

*MUSIC EDUCATION IN NIGERIA, 1842 – 2001:
POLICY AND CONTENT EVALUATION, TOWARDS
A NEW DISPENSATION*

Adebowale Oluranti Adeogun (24468569)

*Submitted in partial fulfillment of the requirements for
the degree*

Doctor of Music (DMus)

*Department of Music
Faculty of Humanities*

*University of Pretoria
South Africa*

Promoter: Professor Meki Nzewi

November, 2005

ABSTRACT

This study traces the development of music education in Nigeria from its origins to the present day and clarifies how certain ideas and practices in Nigerian music education have originated. The study includes the discussions of the historical roots of modern music studies as based on indigenous African philosophy of education, later influenced by Islam and Islamic philosophy of education and Western systems of music education. The thesis looks historically and analytically at some problems of music education policy implementation and their implications or consequences (intended and unintended). Working from a postcolonial discursive perspective, the study narrates the story of Nigeria's colonial encounters in a way that gives prominence to issues of educational policies and music curricula content that have, to date, been kept on the periphery of the education debate.

This study examines the postcolonial Nigerian governments' attempts to promote African cultures and traditions and efforts to expand as well as reform the education sector to reflect the Nigerian heritage and culture. The efforts to expand have outstripped the efforts to reform. The efforts to reform the modern educational enterprise have led to the emergence of *National Policy on Education*, the *Cultural Policy for Nigeria*, the central control of education, and the provision of national music curricula. This study investigates the development of music education, policies and curricula since Nigeria's independence in 1960, examines its current states and concludes that the attainment of independence has done little to erase the footprints of colonial music education ideology in Nigeria. Following an introduction to the music profession in Nigeria, the study provides an overview of the changes to tertiary music education since 1961 and analyses major issues currently faced by Nigerian tertiary music educators and scholars including: a shortage of qualified music academics, inappropriateness of imported music curriculum to the socio-cultural peculiarities of the Nigerian society, the unfit marriage of academic teaching and professional training in the

music curricula, inability to produce realistic music teachers, policy makers, music education administrators, and learning texts, inadequate music research, and insensitivity to needs of the labour market.

The study finds out that Nigeria has a rich musical heritage which includes the indigenous African, Afro-Islamic and Euro-American music. She has viable indigenous African philosophy, modes, and models of music education which is capable of imparting the modern African person with the human values and theoretical imperatives that can make the modern Nigerian person practice music in the modern global context. This legacy, which should empower the modern Nigerian person educationally to demonstrate national identity and mental authority locally and globally, is however, being repressed in schools and colleges curricula. Nigeria continues to struggle with music curricula that were laid down by colonial regime in the past but still continues to govern the development of musical life of Nigerian people.

It is the finding of this study based on the analytical perspectives it adopts that the National University Commission (NUC) music curriculum content does not measure up with the criteria of validity, significance, interest, learnability, utility, contemporariness, relevance and consistence with social realities. The analysis of the curriculum content with Holmes (1981) theories also reveals that it is essentialism, encyclopaedic and less pragmatic in orientation while its objectives are more subject-centred than society-centred and student-centred. The study obtains evidence from observation of about 100 music lessons in ten tertiary departments of music, a tracer study of 400 music graduates, 105 students' evaluation of institutional resources, and 28 practitioners' and 22 academics' (50) rating of capabilities they considered essential in a music graduate. It sources further evidence from 15 employers' of music graduates who identified some strengths and weaknesses of music graduates they employed. From an evaluation of this evidence, the quality of the present tertiary music curriculum is

judged to be generally poor and uninspiring. The study posits that tertiary music education in Nigeria needs a fundamental improvement.

Based on its findings, the over-riding recommendations of the study are that all aspects of music education in Nigeria should be indigenous music research-based, indigenous culture-sourced and continuously evaluated to insure that music education programmes in Nigeria are as effective as possible in the context of Nigerian experiences and aspirations as with Nigerian students and other shareholders. It further recommends that music educators must adapt both music curricula and methods to the cultural backgrounds and needs of a changing Nigeria's student population.

