of Music in Britain as external candidates. In teacher training Colleges which supplied most of the personnel for the Christian missionary schools and churches, the curriculum comprised rudiments of music and harmonium playing.

Students at the University level were exposed to music through the music clubs in the university community. With the contents and instructional materials being devoid of African traditional music the school started to produce educated Africans who lacked the knowledge of their indigenous musical culture. This marked the beginning of the discontinuity between the school and the socio-cultural environment of Africans who went to school. Because they did not hear or participate in traditional music within the school system. Educated Africans unconsciously grew to reject their music and in its place developed a taste for Western music both folk and art (Omibiyi 1992:30).

Another factor in the development of modern Nigerian Society, and one factor that played a key role in the

westernization of Nigerians, is the Christian missionary. The missionaries became active and established important missionary centres at Abeokuta and Badagry. The first practical contact that Nigerians had with European music was through the hymns which they sang in church on Sundays. Even within this context, there was already a juxtaposition of cultures, for the hymns were translated into Nigerian languages and sung to European melodies (Akin Euba, 1986:38).

The missionaries in West Africa were hostile to traditional music and kept it firmly outside the church. The reason for their hostility was that music and other traditional arts in Africa were associated with what the missionaries believed to be 'pagan' practices and were therefore unsuitable for the church. The missionaries barred their converts from participating in the performances of traditional arts and some cases, even from watching them.

The attitude of the missionaries prepared the way for a thorough Westernization of Africans who became Christians. The adoption of European music by African Christians facilitated the introduction of European-type schools which at the initial stages of modern education in West Africa, were the only schools available under the control of the missionaries. In such schools, the emphasis was on European music. The singing of hymns with African vernacular texts to pre-composed European tunes resulted in chaos as far as the meanings of words were concerned.

Omojola revealed the great schisms within the church and the genesis of cultural nationalism. Towards the end of the nineteenth century, for political, economic, and cultural reasons, the black community in Lagos began to question the dominance of the Europeans.

It was a general belief among the Saros that as time went on there would be more opportunities for them to occupy senior cadre posts within existing institutions; the church, mission schools and the civil service. The reverse was the case. They were also largely deprived of participation in political decisions. In 1872, the Lagos Local Government, which was established in 1861, employed its first African representative only after much agitation. In addition, European Commercial activities increased in Lagos especially after it became a colony in 1861.

Within the various Christian denominations, tension was beginning to develop in the hitherto cordial relationship between Africans and Europeans. African Clergymen were not appointed in sufficient numbers. The few existing African clergy were not being

promoted. European church leaders wanted Africans to abandon some of their traditional customs, such as polygamy and traditional ritual ceremonies. As a result, the Africans began to reassess their relationship with the Europeans. As they become more self-assured they simultaneously demanded a more positive approach to traditional African culture from their European colleagues. In 1881, the first pamphlet advocating the establishment of an African church was published. Seven years later the first "African" church was formed, the Native Baptist Church.

According to Webster, the precedent set in 1888 was repeated in 1891, 1901 and 1917 until every mission in Lagos – the CMS, the Wesleyan Church, the Baptist and the Catholic – had been fragmented.

Thus, the United Native African Church, a breakaway faction of the African church and The Methodist Church (UAM) was formed on August 14<sup>th</sup>, 1891. The United African Methodist Church was founded in 1917 while the African Church was founded in 1901 by a breakaway faction of St. Paul's Church, Breadfruit, Lagos. The Aladura church and the Cherubim and Seraphim which epitomize the Africanisation of Christianity in Nigeria were founded in the 1920s and it is in these missions that we find the earliest use of African music within the Christian church. Despite the alleged offensive and pagan character', African songs were, from the beginning of this century, allowed to be used in the Anglican Churches. This is because the Orthodox churches began to lose converts to the new African Churches in increasing numbers. Music became the chief means of propaganda among the churches – new and orthodox – a feature which sheds light on the age-long importance of music in religious worship in Africa (Omojola, 1995: 16 – 20).

African church music then represents a marriage of African and European elements. The pioneering work was mostly done by African priests and choirmasters whose training in the mission school usually included the ability to use staff or solfa notation. The teaching of Africans to read and write music is one of the major achievements of the Africanized church music, they only partially succeeded in doing so (Akin Euba, 1986:38).

