

CHAPTER SIX

POSTCOLONIAL MUSIC EDUCATION IN NIGERIA

6.0.1 Music education in post-independent era

By 1960, the colonial system had made Western (Colonial) music education to supersede all pre-colonial systems of music education in Nigeria in relative importance. It emphasized Western music and did little as far as the encouragement of education in Afro-Islamic and indigenous African music was concerned. Western music education became a factor of class formation, tending to isolate western-educated music elite from the masses often denigrated as 'unsophisticated' musicians while the masses remained those who strive to live the African musical life without official help. The adopted school system of music education with its emphasis on intellectual attainments was however seen by western-educated Nigerian elite as a means of acquiring the knowledge and insight to 'modernize' Nigerian society. It became expedient here to dub it modern music education system in Nigeria and adopt it for the contemporary collective Nigerian consciousness to be culturally dynamic. The needs to rehash Nigerian music heritage and make modern statements about it through creative innovativeness make the subscription to modern music education crucial in order to interact in modern cosmopolitan world imperative.

The school system of music education when it was implanted was not only extraneous in structure but also in conception, orientation and content. Its hallmark was its rapid inducement of cultural alienation for Nigerians and cultural obfuscation for Nigeria. Modern music education in Nigeria being advanced is to serve as antidote to this. It is seen here as that music education system which is grounded on African experiences and aspirations, and is reflective of African hopes, wishes, aspirations, dilemmas and predicaments. It is a process of fostering, nurturing, cultivating and forming the African modal personality that is a modern continuum of the indigenous system of music education. Its aim is to empower a continuing development and extension of extant African music knowledge. It is a music education system whose foundation as well as fundamental knowledge is mentally-

culturally validated, environmentally determined, and continually revised in tune with the state of worldview and culture contacts of Nigeria. This chapter views the efforts at enabling a modern continuum of African music education in post-independent Nigeria historically.

6.0.2 Education and social change in Nigeria

The Nigerian nationalists at independence valued their educational background though it lured them away from indigenous African culture towards a model of European culture that alienated them somewhat from the masses. Yet, they regarded that education as the greatest weapon of nation-building and social transformation for a nation that is striving after mental decolonization and economic development. 'The crisis of education in Nigeria', cried the one-time Premier of eastern Nigeria, the late Dr. Michael Okpara, immediately after independence:

is the crisis of new generation. Education just barely able to prepare the nation for the exigencies of the past had failed to meet the demands of the present and prepare the rising generation for the future...The present system of education is inadequate for our present and future requirements. Its most obvious shortcomings are firstly, its lack of modern purpose; its neglect of the utilitarian in education; its neglect of the culture of our society; the poor moral content; its weak spiritual content; the increasing absence of parental responsibility; the inadequacy of a large proportion of the teachers.

Education is, no doubt, the main-spring of all national action. Unless it is right and purposeful the people either crawl or limp along. But we are a people in a terrific hurry to bridge the gap created by centuries of neglect (Eastern Nigerian Government, 1964:38).

Many Nigerians like Okpara called for a change and a new direction in post-independent Nigerian education that will produce the right personalities and thus free the nation from the socio-cultural servitude to which she had been subjugated. The call was also for a music education system that will rid Nigerians of cultural inferiority, colonial mentality, academic and intellectual subservience.

The Nigerian nationalists' faith in modern education was necessitated by the need to train the Nigerian bureaucracy that would replace the colonial officials and expand the Nigeria's economy that was dependent on production and export of primary products. It became expedient to improve educational facilities by expanding primary schools, providing improved secondary schools and teacher-training colleges and establishing Nigerian universities. This led to the setting up of the Ashby Commission by the Nigerian government in 1959. The postcolonial Nigerian education system has not merely expanded and consolidated the system inherited from the colonial regime it has also sought to reform and adapt education to the needs of Nigerian society. The history of music education in postcolonial Nigeria revolves around the dual theme of expansion and reform. While the expansion has been more successful, the reform has been more problematic.

6.0.3 The Ashby Commission of 1960

Nigerian government appointed the Ashby Commission that submitted its report in 1960, 'to conduct an investigation into Nigeria's manpower requirements up to 1980'. The report of the Ashby Commission was significant in the development of music education in Nigeria. The Commission revealed that the general weaknesses of the inherited education system consist of lack of balance both in structure and its geographical spread, poor quality of teachers at the primary and secondary levels, acute imbalance of educational opportunities especially between the Southern and Northern parts, insufficient resources, and inadequate opportunities for enrolment into higher educational level. The report recommended almost three-fold expansion in secondary school intake to meet the forecasted senior and intellectual level manpower requirements of the nation. It requested a system of post secondary education that would produce before 1980 the flow of high-level manpower, which Nigeria was estimated to urgently need. It recommended the creation of more universities for national unity and balanced development across the country. The Commission states:

It would, of course, be possible to assemble 7,500 students in the University institutions Nigeria has at present; but we are in no doubt that this would be undesirable. The distances in Nigeria, the variety of

peoples which comprise the population, and, above all, the need for diversity in higher education, all point to the need for at least one university in each region. But we go on at once to say it would be a disaster, if each university were to serve only its Region. That there are strong Regional loyalties in Nigeria, we fully understand. But the borders between Regions must never become barriers to the migration of brains ... (FME, 1960:25).

It further states that:

One of the purposes of education in this country is to promote cohesion between her Regions. Universities should be a very powerful instrument for this purpose; it is their duty to respond. It is not only for reasons of finance, therefore, (though these reasons are weighty enough) but for reasons of national unity that we believe that no Region should be self sufficient in higher education (FME, 1960:25).

The recommendations of the Commission ushered in some educational activities aimed at socio-cultural development in the post independent Nigeria. It led to the establishment of more schools and colleges in Nigeria and enormous increase in enrolment between 1960 and 1969. For instance, the number of secondary schools in all the States of the federation rose from 883 in 1960 to 1,155 by 1970, an increase of 76%, while the number of universities increased from 2 in 1960 to 6 by 1970. Student enrolment in Nigerian universities by 1966 was 9,170, a figure that exceeds by far that envisaged by Ashby Commission's Report (Adesina, 1988:52). In all the Nigerian schools and colleges of the period, music education was insignificant except at the University of Nigeria, Nsukka.

6.1 Phase I: 1960 - 1969

6.1.1 The University of Nigeria, Nsukka, (UNN)

In October 1960, the University of Nigeria, Nsukka (UNN) was officially opened as Nigeria's second university but it did not owe its origin to the Ashby report. The idea to set up the university was first mooted in 1955 by late Dr. Nnamdi Azikiwe who at that time was the first Premier of Eastern Nigeria. He presented the bill "*A Law to Establish a University in the Eastern Region of*

Nigeria and to Provide for the Guarantee Thereof for Matters Incidental Thereto" to the Eastern Region Legislature in 1955 and the legislature passed the bill into law. The law made the opening of the university possible in 1960 and freed it from all colonial attachments unlike the hitherto existing University College, Ibadan that existed in affiliation to the University of London.

UNN seeks to offer learning that is not only cultural, according to the classical concepts of universities, but also vocational in its objective and Nigerian in content. It draws heavily from British and American models of university education (more from the latter than the former) and derives its inspiration from African challenges in developing a pattern that strives to be unique and appropriate to Nigeria. It was established basically to articulate African political, technological, economic and socio-cultural realities.

It admitted her students and introduced some courses that were not acceptable to colonial oriented Nigerians as higher education courses in those days. For instance, it admitted holders of West African School Certificate with five credit passes to do a four-year degree programme. Hitherto, admission to any university course was through the Higher School Certificate (HSC). UNN offered admissions to holders of both certificates.

UNN established faculties and departments it thought were necessary and needed by Nigerians to use university education to solve some major social problems in Nigerian life. It introduced degree courses in fine and applied Arts, journalism (later renamed mass communication), vocational education and music which were innovative in the 1960s. In 1961, UNN became the first institution of higher learning in Nigeria that offered degree course in music, thereby according it academic recognition because it sees music as an important aspect of African life (See appendix I).