Key words: indigenous African music education, Islamic music education, modern music education, curriculum, content, relevance, evaluation, policy, tertiary music education, culture-bearers, Western classical music, popular music, cognitive apprenticeship, Africanizing music curriculum, shareholders.

ACKNOWLEDGMENTS

I have great joy in thanking the legions of people, who have assisted, encouraged, participated in, and created atmosphere in which productive exchanges could occur in the accomplishment of this programme and writing of this thesis.

My greatest appreciation goes to my supervisor, Professor Meki Nzewi, not only for encouraging me to embark on this venture in the first place, but also for assisting me in the lengthy process of turning a set of unorganized materials into a finished thesis. I am grateful to him for remaining a source of encouragement not only to me but also to all of us who have come in contact with him to drink from his academic wellspring.

When I came to Pretoria, I faced immense financial hopelessness to register for the programme, Miss Ogochukwu Nzewi welcomed me, acted as a mother, sister, confidant, and an adviser. She provided food, computer services, her library privileges and a room for much longer time than originally envisioned. For all these and much more things you did to put me at ease, I say a big thank you. My thank you also goes to Mr. O'dyke Nzewi for his wide understanding.

I offer warmest thanks of Dr and Mrs Faseun, whose generous support has been unwavering and greatly appreciated, in the accomplishment of this programme, as in everything else in my life.

I also like to thank my students in Nigeria who continued to write, call and text message to keep me on and informed. In particular, I thank Jude Nwankwo, Olu Okinnagbe, Uchechi Oduh, Tosin Adelabu, Fuh Chumboh, Chichi Anita, Peter Sylvanus, Olusola Oladokun, Buncle Seun, 'Nkem, Ebele Rita, Ofoegbu Patricia, and all my neighbours in 341 Cathwright Avenue, UNN. I say thanks.

A special word of gratitude is owed to Professor Richard Okafor, Professor Ademola Adegbite, Dr. A.K. Achinivu, Dr. Yemi Olaniyan, Dr. Adolf Ahanotu, Dr. A.O. Ifionu, Major Macdonald (retired) and Mr. Lawrence Emeka whose advice based on lifetime's experiences of music and music education in Nigeria were particularly valuable. I also thank my Dean (Faculty of Arts), Professor Njoku and my Head of Department – Professor I.T.K. Egonu who processed my memos with despatch and argued my case favourably to be given study leave with pay.

I thank my Vice-Chancellor, Professor (Rev) Nebo for graciously granting me study leave with pay and for approving three times my applications for salary advance to accomplish this programme. I thank my colleagues in the Department of Music, University of Nigeria, Nsukka for bearing the burden of teaching my courses and taking care of my family while I was away. I thank especially Dr. Chris Onyeji who was more than a brother and a father; who bore the brunt of moving round Nigeria to source funds for me to accomplish this programme.

A large number of people also gave me very generous financial assistance that helped a lot in the completion of this study. I thank especially Dr. M.A. Saddiq, and Mr. T.A.O. Atanda who provided interest free loans to cover some of my study and research expenses. They also offered consistent encouragement and vision to help me finish the thesis. I also thank Captain and Mrs. Cyril Mamah, Mr and Mrs Onwuegbusi, Mr. and Mrs. J.A. Adeniyi (my in-law), Aunty Eunice Nwonu and the St. Barth's Choir, Enugu for their financial help and prayers. I thank Mrs J. Oloidi and Prophet Nnaji for their un-quantifiable spiritual guidance.

In South Africa, I appreciate the hospitality and friendly dialogue by educators like Professor Chris Walton, Professor Caroline van Nierkerk, and Dr. Hetta Potgeiter. I also enjoyed the friendly atmosphere of friends and brothers like Ovabor Idamoyinbo, Mrs. Tinu Idamoyinbo, Dr Charlie Ejede Mejame, Lekan Oyewole and Peter Oyeola and Doctor Young Sook. To Phumlile Phephile Shandu, I thank God for meeting you and the way you tried to urge me on. The

spiritual works of Pastor Olumakinde together with his precious wife are highly appreciated.