It was clear that early music education in West Africa was meant to serve the interest of Western European missionaries rather than African. Hence, it was patterned after the European music system and its legacies continued until today (Vidal, 1996:7) Nketia, 1982:14) remarked as quoted by Kuture:

*The church preached against African cultural practices while promoting Western cultural values. Drumming suffered the most as it was linked to "Pagan Practices" (Kutire, 1996:1).*

The church through its mission schools, also provided opportunities for the training of students in the theory and practice of European music, a feature which still exists. European-influenced musical idioms have been present in Nigeria since the beginning of the 20<sup>th</sup> century. The greatest challenge to European power took place, naturally, in the church, since the church was the most important focal point for educated Africans in nineteenth-century Nigerians (Omojola, 1995: 6-9). Formal education in Nigeria is usually associated with Christian missionary education which was first introduced by the Portuguese traders who visited Benin and Warri in the present-day Bendel State in the sixteenth century.

However, it was the second coming of the whites as represented by the Christian missionaries that successfully planted Western formal education in Nigeria in the Nineteenth Century. From Badagry where Mr. and Mrs De Graf of the Methodist mission opened the first school in 1842, Western education spread to other parts of what is now known as Nigeria at varying speeds (Akinbote 1988:15). The missionary bodies laid the foundation of Western education in Nigeria. Later, voluntary agencies, the government, including native administration and commercial firms joined in the establishment of schools. Thomas Birch Freeman of the Wesley Methodist Mission Society came from Gold Coast and established the first missionary station at Badagry in 1842, which marked the beginning of missionary activities in Nigeria. The missionary bodies like the Methodist, Anglican, Roman Catholic etc. combined religious activities with educational work (Obiwusi, 1979:3).

The missionary bodies laid the foundation of curriculum development in Nigeria. When they came in 1842, their specific objective was to convert a vast majority of Nigerians to Christianity. Thus, the establishment of a church always went hand in hand with the opening of a school. Young children were taught to read the Bible and to write (Obiwusi, 1979:154).

In the colonial period, music was synonymous with singing since it was dominated by the latter with a smattering of music theory. Where music theory was emphasized, it was taught by the use of tonic-solfa syllables which were handy for choral rehearsals (Horton, 1993: 155).

The teachers then were mostly church organists who for the most part taught music or took correspondence at the National College of Music (Horton 1993:155).

**Objective 2:** To Explain Indigenous Music Education in Nigeria

### **3.2 Indigenous (Traditional) Music Education in Nigeria: An Overview of Traditional Methods of Music Education**

Nigerian traditional music is entirely different from that of the Western Europeans. Akin Euba described Nigerian Music as:

*A combined vocal and instrumental effort. Music-making seldom takes place without its participants indulging in dance movements. (Akin Euba, 1961: 130).*

Omibiyi remarked that:

*Music in the African context is an integral part of life: everybody participates in its performance (Omibiyi, 1992: 29).*

The music of our society reveals a great deal about our beliefs and sentiments. Although in society music may not have an equal effect on everybody because people do not generally have the same preferences for music. Music has always been used in traditional culture to celebrate various ceremonies such as marriage, child-naming house warming and so on. Institutions that patronize music in Nigeria include hotels, nightclubs, restaurants and drinking bars. They also include private clubs and associations. The practice of using music in traditional culture cannot be over-emphasized. Music is part of the culture. It is the reflection of the culture of the society.

Culture is a way of life; music permeates our way of life and helps in preserving the culture of society. A question of attitude, whereby both the students and the teachers are products of colonialism and Christianity and feel ashamed to learn traditional music, affects traditional music education in Nigeria. This attitude also affects the Government Education ministry which does not seem to enforce and recognize the importance of music in general.

One wonders, how a secondary school student who is not well grounded in the basic music knowledge of traditional music performance, will take part in traditional musical performances in his society, which knows next to nothing about the Western classical music learnt in the school. All Western music components mean nothing to the majority of Nigerians. Nigerian traditional society has methods and approaches to music education. The training is

part of a wider education process in which the indigenous societies of Nigeria pass on their music and cultural heritage from one generation to the next. Learning represents a very important step in the assimilation of societal and cultural values. Like other aspects of culture, music is learnt through enculturation. This is an aspect of the learning experience when man achieves competence in his culture” (Herskovits 1948).

Orawo emphasized that:

*Learning music is part of the socialization process. The simplest and most differentiated form occurs through imitation (Orawo, 1996:5).*

The process of musical education in traditional Africa has been widely discussed (Nketia, 1961; Smith, 1962; Akin Euba, 1986; Wachsmann, 1966; Vidal, 1996; Omibiyi, 1975). The traditional methods of music education are well analyzed by these scholars. A summary of their writings on the adopted methods will be given.