6.1.2 The Department of Music, University of Nigeria, Nsukka

UNN admitted its first set of music students into a full-fledged department of music in the second year of its existence. The department opened with four students for a four-year programme: Samuel Ojukwu, Michael Okoye, Bertram

Osuagwu and Meki Nzewi. In 1965, the department turned out its first Nigerian music graduates: Meki Nzewi, Samuel Ojukwu, Michael Okoye and Felix Nwuba (who was admitted in 1962 for a three-year programme). In 1966 and 1967, the department turned out two music graduates each year respectively. It produced the first set of Nigerian music skilled professionals who staffed the nation's postcolonial civil service.

In 1961/62 session, UNN introduced a General Studies programme that seeks to make graduates of the university intelligent thinkers and effective communicators in the English language, well-rounded people who could apply the fundamentals of the Humanities, Natural and Social Sciences to the solution of basic social problems. The founding fathers of the university rationalize that 'a broad general education to undergraduate students is needed so that their more specialized studies may be placed in context and so that they will become more flexible and generally useful citizens of Nigeria in the future' (Work Plan MSU-UNN, 1963-1967). The music programme was conceptualized within a general education framework to produce a confident and balanced music graduate whose education is to enable him meet a wide variety of challenges in postcolonial Nigeria. The department of music linked itself to the overall educational goals of the university and sought to produce music graduates who could contribute to the building of a great new nation.

The earliest music scholars-teachers of the department, in an attempt to sift out the most appropriate aspects of music in traditional universities and blend them into the Nigerian music scene, evolved a bicultural music education (African and European) programme. The programme was aimed at creating a world-class department of music whose music research and teaching would have credibility with academics in Europe and America, with public figures, and with governments as well as other agencies who might like to fund it.

The Department enabled African (Nigerian) music to gain legitimacy and validity in the context of higher music education for the first time in Nigeria. The curricula focus on African music and African musicians was intended to act as a counterbalance to Western music and Western composers which

were the basis of the inherited colonial system of music education in Nigeria. The bicultural music education also combined both academic and applied studies in music.

The Department's music curriculum, designed under the able leadership of Edna Edet (nee Smith) - a Black American music teacher-scholar - consisted of a foundational 2 years African and Western music courses as well as general studies courses for all music students. There was a third year of fieldwork culminating into writing a minor thesis on music in Nigeria and a final year of specialization in music education, composition and ethnomusicology.

The programme exposed all music graduates to core music courses such that regardless of area(s) in which they intend to specialize, they would be conversant with the basic African and Euro-American musical theory and practice. The Department's music graduates were prepared for careers in the civil services, parastatals, industry, private music organizations, graduate studies and even self employment by virtue of the areas of specializations they took in the fourth year.

The content of the programme was comprehensive as it covered courses of instruction, studio and field practice in all areas in which a music graduate was expected to operate in the field. It was relevant as it included a study of African music. It was cosmopolitan as it avoided parochialism by exposing the students to Western music. It was broad in outlook as each music graduate had at least a general knowledge of areas outside his specialization. But it tended to have no real long-term coherent strategy beyond mere combining African and Western music which privileged the latter and impoverished rather than enriched the relationship between the two in reality.

The problem was that the programme combined two musical traditions with widely different contents and artistic expressions. Each of the traditions involves a different set of pedagogues and teaching orientations. The programme lacked balance because the Western aspect of the programme has been more researched than its African counterpart. The former aspect

has more elucidating written and recorded materials than the latter's avalanche of memorized and poorly taped oral archives. The earliest teachers in the department found the western aspect easier to teach because many of them had European music-sensitive backgrounds and training. The programme as such was lopsidedly Western in content and method.

The needed delicate balancing act of avoiding either dispersion in western music or immurement in African music was problematic because the needed systematic approaches for the teaching of African music were ill-developed. And there had not been the preparation of the necessary literary African musicians, research monographs, and suitable textbooks on African music for the bi-musical programme in the 1960s. Since then efforts to move the programme of the department towards an Africa-centered curriculum have been scant as it has been meeting serious conservative resistance.

UNN was the only university where anybody who wanted to obtain a degree in music without leaving Nigeria's border had to go to throughout the 1960s. This was because the other Nigerian universities that existed then aped the colonial model of the University of Ibadan and held the belief that the additions of cultural and vocational pursuits demean a university (See Awoniyi, 1983: 20). UNN's department of music also introduced a three-year Diploma in Music Education programme in 1965 for candidates with four credits pass in WASC or GCE. The programme which was initiated and designed by the department after a series of planning and consultation with the then Eastern State ministry of education and the UNN's faculty of education was aimed at producing trained music teachers for the nation's secondary schools.

The department, with Dr Edet's committed leadership, also ran yearly very successful music education workshop cum seminar, where the target audience were untrained choirmasters and music teachers in the nation's primary and secondary schools. The accompanying seminar brought the practicing academic musicians throughout the country together for intellectual

meeting of the mind and provided a necessary stimulus for more African approach to music education in Nigeria.

The department also enabled the formation of a Music Association of Nigeria (MAN) as a professional association that contributed to the review of schools' music syllabi in the 1960s. The department established itself as a leading authority in tertiary music education in Nigeria and published the proceedings and papers arising from the meetings it hosted in two volumes before the Nigerian civil war that halted its activities broke out in 1967.

A few Nigerians still went abroad for overseas music courses in spite of the UNN's music programme in the 1960s. A peculiar case happened when the Nigerian civil war forced some music students, like other students of the university who were not from the Eastern part of the Nigeria, to withdraw from the university because it was at the heart of the civil war zone. Music students who withdrew from Nsukka went abroad to complete their studies. UNN reopened for studies after the civil war in 1970 with the department of music reopening without its founding head of department – Dr Edna Edet. It also lost most of its musical instruments and other supporting materials to the war. Between 1961 and 2001, the university departments of music that developed in Nigeria are seven.

S/N	Name of Institution	Year Music was Established	Remark
1	University of Nigeria Nsukka	1960	
2	Delta State University, Abraka	1975	Formerly College of Education till 1985
3	University of Lagos, Lagos	1975	Music Defunct in 1986
4	University of Uyo, Uyo	1975	Formerly College of

			Education till 1982
5	Obafemi Awolowo University, Ile-Ife	1976	
6	Nnamdi Azikiwe University, Awka	1978	Formerly College of Education till 1992
7	University of Ibadan, Ibadan	1981	Postgraduate studies in African Music only
8	Lagos State University, Lagos	2001	

Table 6.1: University Departments of Music in Nigeria

6.1.3 The creation of more universities

Literature abounds on the evolution of higher education in general and university education in particular within the Nigerian context (Mellanby, 1958; Fafunwa, 1971; Okafor, 1971; Ike, 1976). The Ashby report recommended the founding of four new universities at Enugu, Zaria, Ibadan and Lagos but the Federal Government permitted the setting up of five universities. The universities and their years of establishment were: the University of Nigeria, Nsukka (1960), the University of Ife, Ile-Ife (1961), the Ahmadu Bello University (ABU), Zaria, the University of Lagos (Unilag), Lagos (1962) and the University College, Ibadan that became a full fledged university, the University of Ibadan (UI), Ibadan, in 1962.

The Federal Government owned the universities at Ibadan and Lagos while those at Nsukka, Zaria and Ife belonged to the then three regional governments. In 1962, the Federal Government set up the National University Commission (NUC) as a department in the cabinet office to ensure the orderly development of university education in Nigeria. It was reconstituted as interim NUC in 1968 and finally statutorily established by Decree No. 1 of 1974. All the Nigerian universities in the 1960s sought to institutionalize the African Studies.

5.1.4 The institutionalization of Institute of African Studies and the search for African musical values

The late 1940s and early 1950s had witnessed the birth of African studies in Europe and America that gave Africans the opportunity to place Africa and Africans where they can know and be themselves through in-depth investigation and analysis of issues and problems which were germane to Africa and Africans. Some Nigerians received training in Europe and America and became the practitioners of African Studies in Nigeria from the 1960s. Ashby Commission bemoaned the lack of cultural content in Nigerian educational system and recommends that:

The most obvious need for innovation in Nigerian universities is in the field of African Studies. So long as curricula are influenced by overseas syllabuses and examining bodies it is inevitable that African Studies will have less attention than they deserve. But with independent universities, this must no longer happen. The future of Nigeria is bound with the future of Africa and Nigeria's past lay the African history and language. It should be first duty of Nigerian universities, therefore, to foster the study of African history and antiquities, its languages, its societies, its rocks and soils and vegetation and animal life (Ashby, 1960: 56).