I also thank 'Bunmi Sowemimo and John Paul Otuya, and Amas Greee for remembering to call me on phone all the time that I was in South Africa. I thank Dr Ebo Otuya, John Paul Otuya and Mr Sola Morakinyo for their financial assistance – the money you sent to me did more than wonders. I wish you God's blessings. To Professor Samuel Olaitan, Professor Ola Oloidi, Professor R. A Ajayi, and Dr. 'Layi Usman, I say a big thank for giving me free access to your libraries and spurring me on to embark on this programme. A great deal of credit is due to students and lecturers at Lagos State University, Lagos, University of Lagos, Lagos, Federal Colleges of Education at Eha-Amufu, Okene, Pankshin and Abeokuta, Nwafor Orizu College of Education, Nsugbe, University of Nigeria, Nsukka, graduates of various institutions I met at Lagos, Enugu and Abuja. Special thanks go to Mr. Olusoji Stephen and Yomi nee Ogunwumi. Thanks are due to innumerable stakeholders I encountered and interviewed who allowed their brains to be picked, supplied research materials and provided help and support in a variety of ways. I thank all of you whom I interviewed and those of you who gladly filled and submitted the questionnaires used in this thesis.

I thank my wife, Taiwo Adeogun and our two kids Ademola and Adefolu, who understood why I had to embark on the programme and why it worths the effort. They shouldered the responsibilities of keeping our home going while I was away in South Africa. I thank my wife specially that she allowed me countless late nights and writing weekends during the approximately two years it took to prepare for the completion of this programme in South Africa. I am and shall forever grateful for her patience, faith, understanding and love.

Finally, I thank God for His help in my life.

TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENTS	iv
LIST OF TABLES	xvi
LIST OF MAPS	xvii
LIST OF APPENDICES	xviii
CHAPTER ONE: INTRODUCTION	
1.1 Background to the problem	1-1
1.2 Statement of problem	1-7
1.3 Need for the study	1-7
1.4 Purpose of study	1-8
1.5 Research questions	1-8
1.6 Methodology	1-9
1.7 Focus of study	1-10
1.8 Value of study	1-11
CHAPTER TWO: LITERATURE REVIEW	
2.1 The concept of education	2-1
2.2 Traditional education in Africa	2-3
2.2.1 Traditional cultural arts education in Africa	2-5
2.3. Educational policy	2-14
2.4. Music education	2-17
2.4.1 Music content	2-19
2.4.2. Programs of music education, content and evaluation	2-28
2.5 Types of evaluation	2-32
2.5.1 Evaluation approaches	2-35
2.5.2 Quantitative approaches	2-35

2.5.3	Qualitative approaches	2-35
2.6.	Elements of evaluation	2-35
2.6.1.	Objectives	2-36
2.6.2.	Criteria	2-37
2.6.3	Evidence	2-38
2.6.4	Judgment	2-39
2.7	Importance of programme evaluation in music education	2-39
2.7.1	General principle of evaluation	2-41
2.7.1.1	What to evaluate?	2-41
2.7.1.2.	When to evaluate	2-42
2.7.1.3.	Who to evaluate	2-42
2.8	Steps in evaluation	2-42
2.9	Theoretical base	2-43
2.9.1	Description of the model	2-47
2.10	Analytical framework	2-48
2.10.1	Aims	2-48
2.10.2	Administration	2-48
2.10.3	Finance	2-49
2.10.4	Structure and organization	2-49
2.10.5	Curricula	2-49
2.10.6	Teacher education	2-49