The training process starts very early in the life of the child. The African mother sings to her child who begins to develop sensitivity to music right from the cradle. The mother also teaches her child to become aware of rhythm by rocking the child to music and singing nonsense syllables in imitation of drum rhythms. African mothers often carry the babies on their backs when attending ceremonies and rituals and this gives the children early exposure to actual musical situations. Furthermore, the mothers dance with the children on their backs and this enables the children to begin to experience the rhythms of dance about music. As soon as the child’s motor reflexes are sufficiently developed, he or she is given a toy instrument to play with. This is more evident in the drumming, especially among the Ayan family. It is a practice in the Ayan family to give a child his first drum around the age of five. This is a miniature kanango (drum) which is the smallest of the varieties of tension drums. While using the drum as a toy the child begins to acquire the technique of handling the instrument and to use it to play simple speech phrases.

Traditional music education programmes are in two stages. The first stage which is for everybody, begins informally from infancy and is continuous throughout adult life. It aims not only at integrating members of the community into their culture but also at making them active participants in traditional musical activities. The teachers at this level are mothers and peer groups whom themselves have undergone similar training. The Institutional methodology involves observation and imitation. Further training at the early stages of a child’s life is developed through

involvement in games and storytelling sessions accompanied by songs. The second stage, which is for the talented or professional, is aimed at making learners proficient and skilled performers within the norm of their culture. It is formalized and guided. Instruction is given by the father if the learner is from a musical family or another relative or any other person who is skilled in the medium of performance. The instructional method involves role learning and imitation.

Moreover, to supplement the individual efforts of children in the learning process adults would occasionally offer formal instruction. Learners are taught by a master musician, especially among the Ayan family and it is the training received by learners: musical perception or lack of it as well as their life’s experience and environment that partly accounts for what they perform, how they perform, why they perform what they perform and the way they perform it. In addition, to supplement the individual efforts of children in the learning process, adults would occasionally offer formal instruction. Among the Chopi of East Africa, a xylophonist would sit and direct the hands of the child. Through this procedure, the child acquires a feeling for the motor movement necessary for xylophone performance. Akan drummers in Ghana teach drum rhythms to their children by tapping the rhythms on the shoulders of the children. drummers also teach children by using appropriate sentences and nonsense syllables to illustrate drum patterns. One of the most important methods is to allow trainees to learn on the job. Children are often permitted to supply background rhythm for flute players by playing rattles. Children also feature in adult ensembles by playing minor instruments or singing in choruses. The technique of sound production in African drumming is acquired comparatively quickly. The most difficult aspect of drumming is the mastery of the language of talking drums. A pupil sometimes has to wait for long periods before getting opportunities to hear drum texts appropriate to certain ceremonies when such ceremonies are infrequently performed. The slow process of music education in African traditional society demands that the mastery of a given type of music should take a very long time.

Although, the length of training varies with the natural abilities of individual pupils. It is quite usual for music specialists to spend up to twelve years learning their craft. Ijala chanters among the Yoruba of Nigeria begin their pupilage at the age of six and usually continue to receive tuition up to the age of 18. A comparable length of time is also required before a trainee Dundun drummer can graduate to mastership.

There has always existed a system of music education in Nigeria's traditional society.

**Objective 3:** To Discuss Western Music Education in Nigeria.

**3.3 Western Music Education in Nigeria (An Overview)**

According to Faseun, a study carried out by Osuji revealed that:

*The music curriculum of secondary schools pays more attention to examination requirements rather than aiming at developing the musical talents of the students (Osuji, 1984:24).*

A look into the curriculum used in our primary, secondary and tertiary institutions shows a very clear preponderance of Western musical history, literature, theory and harmonic concepts. According to Faseun, the Junior Secondary School music curriculum has six segments. These areas are:

- Introduction/Singing
- Theory/Music Reading
- Instruments
- Rhythm
- Listening/History
- Creative Music (Faseun, 1994:40)

For effective teaching of the syllabus contents for the JSS III students according to the division suggested and the stated objectives in the National Policy on Education which emphasized:

*The acquisition of appropriate skills, abilities and competencies both mental and physical as equipment for the individual to live in and contribute to the development of his society (NPE, 1985:8).*

The syllabus was divided into six pillars.

A California State University and Colleges quarterly newsletter titled FUTURE TALK emphasized competency-based instruction and identified generic and specific areas of instruction for general education programs. It explains further:

*The principal strategy of competency-based instruction seems straightforward enough. Specify the learning outcomes desired. Design a curriculum that has a better-than-chance prospect of modifying students' cognitive, affective, and skill behaviours in the direction of the outcomes sought (1975:2)*

The generic and specific areas of instruction suggested above were adapted to the Nigerian music syllabus to improve the teaching and learning process.