The University of Nigeria Law of 1961 created the first Institute of African Studies that began the studies of African culture in Nigeria and created the Department of General Studies which 'provided an instrumentality whereby all university students received instruction with emphasis on Africa in the humanities, the natural sciences and social sciences' (Hanson, 1968:259). The humanities aspect of the General Studies programme acquaints the students with the knowledge of the culture of which they are part together with the system of values. The aim of humanities course at the university 'is to encourage students to become deeply involved in the Nigerian cultural values and better appreciate the basis for social behaviors and the characteristic ways in which Nigerians have responded to Western influences and the alternatives for growth and progress provided by modern science and technology' (Nwabara, 1983:64). The UNN's African humanities course later influenced the curricula of other universities in Nigeria.

The University of Ibadan modified its metropolitan model and established its Institute of African Studies in 1962. The Institute introduced the interdisciplinary study of African history, culture, and the arts and established a music research unit with the help of Fela Sowande, who had been involved in collecting and recording indigenous Nigerian music for the programmes and archives of the Nigerian Broadcasting Corporation since the 1950s. Fela Sowande while in the Institute suggested the setting up of a Board of Control that would oversee the implantation of a culturally meaningful education direction in Nigeria, and proposed belatedly, a bi-cultural music education programme for Nigeria that was oblivious of Nsukka's programme. The university began to make provision for graduate students taking the interdisciplinary M.A (and later PhD) degree in African Studies to specialize in African Music by taking the relevant courses and writing dissertation on a musical topic in 1981.

At the Ahmadu Bello University, Zaria, music research is practiced under the aegis of the Centre for Nigerian Cultural Studies which was established to enable the cultural and historical studies to be developed. The University of Ife established its Institute of African Studies in 1962. It adopted a creative approach to its African music studies. The Institute employed already established composers - Akin Euba and Samuel Akpabot - as research fellows that engage in research to generate original creative works. The experimental works these composers generated featured at the university's annual festival that became fashionable in the 1960s.

Scholarly publishing began in Nigeria with the setting up of the University of Ibadan Press in 1966. Since then, the press has published large volumes of bibliographies, specialist monographs and university textbooks. Other universities at Lagos, Zaria and Ife also set up their own presses. These presses published materials on Nigerian culture of which music is an integral part. *The University of Ife Press* is significant for its publications of *Ife Music Editions* in the 1970s.

6.1.5 The National Curriculum Conference of 1969

Nigeria's educational system up to the 1960s was criticized for its lack of philosophical base and lack of sense of direction and the then curricula were viewed as dysfunctional to the rapid societal change aspiration. The increasing need for relevant education was prompted by Nigerians persistent agitation for a re-evaluation of the old system which had failed woefully to supply the needs of the newly independent Nigerian society. There was a strong desire to evolve national policy on education that would integrate the traditional forms of education with western education in a new national system of education, use education to promote a national ethos, ideology and philosophy, unify the fragmentation occasioned by the efforts of the regional governments, set a standard of education for all regions and make music education less elitist, oriented more to community than to the individual interests of the educated.

The search for a new national system of education was occasioned by findings of various educational commissions in Nigeria, including the Phelps-Stokes (1922), Ikoku (1962) and Taiwo (1967) together with intelligent contributions of public lectures, debates, symposia, workshops and seminars which had been on. The Nigerian Educational Research Council (NERDC) sponsored the first National Conference on Curriculum Development held in Lagos in 1969 that led to the evolution of national policy on education in Nigeria.

The Conference made a total of sixty-five recommendations on the direction in which education should be pursued if Nigerian education was to be valuable. It identified a national philosophy of education for Nigerians, national goals, aims, and objectives for Nigerian education at all levels (primary, secondary and tertiary) and gave a stipulation of role of science and technology in national development.

It recommended a six-year primary school curricula course, six years of secondary education - made up of a three-year junior secondary course and a three-year senior secondary course, and a four-year university education course (i.e. 6-3-3-4 educational structure). It recommended an educational

system that promotes pre-vocational, technical, commercial and academic studies and implored that all these areas of study enjoy parity of esteem. It stressed that one field of study is as important as any other field and each has its own quota to contribute to build a modern nation. Music as a school subject has much to recommend it.

The recommendations of the Conference informed the issuance of a government blueprint – *A Philosophy for Nigerian Education* (produced in 1973) that in turn gave birth to another government blueprint – *The National Policy on Education* (published in 1977). One of the recommendations of the Conference that touched on the importance of culture in national development states that:

The youth must learn of the privileges and responsibilities in society. The schools should start developing and projecting the Nigerian/African culture, arts and languages as well as the world's cultural heritage (Adaralegbe in Idolor, 1998:41).

This recommendation paved the way for the inclusion of music as an aspect of Cultural and Creative Arts (CCA) at the primary level of Nigerian education as contained in the NPE.

The NPE set out the rationale for Nigerian education and the ideal of citizenship that it sought to produce through the education system. It recognized the role of cultural and creative arts education in bringing about an enlightened populace. With it, music emerged officially as a subject to be taught in Nigerian secondary and tertiary education. The *Cultural Policy for Nigeria* produced in 1988 asserts culture as a strategy of national development. It makes suggestions for approaches to the national development in Nigeria in the contexts of the arts, tourism, mass media, religion, and education. It specifically calls for preservation, promotion and presentation of Nigerian culture. It reposes trust in formal education as a unique way of developing and transmitting national culture. With this, it retrospectively endorses the post-independence emergence of a plethora of curricula innovations in African studies: African religion, African music, African languages, African history and African literature.

6.2 Phase II: 1969 – 2001

6.2.1 The States' take over of schools and the federalization of educational provisions

The 1966 military coup led by Major C.K. Nzeogwu ended the First Republic. Mechanical approach of the military interventions and military regimes to government and politics that obviated the Nigerians' worldview of discussion-and-compromise led to the thirty-month Nigerian civil war that ended in January 1970. If one agrees with B.O Ukeje that education is for social reconstruction, for social integration, and for economic efficiency (Ukeje, 1966:2) among other intentions, it becomes logical that various States and Federal Governments should become more deeply involved in education immediately after the civil war.

Religion played an important role in the prosecution of the war. Both Islam and Christianity supported the war with prayers, material contributions and human resources. The church which was split on both sides of the divide (Biafra and Nigeria) supported the cause of each opponent with prayers. The sense of nationhood was in the dire straits when the war ended. The experiences of the war provided the opportunity for rethinking of the Nigerian education system and the voluntary agencies were blamed for using education for their own ends rather than for national ends.

The East Central State government was the first to expel Christian missions and take over their schools at the end of the war. The need to make the schools in the State functional within the shortest possible time after the massive destructions of schools' infrastructure by the civil war informed the State's take over of schools. Other State governments followed the example of the East Central State and dispensed with the services and policies of the voluntary proprietors in the control of education. This brought about partial secularization of music education in Nigeria. Some State governments promoted music education while some did not. Most States in the southern part of Nigeria showed interest in the provision of music education. Many States (especially in the northern part of the country) put little emphasis on

modern music education because they see it as vestige of Christianity and as such anti-Islamic. Others saw the importance of music and music education merely in terms of satisfying the amusement diversions of the people thereby regarding it as a socially insignificant enterprise to be publicly funded.

The States' take over of schools made music offerings differ according to where a student happens to live. A Nigerian child growing up in the northern part of the country has consistently less opportunity for modern music education. Courses in music are found more often in schools and colleges in the western and eastern parts of Nigeria. Because many of the states generally find the funding of education difficult, equipping music education with necessary teaching and learning materials, providing infrastructural facilities and supplying the required music teachers adequate in quantity and quality have been problematic.

The Federal government's emphasis on 'unity' in all facets of national life from 1970 led her to establish Federal Government Colleges (FGC) (known as Unity Schools) in all states of the federation from 1973. The FGC are aimed at bringing about national unity and national integration by gathering together young Nigerians from all parts of the country to interact, socialize and develop together in the formulation of national, social and cultural values in inter-states school settings. They were established with the belief that excellence in achievement can be found, nurtured and promoted in every tribe, group or State of the federation and not necessarily a monopoly of any tribe, group or state. They were also established to bring about the unity in diversity behind the philosophy of Nigeria as a nation with diverse ethnic, language, religious and musical groups.