CHAPTER THREE: HISTORICAL-CULTURAL BACKCLOTH OF MUSIC

EDUCATION IN NIGERIA

3.0	Background – Nigeria	3-1
3.1	The pre-colonial systems of music education in Nigeria	3-30
3.2	Music education in the pre-colonial Nigeria	3-31
3.3	Indigenous music education in Nigeria	3-31
3.3.1	Indigenous African education in Nigeria	3-31
3.3.2	Indigenous music education in Nigeria	3-36
3.3.3	Philosophical foundations of indigenous music	

education in Nigeria	3-40
3.3.3.1 Meaningful existence	3-41
3.3.3.2 Consciousness of the spiritual factor	3-42
3.3.3.3 The cyclic concept of time	3-47
3.3.3.4 Cosmological orientation	3-50
3.3.3.5 Humanism	3-58
3.3.3.6 Communalism	3-62
3.3.3.7 Creativity	3-68
3.3.3.8 The use and discard syndrome	3-72
3.3.3.9 Holism	3-74
3.3.3.10 Functionalism	3-80
3.3.3.11 Perennialism	3-81
3.3.3.12 Preparationism	3-81
3.3.3.14 African musical practice	3-83
3.3.4 Music educational policy in Nigerian traditional society	3-90
3.3.4.1 Child rearing practices	3-92
3.3.4.2 Age-grades	3-102
3.3.4.3 Life-rites	3-106
3.3.4.4 The community	3-111
3.3.4.5 Festivals and ceremonies	3-113
3.3.3.6 The apprenticeship systems	3-114
3.3.3.7 Royal courts	3-119
3.3.5 Essentials of indigenous African music education in Nigeria	3-123
3.3.5.1 The world of things	3-124
3.3.5.2 The world of people and music	3-124
3.3.5.3 The creation and appreciation of music	3-125
3.3.5.4 The world of musical ideals	3-125
3.3.5.5 The use of music instruments	3-126
3.3.6 The status of traditional African music education	

in Nigeria 3-126

CHAPTER FOUR: AFRO-ISLAMIC MUSIC EDUCATION IN NIGERIA

4.1	Islamic music education in Nigeria	
4.1.1	Islam and Islamic music education	4-1
4.1.2	The evolution of Afro-Islamic music/music education in Nigeria	4-4
4.1.2.1	Islam in Nupe and Yorubaland	4-23
4.2	The Afro-Islamic music education in Nigeria	4-27
4.2.1.	The <i>Koranic</i> school and music education	4-27
4.2.2.	Islamic preaching and music education	4-34
4.2.3.	Life rites and music making in Islamized Nigerian societies	4-36
4.2.3.1	<i>Wolimat</i> ceremony	4-38
4.2.3.2	Islamic festivals	4-40
4.2.3.2.1	<i>Id al-fitr (itunu aawe)</i>	4-41
4.2.3.2.2	<i>Id al-kabir (odun ileya)</i>	4-42
4.2.3.3.	Ramadan and <i>ajisaari</i> music	4-42
4.2.3.4	The <i>waka</i> (song)	4-43
4.2.2.5	Muslim age-grade groups	4-44
4.2.2.6	Marriage ceremony	4-44
4.2.2.7	Burial ceremony	4-45
4.3.	Islamic policy on music education	4-46
4.3.1	Islamic music education policy in Nigeria	4-50
4.3.2	Islamic religious and political leadership and music education	4-55
4.3.2.1	The <i>ulama</i> : sufi scholars	4-55
4.3.2.2	The fundamentalist <i>ulama</i>	4-56
4.3.2.3	Court praise singing	4-61
4.3.3	Islamic policy of submission to the will of Allah and the Hausa musicians	4-63

4.3.4. Islamic policy of doctrinal generosity and the Hausa musicians	4-65
4.4 Islamic music education and indigenous music education systems	4-69