The suggested six pillars based on generic and specific areas are listed in columns A-F in Table 1 below.

**A-Pillar of Music Instruction in JSS III**

A. Rudiments & Theory	1. Writing scales-Major & Minor 2. Rhythmic Pattern 3. Sight-reading 4. Conducting various meter 5. Composition/Harmony
B. Applied Music	1. Singing – Solo/group (Folksongs) 2. Keyboard (Piano) 3. Guitar 4. Recorders 5. Drums (Local & Western)
C. General Musicianship and Aural Training	1. Simple Dictation a. Melodic b. Rhythmic 2. Ear Training
. African/Western Music	Identification of musical genre: Traditional – Rara, Esa, Ewi, Ekun-Iyawo, Ijala etc. Islamized – Sakara, Apala, Fuji, Were, Seli, Waka. Christianity – Native air, choruses, Anthem, Gospel, Chant. Western Civilization, Western Pop, Juju, Highlife, Afrobeat, Concert music, Theatre music, Church music.
E. Music Appreciation	1. General Listening 2. Recognition of the Families of Instruments aurally 3 Musical forms 4. Identification of major/minor 5. Musical periods
F. Test & Measurement	1. There should be a board to monitor the teaching of the syllabus. 2. Syllabus should be available in all schools 3. All schools are given adequate musical instruments and facilities for teaching. 4. Choice for practical & theory exams.

Several inferences can be made from the above table on the teaching of Western music in Nigerian schools. According to the above table, the summary of the pillar of music instruction in JSS III suggests the teaching of the following sections of Western music:

Section A - Rudiments & Theory

Section B - Applied Music

Section C - General Musicianship and Aural Training

Section D - African & Western Music

Section E - Music Appreciation and

Section F - Test & Measurement

It is clearly shown that Nigerian children are severally handicapped in their abilities to sound Nigerian music education. Western music curriculum superimposes indigenous music education in Nigeria. Why? No wonder Nigerian music students have no flair for indigenous music education but patronize Western musical culture daily in Nigerian schools. The results of these were the poor performance of students in music examinations and the continued drop in the percentage of students who pass or offer music in the Senior Secondary (SSS) class in Nigerian Secondary Schools.

#### 4. Conclusion

For effective music education programmes in Nigerian schools, trained music instructors with knowledge of the educational process should be allowed to handle the subject.

Kuture, (1992:2) stated that training of secondary school teachers is very important. The learners in this segment of education are surrounded by and later bombarded with a very powerful mass media. Here is also a stage when these tendencies of colonialism and misguided Christian principles are present.

In Nigeria, research has shown that the majority of students and teachers prefer Western music, such an unfortunate state of affairs affects music education in Nigerian schools.

There have been many music casualties in the past because of the lack of a sound foundation coupled with irrelevant methods in teaching and learning music in school. Therefore, the teaching of music should arouse the interest of students through adequate music education. The teaching of music in Nigerian schools raises so many questions such as, Are we teaching music in Nigeria today? or should we continue to teach music tomorrow? How the Nigerian music makers in the society perceive music education, most especially in Nigeria Junior Secondary Schools.

However, we ask ourselves, which music we should teach. Western or traditional music? What methodology will be appropriate and suitable for the curriculum? Experts in the music field need to provide answers to these questions if we want music education to have a good impact and relevance to the need of Nigeria and Nigerians.

Government should organize workshops and seminars to work out an acceptable curriculum that projects Nigerian culture for the teaching of music in Secondary Schools. Ministry of Education should draw up and control the curriculum of music in secondary schools as well as monitor the standard of music education that is Nigerian oriented.

University experts should be encouraged by Government to conduct research and review the areas of Western music education to effect necessary changes in the teaching of music to suit our traditional music education in Nigeria. The content of the curriculum for secondary school should incorporate more aspects of African music covering vocal and instrumental repertory, structured form, history as well as biographical study of African musicians. Textbooks used in the teaching of music should be relevant to the experience and background of the students. Sophisticated aspects of Western music should be learnt to improve on Nigerian music because the present curriculum is too foreign in orientation to the students understanding. The history and literature of African music should be studied. There is no need to study Western history and literature of music in detail. The philosophy and content of our literary music education must drive from our African or Nigerian resources and realistic experiences is worthy of note.

Local instructors should be invited to our schools to teach how to play, repair and make traditional musical instruments. The present curriculum should be revised to remove defects and to meet the educational and cultural challenges of a constantly changing Nigeria, politically, socially, economically and historically. The next few years should see an intensive re-awakening of music education in Nigeria.

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