The establishment of FGC did away with the long-standing tradition of separateness that had bedeviled missionary sponsored education in Nigeria as students from different parts of Nigeria have opportunities to make music together in the same school, albeit unsystematically. Students who attend FGC have more opportunities to receive better music education in Nigeria. Each of the unity school is maintained and properly funded, well staffed with

experienced teachers, highly equipped in material resources and good learning environment.

An analysis of the FGC curriculum reveals that it is western music based. Music instruction is scant. Few students enroll in music because it is not regarded as one of those prestigious subjects that their elitist parents love. Only a few students receive any meaningful instruction in music because competent music teachers are hard to come by. Opportunities to study music are palpably uneven across the country despite the States' take over of schools. There are few schools with strong music programmes and a great majority has weak or non-existent music programmes. Access to music instructions in Nigerian schools depend on who you are, what part of the country you live. This practice is anti-egalitarian as it contravenes one of the fundamental principles of Nigerian education that stresses equality of opportunity.

The FGC are still the only secondary schools where some reasonable modern music education is going on. In the Islamic controlled States, and such States are numerically greater than the Christian controlled ones, music education is de-emphasized. Islam powerful influence on some modern Nigerians has led to reduced emphasis on music education in Nigerian schools and colleges in the Islamic areas of Nigeria. Respect for cultural diversification in Nigeria would remain a mirage as long as systematic music education is ignored in Nigerian schools.

6.2.2 Music teacher education in Nigeria

In the 1960s, the Federal and Regional Governments, with the aid of UNESCO established the Ashby Commission recommended Grade One Teachers' Colleges as Advanced Teacher Training Colleges (ATTC) (later known as Colleges of Education) 'to produce well-qualified, non-graduate teachers for work in the secondary schools, teacher training and technical institutes' (Taiwo, 1980:46). The first generation of ATTC was established as Lagos (1962), Ibadan (1962), Zaria (1962), Owerri (1963), Kano (1964).

These colleges introduced a new programme and a new certificate - the National Certificate in Education (NCE) that the National Policy on Education later stipulated as the least teacher-qualification in Nigeria. The Alvan Ikoku College of Education at Owerri began the production of modern music teachers with NCE for secondary schools and teacher training colleges in Nigeria in 1974 with three students. It continued the initial efforts of Nsukka's diploma in music education programme. The college was affiliated to the University of Nigeria, Nsukka that looked after its curriculum and certification. Alvan Ikoku College programme had a bi-musical approach, and students were required to pass the education courses, teaching practice and general studies.

Between 1974 and 2001 there was increased expansion of the colleges of education in Nigeria (See table 5.2). In the 1970s, there were twelve colleges of education with departments of music. In the 1980s, seven more of such departments of music were established; two of the existing ones were upgraded and made university departments of music. In two colleges, music was phased out and later reactivated. In one college, music was completely phased out. Another college was completely closed down with its department of music. In the 1990s, three new colleges of education departments of music were opened while one of the existing ones was made a university department of music.

S/N	Name of Institution	Year Music was Established	Remark
1	College of Education, Abraka	1975	It became Delta State University from 1985
2	College of Education, Uyo	1975	It became the University of Uyo, Uyo from 1982
3	College of Education,	1978	It became Nnamdi

	Awka		Azikiwe University, Awka from 1992
4	Alvan Ikoku College of Education, Owerri.	1974	Also runs degree programme under the University of Nigeria, Nsukka.
5	Federal College of Education Okenne	1974	
6	Federal College of Education, Pankshin	1974	
7	Federal College of Education, Osiele Abeokuta.	1976	
8	Federal College of Education, (Special) Oyo.	1977	Music phased-out in 1980 and re-activated in 1986
9	Federal College of Education, Eha-Amufu.	1978	
10	Anambra State College of Education, Nsugbe.	1978	
11	Ondo State College of Education, Ikere –Ekiti	1979	
12	Lagos State College of Education, Ijaniki	1979	
13	College of Education, Agbor	1980	
14	College of Education, Warri	1980	Music phased out in 1989
15	College of Education Ekiadolor	1980	Music phased-out in 1989 and re-activated in 1993.

16	College of Education, Iguben	1980	College closed-down in 1984
17.	Osun State College of Education Ilesa	1980	
18.	Kwara State College of Education, Ilorin.	1982	
19	Rivers State College of Education, Port-Harcourt	1989	Also runs a degree Programme under the University of Ibadan
20.	St. Andrew's College of Education Oyo	1990	
21.	Cross River State College of Education, Akamkpa.	1992	
22.	College of Primary Education, Epe.	1995	

Table 6. 2: List of Colleges of Education with Department of Music

Presently, there are sixteen colleges of education departments of music in Nigeria with two of them – at Owerri and Port Harcourt now running NCE and B.Ed music programmes.

In the 1970s, Nigeria entered a 'period in which she was arrogantly portrayed as a nation enjoying 'oil boom', a nation whose riches, in terms of foreign exchange-earning capacity, were so phenomenal that money was not her problem but how to manage it' (Afolabi, 1984:22). The Federal Government had enough revenue to embark on many improved education projects and she did. She established the National Youth Service Corps (NYSC) in 1973, introduced a nation-wide Universal Primary Education (UPE) programme in 1976, published a National Policy on Education in 1977 and embarked on the expansion of tertiary institutions from the 1970s.

The NYSC was designed for tertiary graduates to do a national service for one year. Graduates were expected to serve in parts of the country other than where they were born in order to foster integration of ethnic groups. The NYSC programme could be said to have provided opportunities for Nigerian tertiary music graduates to practicalize some of the theories learnt in schools. Music graduates are posted annually from NYSC to many schools, and thereby compensate for the acute shortage of music teachers in the federation.

The UPE was introduced to reduce mass illiteracy to the barest minimum, and maintain a comparable educational standard throughout the country. It became binding on children of primary school age in 1981. But the status and place of music in the UPE curriculum was not encouraging. Richard Okafor observes that (in Anambra state) music 'is not even a voluntary subject. It is something that could be taught at the discretion of the local school authorities' (Okafor, 1988:294). Music was given low priority in Nigerian primary schools in the 1980s. The trend is continuing. The UPE provided unparalleled opportunity to salvage the nation's educational crisis but 'we failed to fully actualize it. We had enormous expansion in pupil population but our planning and implementation were faulty' (Fafunwa, 2003:12). In the UPE curriculum, the use of music in education was amorphous. The nation failed to make music education available so that every Nigerian child could be able to develop fully his naturally endowed musicianship capabilities and qualities.

The period 1970 to 2000 witnessed the establishment of more tertiary institutions by States and Federal governments in Nigeria. The number of colleges of education in Nigeria increased from five (5) in 1970 to sixty-four (64) in 2000 consisting of 4 private, 39 States' and twenty-one Federal owned colleges. The number of polytechnics rose from four (4) in 1970 to forty-six (46) in 2000 which comprises of 3 private, 19 Federal and 24 State polytechnics. Universities in Nigeria in 1972 were six (6) and by 2000 they had numbered forty (40), which consist of 4 private, 11 States' and 25 Federal universities. The educational expansion was aimed at promoting national unity and national integration through increased access to education. In 1970, the

country had only one university department of music. By 2001, it had departments of music in seven (7) universities, sixteen colleges of education and one polytechnic.

The Federal Government in 1975, in an action described as the 'Federalization of universities', took over all the existing six universities (including those owned by regional governments) and established new ones. It took over the funding of universities nationwide, and the resultant healthy funding by the Federal government encouraged not only vast expansion especially in students' enrolment but also in emergence of new disciplines. Students enrolment in Nigerian universities rose from a figure of 3,646 in 1962 to 180,871 in 1990 (FGN, 1991:17). Students enrolment in the polytechnics rose from 2,620 in 1973 to 72,681 in 1989 (FGN, 1991:16). By 1990 the students' enrolment at colleges of education in Nigeria had risen from 32,716 in 1980 to 70,138 (FGN, 1991:15). Students' enrolment at the UNN's department of music rose from four (4) in 1961 to one hundred and seventeen (117) in 2000. The Polytechnic, Ibadan began with three students in 1977, by the 2000/2001 session, students' enrolment was two hundred and fifty-six (256). Alvan Ikoku College of Education started with three students in 1974; in 2000 its students' enrolment was seventy-six (76). Numerically, the rate of growth in enrolment has been remarkable.