CHAPTER FIVE: DEVELOPMENT OF MUSIC EDUCATION IN NIGERIA

5.01 Theories about evolution and race	5-1
5.02 Explorers	5-4
5.03 Traders	5-9
5.1 Development of Western (colonial) music education in Nigeria	5-11
5.1.1 Missionaries activities and the origins of music education in southern Nigeria	5-11
5.1.2 Precursor: missionary activities and Nigerians' study of western music in Sierra Leone, 1807-1842	5-12
5.1.3 The early activities of Christian mission and music education in southern Nigeria, 1842 – 1882	5-13
5.1.4 Missionaries, Christianity and music education in northern Nigeria	5-19
5.2 Colonial music education in Nigeria, 1861-1959	5-21
5.2.1 The implantation of military band music education in Nigeria	5-21
5.2.2 The 1882 education ordinance: The beginning of government's participation and continued missionary efforts in music education	5-24
5.2.3 The 1887 education ordinance	5-26
5.2.4 Music in the early secondary grammar schools	5-27
5.2.5 Music in the early teacher training colleges	5-32
5.3 British colonial educational policies in Nigeria	5-36
5.3.1. Phase I (1842-1882)	5-45

5.3.1.1	Missionary activities, Christianity and music education	5-48
5.3.1.2	The church's policy of denationalization	5-52
5.3.1.3	The church's naturalization/Euro-Christianization and 'anti-African music' policies	5-53
5.3.2	Phase II: (1882-1925)	5-54
5.3.2.1	Lagos elite's policy of using music as symbols of status and culture	5-58
5.3.2.2	The emergence of the African church and the policy of cultural nationalism	5-62
5.3.2.3	The <i>Aladura</i> movement's policy of Africanizing the church music	5-65
5.3.2.4	Colonialists' policies of westernization, industrialization and urbanization and music education	5-67
5.3.2.5	Nigerian popular music and musicians' Africanization of Western music and westernization of African music	5-75
5.3.2.6	The commercialization of African music	5-78
5.3.3	Phase III: 1925 – 1959	5-80
5.3.3.1	The emergence of second cultural nationalism in Nigeria	5-84
5.3.3.2	Festivals of the arts and the policy of musical exhibitionism	5-87
5.3.3.3	The beginning of higher education in Nigeria (1930 - 1959)	5-89
5.3.3.4	The clamor for liberalization higher music education in Nigeria	5-92
5.3.3.5	Racialization of modern music education	

in Nigeria	5-96
5.3.3.6 The scholarly study of African music in Nigeria during the colonial era	5-97
CHAPTER SIX: POSTCOLONIAL MUSIC EDUCATION IN NIGERIA	
6.0.1 Music education on post-independent era	6-1
6.0.2 Education and social change in Nigeria	6-2
6.0.3 The Ashby Commission of 1960	6-3
6.1 Phase I: 1960 – 1969	6-5
6.1.1 The University of Nigeria, Nsukka (UNN)	6-5
6.1.2 The Department of Music, University of Nigeria, Nsukka	6-5
6.1.3 The creation of more universities in the 1960s	6-10
6.1.4 The institutionalization of African Studies and the search African musical values	6-11
6.1.5 The National Curriculum Conference of 1969	6-12
6.2 Phase II: 1969 – 2001	6-15
6.2.1 The States' take-over of schools and federation of educational provisions	6-15
6.2.2 Music teacher education in Nigeria	6-17
6.2.3 <i>The National Policy on Education</i>	6-23
6.2.4 Modern festivals in Nigeria	6-28
6.2.5 The 1980s	6-29
6.2.6 <i>The Cultural Policy for Nigeria</i>	6-32
6.2.7 The 1990s	6-35
6.2.8 Tertiary music education in Nigeria	6-39
6.2.8.1 Access to tertiary music education	6-39
6.2.8.2 Music teaching	6-41
6.2.8.3 Music research	6-47
6.2.8.4 Community service	6-49
6.2.8.5 The pursuit of quality in Nigerian tertiary music education	6-50

6.2.9 Curriculum development	6-55
6.2.9.1 The era of autonomy	6-55
6.2.9.1.1 Nsukka	6-55
6.2.9.1.2 Ibadan	6-57
6.2.9.1.3 Ife	6-57
6.2.9.1.4 Lagos	6-58
6.2.9.1.5 Ilorin	6-58
6.2.9.1.6 LASU	6-59
6.2.9.1.7 Owerri and other colleges of education curricula	6-59
6.2.9.2 Nigeria's current music curricula	6-60
6.2.9.2.1 National Teachers' Institute	6-60
6.2.9.2.2 National Commission for Colleges of Education	6-61
6.2.9.2.3 National Board for Technical Education	6-63
6.2.9.2.4 Joint Admissions and Matriculation Board	6-64
6.2.10 Nigeria's current music curriculum as a political text	6-65
6.2.11 Factors retarding the development of music curricula in Nigeria	6-70