The Federal government abolished tuition fees in all Nigerian schools and colleges in order to realize her dream of training high-level manpower to man widely available positions throughout the country created by oil wealth as from 1976. The Federal government provided financial aid-scholarships, bursaries and loans for indigent students. Many music students benefited from financial aid-scholarships which enabled them to study music in Nigeria and overseas.

In the 1970s, Ghana's economy withered and the country's living standard declined. Many of its citizens came to work and study in Nigeria. Several Ghanaian music teachers took appointment with Nigerian schools and colleges that lessened the problem of music teacher supply in Nigeria. A great

majority of them returned to their country when the economy of their country improved thereby aggravating the music teacher shortage in Nigeria.

6.2.3 *The National Policy on Education (NPE) 1977*

The National Policy on Education (NPE) resulted from the 1969 National Conference on Curriculum Development's recommendations. The NPE states that 'a national policy on education is Government's way of achieving that part of its national objectives that can be achieved using education' (FGN, 1981:1). The Federal government published the NPE and set up an implementation committee to translate it into a workable blueprint in 1977. The submission of the implementation committee was issued as a white paper in 1979 when the military handed over power to a civilian regime that decided to revise the policy in the light of new political set-up. This revised policy was published as *The National Policy on Education (Revised)* in 1981. The vision of Nigerian education as stated by the NPE has been stated supra. It identifies 'the national educational aims and objectives' as the building of:

1. a free and democratic society;
2. a just and egalitarian society;
3. a united, strong and self-reliant nation;
4. a great and dynamic economy'
5. a land full of bright and full opportunities for all citizens (FRN, 1981:7).

Government contends that 'education is a dynamic instrument of change' for meeting 'national needs and objectives' and the NPE states:

...The desire that Nigeria should be a free, just and democratic society, and growing into a united, strong and self-reliant nation cannot be over-emphasized. In order to use fully the potentials of the contributions of education to the achievement of the objectives, all other agencies will operate in concert with education to that end...Not only is education the greatest force that can be used to bring about redress, it is also the greatest investment that the nation can make for quick development of its economic, political, sociological and human resources (FGN, 1977:3).

The Federal Government hopes, through the national educational objectives, to build a society characterized by the following values:

1. Respect for the worth and dignity of the individual;
2. Faith in man's ability to make rational decisions;
3. Moral and spiritual values in inter-personal and human relations;
4. Shared responsibility for the common good of society;
5. Respect for dignity of labour; and
6. Promotion of the emotional, physical and psychological health of all children (FGN, 1981:7).

The NPE has thirteen sections: philosophy of education; pre-primary education (early childhood education); primary education; secondary education; mass literacy, adult and non-formal education; science, technical and vocational education; tertiary education; technical education; open and distance education; special education; educational services; administration and planning of education; and financing of education (FGN, 2004:3). It was aimed at streamlining the informal and formal sectors of Nigerian education system and making education basically 'functional'.

The NPE sets out objectives at all levels which are derived from the overall national objectives stated above, and one of these was to use education to revive the lost cultural heritage of Nigeria, to achieve national consciousness and national unity among the people and to create a true Nigerian personality.

The NPE stipulates:

- i. the use for instructions at the pre-primary and primary levels of the vernacular languages, since language...is a means of preserving people's culture;
- ii. the promotion of indigenous arts, music and other cultural studies;
- iii. the provision of instruction in and a compulsory study of the social norms, social organizations, values, customs, culture and history of the various peoples of Nigeria at all levels of the system;
- iv. inter-state visits and school excursions by students at the primary and secondary school levels and staff and students exchange programmes at the tertiary level;
- v. the establishment of unity schools at the secondary level throughout the country, that is making every secondary school in the country to enroll students belonging to other areas and states; the admission of students and recruitment of staff in tertiary institutions on a broad national basis;

- vi. the establishment of additional new universities by the Government in a bid to ensure more even geographical distribution and fairer spread of higher educational facilities (FGN, 1977:9,10,12, 13, 16, 20, 24).

These are the policy's objectives in the area of education, culture, national unity as well as the development of national consciousness and national character to which music subscribes. To achieve these, the NERDC designed two curricula, one each for junior and senior secondary schools in 1982. It can be surmised, from the above, that the NPE stipulates that music education should emphasize the acquisition of relevant musical knowledge, skills and values and attitudes as a necessary measure for the musician to live productively in Nigerian society. The NPE has been revised thrice in 1981 as 107, 1998 as 111 and in 2004 as policy statements respectively. In the 1977 and 1981 editions, for the goals of music education, the document states:

In order to encourage aesthetic, creative and musical activities, Government will make staff and facilities available for the teaching of creative arts and crafts and music ...In other that these functions may be discharged effectively, a cadre of staff is required in adequate numbers and quality at the different operational levels in the local, State and Federal institutions (FRN, 1981:13).

In the 1998 edition, the document states that the purpose of pre-primary education shall be to 'inculcate the spirit of enquiry and creativity through the exploration of nature, art music and playing with toys etc' (FGN, 1998:11). It stipulates that at the primary level, music should be taught, as one of the nine core subjects, together with disciplines like dance, drama, handicraft, drawing and cultural activities as an integrated core subject dubbed "Cultural and Creative Arts". In the three-year junior secondary school programme that took off in September 1982 in selected federal government colleges in some states, music as well as other cultural and creative arts subjects is one of the five prevocational electives. At the senior secondary school, a three-year programme begun in September 1985 in which music is one of the eighteen vocational electives with other cultural arts subjects. As an educational service, the document says that:

Specialist teachers of particular subjects such as Mathematics, Science, Physical Education, Language Arts (in relation to English & Nigerian Languages) Music, Fine Art and Home Economics (shall be provided) (FRN, 1998:14).

Tertiary institutions handle the production of the required music specialists.

The objectives of tertiary education in Nigeria are to:

- a) contribute to national development through high level relevant manpower training;
- b) develop and inculcate proper values for the survival of individual and society;
- c) develop the intellectual capability of individuals to understand and appreciate their local and external environments;
- d) acquire both physical and intellectual skills which will enable individuals to be self-reliant and useful members of the society;
- e) promote and encourage scholarship and community service;
- f) forge national unity; and
- g) promote national and international understanding and interaction (FGN, 2004:36).

These objectives are to be pursued through effective teaching, research and development, virile staff development programmes; generation and dissemination of knowledge; a variety of modes of programmes including full time, part-time, block-release, day-release, sandwich etc; access to training funds such as those provided by the Industrial training Fund (ITF); Students Industrial Work Experience Scheme (SIWES); maintenance of minimum educational standards through appropriate agencies; inter-institutional cooperation; and dedicated services to the community through extra-mural and extension services (FGN, 2004:37).

The mission of tertiary music learning as can be gleaned from the above is to define and confirm the wishes and aspirations of the Nigerian society. While maintaining international standards of excellence, Nigerian tertiary music education must give Nigerians strong binding and visible identity, as well as provide them their rightful place and respect in the modern world. As such, tertiary departments of music must regard themselves as the cultural centers of the communities in which they are established and the guardians and

supporters of Nigerian musical heritage. They must carry out research into Nigerian musical traditions and make the fruits of their research available through concerts, conferences, seminars, workshops, libraries and archives. Nigerian universities' departments of music, as in all universities elsewhere, are expected to advance the frontier of knowledge through teaching and research as well as through consultancy and service to the larger community.

The NPE however is facing immense implementation betrayal. There are countless uncoordinated agencies including the Federal and state governments, missions, communities, clubs, cultural centers, private proprietors controlling music education in Nigeria. All these agencies despite the NPE have individual music education philosophies, policies, and programmes which are impediments to the NPE's effectiveness. Confusion reigns supreme as what is disallowed in one agency is practiced in another. Most often, Federal government issued some policy statements that are ridiculed by some other agencies as soon as the statements are made. For instance, most States in the northern part of Nigeria are yet to establish any department of music in their tertiary institutions despite the NPE's stipulation that music specialists are essential to a modern Nigerian society.

In the whole of northern part of Nigeria, there are three colleges of education with departments of music – two - owned by Federal government and one owned by a state government. The state-owned college belongs to Kwara State, which is located at the periphery of the northern part of Nigeria. As such, the issuance of the NPE has not helped matters as far as tertiary music policy is concerned. In light of the above discussion, it can be reasonably assumed that NPE does not take into account the attitudes of all parties it is meant to affect. It fails to require music education agencies provision to conform to the expressed attitudes. It does nothing to either persuade those who express negative attitudes about the relevance of music policy or seek to remove the causes of their disagreement. The policy lacks accompanying instrument for adequate implementation. The implementation of the NPE by Federal and State governments has been characterized by contradictions, inconsistencies and counter policies on tertiary music education.

6.2.4 Modern festivals

After independence, Nigeria attempted to reassert her identity with other Africans in a world where African identity was treated with disdain and condescension. The need to express the new found self-pride of the African led to a cultural renaissance in Africa, resulting in numerous national cultural festivals and two international ones. The need to celebrate national festivals in Nigeria led to the establishment of cultural centres in all states of the federation and National Theatre in Lagos and the celebration of annual National Arts Festivals in Nigeria. States also celebrate their own arts festivals organized by the ministry of culture. Festival participants often include socio-music clubs, state dance troupes, independent music and dance ensembles while major events in the modern festivals of arts and culture include organizing cultural dance, drama and music for entertainment. States' festivals of arts and culture have enabled many Nigerians living in the urban areas to be cultures-conscious and culturally sensitive. The First World Festival of Negro Arts was held in Dakar in 1966 while the Second World Festival of Black and African Arts and Culture were held in Lagos in 1977.

Music from the media – the radio, television, television, films – from the colonial era, dominated Nigerian life. The trend is continuing with immense intensification in the post-independent Nigeria. Nigerians have been most influenced by imported pop music such as rock, soul, twist, disco, rap, reggae and hip hop from the ubiquitous radio. Visiting pop groups such as James Brown, Bonny M, M.Shallamar, Cool and Gang and The Third World were watched by large Nigerian audience, mostly the youth. International music and musicians became socio-cultural models for Nigerian youths and musicians. The practice of western European pop music escalated and led to the emergence of Nigerians who adopted many of the youthful pop fashions, heroes and heroines from abroad. There emerged a new generation of local bands that played locally the type of western pop that attract the youth as epitomized in Fela Anikulapo's Afro beat.

The buoyant Nigerian economy of the 1970s and early 1980s enabled federal and states' governments to establish broadcasting stations in almost all Nigerian major cities that featured a lot of western pop music than its Nigerian counterpart. Almost all Nigerian popular musicians make money primarily by playing music live at ceremonies, parties and night clubs. Some also used recordings to make their music available and certify their musical standards. Although most Nigerian pop musicians do look at western pop music as source of new ideas, they are still working from indigenous Nigerian musical heritage to create something new. The availability of portable radio, cassettes, components stereo systems, compact discs, walkmans, televisions, videos has empowered Nigerian children to have control over the music they listen to. It has also enabled them to decide music performances they choose to watch whenever and wherever is convenient without the help of the classroom teacher and absorb as legitimate educational and musical experiences. But no help whatsoever is given by Nigerian public media to prevent youth from being bewitched by the media.

6.2.5 The 1980s

Between 1979 and 1983, the civilian government of the Second Republic embarked on the implementation of the NPE but with dwindling economic resources. The Federal and State governments established several schools and colleges. Each State government tried establishing its own colleges of education to meet her needs for teachers. This made many southern State governments to establish department of music in their colleges. The ideas of upgrading and updating of serving teachers through the Distant Learning System of the National Teachers' Institute and the Nigeria Certificate in Education by correspondence course were introduced. The second republic ended in 1983 and the subsequent military governments between 1983 and 1999 that took over tried to battle the prevailing economic depression in the country. At the prodding of international lending agencies, such as World Bank, (International Bank for Reconstruction and Development (IBRD) and the International Monetary Fund (IMF), the military regimes adopted an economic restructuring programme – Structural Adjustment Programme (SAP). SAP was based on government divestment from public enterprises,

devaluation of the Naira, abolition of import licensing and severe job cut-backs in the public service. Government embarked on serious higher education policy control as advised by its lending partners from the 1980s.

SAP affected Nigerian education deeply. The Education (Minimum National Standards and establishment of Institutions) Decree of 1985 links education with SAP when it states that:

- a. more emphasis should be placed on the development of primary and secondary education in order of priority, followed by a gradual emphasis on tertiary education;
- b. expansion and development at the tertiary level should be determined by market forces;
- c. government should gradually withdraw or reduce her presence and influence in tertiary education towards the privatization of education, beginning from the primary school, and on to tertiary education (FRN, 1985:1).

This gave encouragement to privatization and competition at all levels of Nigerian education and left government with 'policy control, setting of standards, legislation and bilateral /multilateral aids for educational development' (FRN, 1985:2). It empowers government to reduce subsidy on education, determine skills to be produced and earnings that are accrual to both individual and society and coerce Nigerians to invest in education through a process of deregulation/privatization.

Table 6.3: Federal Government allocation to Education sector as percentage of Federal Government's total budgeted expenditure.

Year	% Allocation to Education (approx)
1986	8.08
1987	4.37
1988	3.72
1989	7.27
1990	9.03
1991	5.10
1992	8.66
1993	7.13
1994	7.15
1995	6.05
1996	6.97

1997	6.81
1998	10.27
1999	11.12
2000	8.36
2001	7.0
2002	5.9
2003	1.8

Source: Compiled from Federal Government Annual Budget Reports, Various Newspapers and Fashina (2003:40).

The table above shows that education is being de-funded in Nigeria. Reduced funding of educational institutions at all levels led to marked deterioration in facilities, equipment and personnel. Government sponsorship of overseas training for tertiary staff was stopped. Tertiary staff found their salaries and other conditions of service unattractive, meager and poor. Expatriate tertiary staff took their flight and many indigenous staff looked for greener pastures. A countrywide brain drain set in while the remaining staff in schools and colleges became apathetic to the system.

The free-fall of the Nigerian economy from the 1980s impacted strongly on the hitherto lively music industry. The importation of goods including musical instruments and equipment was banned. Parties were taxed and night parties were staged with permission and surcharged. Hotels, nightclubs and recording companies were closed down making it difficult for most urban musicians to live above subsistence level. Schools and colleges were unable to procure western musical instruments and materials for teaching and learning. Some churches that were helped by some international Christian organizations were able to weather the storm. Many Nigerian musicians had to flood into such churches where imported musical instruments and equipment, all night rehearsals and performances were available. Several Christian sects were enabled to maintain a tradition of gospel music deeply influenced by American Christian fundamentalism.

Government made public schools to collapse via de-funding and enabled built-for-profit private schools and colleges to flourish (See Fashina, 2003: 32-43). Parents found it difficult to get money to send their children to commercialized schools and colleges. The Education (National Minimum

Standards) Decree No. 16 promulgated in 1985 gave the Federal Government the legal power to lay down minimum standards of education, establish higher institutions and allow the setting up of private universities. The Decree No. 49 of 1988 amplified that of 1985, specifically expanded the powers of the NUC 'to lay down minimum standards for all universities in the federation and to accredit their degrees and other academic awards after obtaining proper approval thereof through the Federal Minister of Education, from the President of the Federal Republic of Nigeria'. The decree abolished the establishment of private universities

The Decree No. 3 of 1989 enabled the establishment of the National Commission for Colleges of Education (NCCE) with a broad mandate to advise the government on all matters of teacher education, the training of teachers, and to oversee and supervise the production of the National Certificate of Education (NCE). NCE is expected to become the minimum qualification for teaching in the country. The Federal College of Education (Amendment) Decree No. 12 of 1991 ended the system of affiliating colleges of education to universities for the moderation of their programmes.

In the 1980s the Federal government built many technological oriented tertiary institutions by establishing universities of technology, polytechnics and colleges of education (technical). Government did not establish music department in any of these types of institutions. This amounts to a low recognition of music in our technological aspirations. It is a refusal to upgrade our indigenous analogue technology systems that include those of musical instruments construction and maintenance and gain the understanding of the traditional technology-base of our musical heritage. It shows that Nigeria wants to adopt western music technology wantonly without finding ways of adapting it to meet our country's needs.

6.2.6 The *Cultural Policy for Nigeria (CPN)*

Chapter two of this thesis has dealt at length with Nigerian cultural backgrounds the need to have a cultural policy to uphold the country's multicultural heritage. The civil war experience, the transition from a colonized

to an independent nation, the quest for a national and cultural self-identity, the impending hosting of the Second FESTAC and the need to emphasize the culture, heritage and national pride of modern Nigeria gave impetus to the determination and execution of a centrally and uniformly operated cultural policy for all the constituent ethnic groups that make up Nigeria.