CHAPTER SEVEN: THE WAY FORWARD

7.0 Music policy and content – an analysis and evaluation	7-1
7.0.1 The problem of music policy implementation	7-3
7.0.2 Effects of music as an elective subject	7-13
7.0.3 The importance of including music in the schools' core subjects	7-14
7.1 Data presentation and analysis	7-15
7.1.1 Background of music students	7-15
7.1.2 Tertiary music curriculum evaluation with Holmes (1981) analytical framework	7-26
7.1.2.1 Aims	7-26

7.1.2.2	Administration	7-34
7.1.2.3	Tertiary music curriculum development	7-35
7.1.2.4	NUC music curriculum – an analysis	7-38
7.1.2.5	The NUC music curriculum – an evaluation	7-44
7.1.2.6	Curriculum content in the context of music teaching and learning	7-55
7.1.2.7	Student perceptions of institutional resources	7-59
7.1.2.8	Finance	7-62
7.1.2.9	Teacher education	7-63
7.2	Tracer study of music graduates	7-65
7.2.1	Methodological approach	7-65
7.2.2	Demographics of the sample	7-68
7.3	Stakeholders' interactive evaluation of music graduates they observed in practice	7-79
6.3.1	Strengths and weaknesses of recent music graduates	7-87
7.4	Findings and discussions	7-89
7.5	Towards a definition of national music policy in Nigeria	7-100
7.7	Future projections	7-103
7.7	Conclusion	7-115

List of Tables

2.1 Curriculum evaluation	2-30
2.2 The quality improvement process model	2-30
2.3 Model of music education quality improvement process	2-46
6.1 University departments of music	6-10
6.2 Colleges of education with departments of music	6-20
6.3 Nigerian tertiary music system	6-22
7.1 Respondents' favourite music types	
7.2 Respondents' reasons for enrolling in music programmes	7-29
7.3 Factors influencing respondents to enrol in music programmes	7.30
7.4 Patterns of tertiary music curriculum in Nigeria	7-42
7.5 Content areas of NUC music curriculum –the programme at (Department of Music –University of Nigeria, Nsukka)	7-44
7.6 Student distribution fro music diploma programme	7-67
7.7 Student distribution for degree programme	7-67
7.8 Students' perceptions of institutional resources	7-68
7.9 Federal Government allocation to Education sector as percentage of Federal Government's total budgeted expenditure	7-70
7.10 Music academics' profile in Nigerian universities by year 2004	7-71
7-11 Composition of the study population	7-75
7-12 Biographical data of respondents	7-75
7.13 Key personal attributes regarded essential in graduates of tertiary music	7-88
7.14 Means and ranked importance of attributes considered essential in music graduates	7-92

LIST OF FIGURES

Fig. 2: 1 Curriculum and evaluation models	2-31
Fig. 2:2 The quality improvement (QIP) model	2-32
Fig. 2:3 Model of music education quality improvement process	2-47

LIST OF APPENDICES

Appendix I: Undergraduate music programme – NUC approved (at Department of Music, University of Nigeria, Nsukka)	A -1
Appendix II: Questionnaire:	
Music students' background questionnaire	A - 4
Students' perceptions of institutional resources	A -18
Questionnaire for music graduates (follow-up studies)	A -19
Questionnaire for music educators and practitioners	A -24
Interview schedule for indigenous and Afro-Islamic music practitioners	A - 27
Interview schedule for music stakeholders	A -28
Interview schedule for music lecturers	A – 29
Appendix III: Consent letter and form	A -30
Consent letter	

LIST OF MAPS

Map 1: Map of Nigeria, showing Nigeria, the area of study	3 - 2
Map 2: Map of Africa showing Nigeria	3 - 2