The Federal Government in 1988 promulgated the Cultural Policy for Nigeria (CPN) which provides that the culture of Nigeria shall have a direct influence on and be the basis for education, industry, tourism and technology. The CPN declares the following among its objectives:

1. mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness;
2. serve to evolve from our plurality, a national culture, the stamp of which will be reflected in African and world affairs;
3. promote an educational system that motivates and stimulates creativity and draws largely from our traditional values, namely: respect for humanity and human dignity, for legitimate authority and the dignity of labour, and respect for positive Nigerian moral and religious values;
4. promote creativity in the fields of arts, science and technology; ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs as our contribution to world growth of culture and ideas;
5. establish a code of behavior compatible with our tradition of humanism and a disciplined moral society;
6. sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and an ordered society;
7. enhance efficient management of national resources through the transformation of indigenous technology, design resources and skills; and
8. enhance national self-reliance and self sufficiency, and reflect our cultural heritage and national aspiration in the process of industrialization (FGN, 1988:6).

A perusal of these objectives reveals that they have affinity to tenets and aspirations in indigenous Nigerian culture especially in those areas with egalitarian principles and tenets. The CPN raises awareness of our cultural backgrounds and affixes values to that awareness and sees culture as a social reality that embraces the whole of human thoughts, words and actions instigated to give fuller meaning to human life in his dynamic environment. It emphasizes culture, heritage, and national pride as well as national unity from which flow music that indexes Nigeria's cultural practices and calls on Nigerians to celebrate their different cultural practices and musical heritages.

The CPN interrogates identity and culture as key issues in post-independent Nigeria - a society in which legacies of colonialism and effects of processes of modernization (westernization) on Nigerian lives are important motivations behind the search for our origins and roots. CPN seeks to link roots and a sense belonging together and sees 'true' national and cultural self-identity as a question of returning to our indigenous/authentic traditions. The CPN objectives instruct that indigenous Nigerian culture be made the basis of our national developmental needs. It enjoins education to shape our understandings of difference, identity and the need to belong and acknowledges the power of music to shape and solidify a national self-identity.

The purpose of music education in the context of the CPN is primarily the study of culture in which music should be studied from the perspective of indigenous Nigerian cultural practice. The CPN expects modern music education to propel cultural continuity and update of our musical heritage. It stipulates that the content of modern music education should shape Nigeria's identity in the context of our concurrent worldview and enable the modern Nigerian person contribute cultural integrity and mental originality to the modern cosmopolitan world.

Nigeria however does not have an autonomous 'Ministry of Culture' that pursues earnestly the realization of the above stated ideal. At various times, ministry of culture has been joined with any ministry at all as determined by the ruling elite. There have been 'Ministry of Culture, Youth and Sports',

'Ministry of Information and Culture' and currently there is 'Ministry of Culture and Tourism'. There has been no combination of Ministry of Education and Culture that would have ensured that the foundation as well as the fundamental knowledge of modern education is indigenous in concept and content. The separation of the Ministry of Education from Culture as well as the separate haphazard implementation of the NPE and the CPN is the root cause of crisis in Nigerian educational system. This is providing Nigerian music educators and other arts practitioners little guide to make our cultural arts heritage the foundation of modern music education in Nigeria.

6.2.7 The 1990s

Nigeria was under four military regimes between 1983 and 1999 and her space of the social, cultural, economic, cultural was militarized. There was economic crisis which rendered lives of most Nigerians miserable as they grew up in unsupportive and openly hostile environments. The crises brought with them demonstrations against dehumanization of Nigerians and their country as the military regimes bothered less on the future and manpower needs of the nation. There was political crisis too especially the annulment of the June 12, 1993 election and the execution of the 'Ogoni 9' in questionable circumstances by the military government of Abacha. The consequences of the latter were severe sanctions by the European Union, the Commonwealth as well as United States of America against Nigeria. The sanctions which were in force for upward of four years paralyzed the education sector as it was isolated from the international community in terms of conferences, seminars, and academic dialogue (See, Fashina, 2003: 26- 46). The 1990s economic and political crises affected the development of music education greatly as protests and riots became the order of the day and university departments of music could not continue to implement their policy of using high prestige institutions and individuals from the global university community to build their international profile. Many of them lost their developed relationships with non-Nigerian universities.

The entrenched militaristic culture neglected education in general while the forces of militarization transformed the Nigerian education system and

centralized it with policies meant to discipline and make the student population conform - preparing them for a future in a militarized society. Education became a way of enforcing consumer society and global cultural corporate values as well as a vehicle for producing mere job seekers rather than job creators. A culture of violence took root in Nigeria.

University unions adopted confrontational attitude to combat economic downturn, militarization of Nigerian life system and the rationalization of Nigerian higher education. The Academic Staff Union of Universities (ASUU), which can boast about the most intimate insight into the crises in the Nigerian education system, was made a pariah by military governments. There were strikes and lockouts to protest against unpopular government educational policies, meager wages, decay of educational infrastructures and facilities, and parity and disparity in tertiary institutions' staff salaries and emoluments (See Fashina, 2003).

Strikes halted all teaching and learning activities, destabilized the working of the entire tertiary system and disrupted the academic calendar with many students ending up graduating later than they should have, while at the same time not receiving the sufficient background knowledge in disciplines. The Federal Government, in 1993, promulgated the Teaching, etc (Essential Services) Decree prohibiting altogether any industrial action in the education sector to check strikes generated by its own bad social and economic policies. The disciplinary penalty prescribed for strike was cessation of appointment by deemed resignation. The strike of 2001 led to the termination of appointment of four music lecturers at the Department of Performing Arts, University of Ilorin.

Students' unrest, demonstration, activism and deviancy were common, protesting the uncongenial and rather subhuman conditions under which they live and study. Hostels became woefully overcrowded. Libraries were grossly inadequate with regard to sitting capacity, number of and currency of book and journal holdings and equipment. Shortage of classroom space compelled some students to take lectures standing and to listen in through windows. Laboratories were too few and too small for the number of students who ought

to use them. Schools and colleges lacked essential apparatuses and facilities such as chemical/ reagents, musical instruments, microscopes, weighing scales, etc.

Campus environment became hostile and anarchic as cultic activities by students turned campuses into some of the most dangerous places in the country with loss of property and human beings. Rape of female students by their male counterparts, terrorization of lecturers by (cult and armed) students, thuggery and armed robbery characterized the Nigerian campuses in the 1990s. For the music students in most Nigerian tertiary institutions, practicing what was learnt in theory in the morning and evening rehearsals, music shows and concerts by night became things of the past in music departments. The UNN's department of music, for instance, was burgled five different times in 1994, thereby loosing its musical instruments to campus robbers. Music students and lecturers were scared to stay in their department beyond 6 p.m.

The unpredictability of attack by secret cult groups has often scared music students from coming to their department to practice at night or early morning for the fear of surprise attack. The aftermath of strikes and secret cult activities on campus generally generated among (music) teachers, students and workers alike, an unwholesome mood un-conducive to meaningful teaching and learning. These have adversely affected the development of Nigerian tertiary music education system.

The military government rolled out two decrees in 1993 to cope with the problems of funding and management of tertiary education. Government enacted the "Education Tax Fund" decree No. 7 of 1993 which compels companies operating in Nigeria to pay 2% of their annual profit as education tax. The decree stipulated that the disbursement of the fund to all levels of education is as follows: primary education (40%), secondary education (10%), university education (25%), polytechnics (12.5%), and colleges of education (12.5%). Recent defrauding of the fund has attracted the attention of both the Federal Government and the Senate Committee on Education which pledged separately to investigate it.

In 1993, the 1988 decree on minimum standards was further amended by that year's Decree No.9 which tightened the rules of setting up new private universities and other tertiary institutions, thus repealing the law that has banned their establishment. The Federal government licensed four private universities, four private colleges of education, and three private polytechnics. This ended the government's monopoly associated with the establishment of higher institutions that began since 1948 when the first university was established in Nigeria. None of the approved private tertiary institutions has department of music established in it. A reason for this is that private proprietors put low priority on music study. Music courses are not sought after by children of the rich because they do not see it as prestigious as such courses like law, medicine, and pharmacy.

The National Examination Council (NECO) was established as an indigenous examination body in 1999. The birth of NECO brought to an end the era of monopoly enjoyed by WAEC over the years on secondary examination. NECO and WAEC are now responsible for conducting secondary school music examination. Erstwhile, WAEC was known for its late or non-release of music results. Both WAEC and NECO music syllabi are largely based on Western music content and method.

In the 1990s the NUC, NBTE and NCCE systemized their framework and arrangements for quality assurance that was introduced across all tertiary institutions in Nigeria to ensure that the tertiary programmes offered to Nigerian students meet national standards. The departments of music followed established arrangements for programme accreditation to ensure that development and delivery of their programme meet quality assurance. But it was the same government that de-funds education (including music education) that is determining its quality.

In post-independent Nigeria, the expansion of tertiary institution has outpaced the maintenance of its quality due to political instability and economic recession. The tertiary institutions' national move toward increased relevance to and engagement with social needs is still inchoate. Policy decisions affecting Nigerian education so far are somewhat informal, fluid and issue

specific while efforts to sustain quality in all facets and ramifications of Nigerian tertiary system are haphazard. Irrational policing of the system have precipitated instability and undermined efficient and effective management of Nigerian tertiary institutions.

6.2.8 Tertiary music education in Nigeria

The role of the tertiary music education in society is in the realm of social, cultural, and economic development of the society. Tertiary institutions' departments of music, among other things, train, certify and otherwise equip some of the sharpest minds for musical leadership roles in government, business and professions. This emphasizes access and quality of music education to be given or the standards to be aimed at; labour market linkage; public good and contribution to private sector development.

6.2.8.1 Access to higher music education in Nigeria

Since the colonial period Nigerians have learnt to see higher education as a qualifying means for entry into many of the best paid, most prestigious and power carrying jobs in modern societies. The early Nigerian departments of music selected their candidates on demonstration of musical promise through audition tests. The Federal Government established Joint Admission and Matriculation Board (JAMB) in 1978 as a centralized body to resolve the problems of multiple admissions, and conducts a common examination called Joint Matriculation Examination (JME) for entry into all the Nigerian tertiary institutions. Music has been one of the JME subjects. A music candidate selects English Language, Music and two other subjects for JME. For admission, a candidate must score above 200 out of 400 and pass music department audition test. JAMB also streamlines the qualifications of all those applying for direct entry music. Candidates for direct entry admission must have at least merit pass at Diploma or NCE examinations.

Many candidates however have not been enrolling in the music fields due to a number of complex social and cultural factors, as well as a lack of adequate facilities and qualified music teachers at the lower levels of the Nigerian school system. Government emphasis on science and technology in which

the ratio of science to liberal arts students in Nigerian tertiary institutions has been fixed at 60:40 (FGN, 1981) has served to discourage Nigerians to pursue careers in humanities in general and music in particular. Scholarships are awarded to science more than arts students and government shows less concern about arts and music in schools and colleges. As such Nigerians have learnt to see music as un-important in our technological aspirations.

Music has not found its feet in Nigerian schools and only few candidates attempt JAMB. This can be blamed on the poor motivation for music studies in schools. The relatively few candidates who attempt JME are advantaged have in gaining admission to tertiary institutions as cut-off point for music admission is usually the minimum score of 200 that is acceptable to any tertiary institution in Nigeria. To enhance access to music and music related courses, many tertiary institutions in Nigeria have established pre- degree, pre-NCE and pre-OND music programmes. Such programmes are remedial in nature and serve the major purpose of increasing the pool of potential candidates for tertiary programmes in music; yet getting enough students who are interested in careers in music fields is still problematic.

6.2.8.2 Music teaching

A core goal of tertiary music institutions is teaching. The quality of teaching is a measure of the quality of the available teachers, which depends largely on their qualifications, musical expertise and teaching experience. A noticeable trend in tertiary music institutions in Nigeria from the late 1980s until today is a significant decline in the quality of music teaching. While reviewing the quality of tertiary music teaching in Nigeria in the 1980s, Nzewi observes:

Music education demands resourcefulness and adaptation in our given environment, not just the parroting, without illustrative local experimentation, of foreign texts that are often culturally far fetched in theories and examples. What transpires in music education courses in our colleges and universities is a most dishonest hoax: lame lecturers leading blind students into mental-spiritual quagmire (Nzewi, 1988:11).

This is best seen as an anti-climax to the spate of impressive music teaching that began at Nsukka and spread to other existing tertiary music institutions of the time between 1961 to the close of oil boom era around 1985. About tertiary music education in Nigeria in the 1960s, Nzewi writes:

My first contact with literary music training as such started in the University of Nigeria, Nsukka, which is the first independent degree-awarding music department in black Africa. The curriculum was bi-cultural right from the start, thanks to Dr Edna Edet (nee Smith), an African-American, who set up the department in 1961(...). In the four years of study before graduation in 1965, we were spared a drastic grooming; call it brain washing, in Euro-American theories and prescriptions about African musical thinking and facts. I consistently manipulated the set rules of European harmony and composition, which my psyche consistently disowned, while discreetly substituting my cultural intuitive harmonic thoughts (...). Again, thanks to Dr. Edet's orientation I became firmly convinced, thereafter, about the necessity to respect as well as rely on the philosophies and wisdom of my cultural musical heritage (Nzewi, 1997:4,10).

According to Nzewi, the freedom of original perceptions about African musical facts that was inherent in the high quality of music teaching in the department of music in the 1960s enabled him and other products of the Department to probe the musical thoughts of Africa through research, analysis, compositional experimentation, performance participation and instinctive cognition. The quality of music teaching they received then enabled them to produce literature, composition, musical theatre, modern African concert as well as popular music performances (Nzewi, 1997:10). The 1960s and 1970s products of UNN's department of music were easily accepted for PhD studies in Britain, Germany and American universities.

However, much as the tertiary music institutions that existed between the 1960s and 1980s tried to develop local staff to provide effective music teaching and promote germane music research they did next to nothing about severing the dependency of Nigerian tertiary music education on Euro-American music education ideas and practice. Hence, inherited Euro-American models of music education deemed inadequate and inappropriate

are yet to be dismantled. The teaching of music in the 1960s and 1970s was relatively good because there was a high commitment to music scholarship and musical excellence in performance, great music scholars and teachers from top overseas institutions collaborated with the Nigerian music scholars and teachers and gave tertiary music teaching in Nigeria then a viable and enticing career. The welfare scheme for tertiary teachers then was also irresistible and the facilities, such as books and musical instruments, were readily available to support music-teaching process. The students too, though few, were eager to learn because they had immense intrinsic and extrinsic motivations. The non-doctorate holders, encouraged by the Nigerian tertiary institutions that graduated them, were sponsored and offered overseas musical training. Most of them on completion of their overseas training returned to meet waiting job positions with enthusiasm to the institutions that sent them to enhance quality tertiary music teaching there.

By the 1970s, there emerged the first generation of Nigerian music scholars while the second generation came of age in the early 1980s when it was still possible to supplement local degree with graduate study abroad through institutional or governmental sponsorship. The high quality of these generations of music scholar-educators was never in doubt as many of them were trained to the highest international standards at public expense, both at home and abroad. More so they embarked on academic careers under conditions that respected and provided adequate means for the cultivation of musical knowledge. It was possible for junior music academics then to move on to high qualification with fewer hassles; and for senior music academics, there were sabbatical leave and immense opportunities for self-renewal, research and continuing education. Music staff then enjoyed good conditions of service and had the facilities to maintain high levels of teaching and scholarship. Music departments in Nigeria were beehive of musical activities of various types. There was fund earmarked for fieldwork too. This enabled some enterprising music lecturers not only to produce international quality work but also made some departments of music in Nigeria to rise and be acknowledged as centers of excellence.

Nigerian academic musicians trained in different overseas institutions and programmes with different ideologies and goals however have found it difficult to cooperate in thinking radically about re-orienting Nigerian tertiary music curriculum and pedagogy. Many Nigerian music scholar-educators still believe that high quality tertiary music education is virtually synonymous with the European or American model. Thus Nigerian tertiary music curriculum and pedagogy have maintained affinity with the metropolitan models on which they were based. This is not to deny the fact that there have been some transformations over the years that infuse some locally relevant perspectives and materials into music programmes. But many Nigerian music scholar-educators have found it difficult to appreciate the self-sufficiency of African music as system. African music as a system, Nzewi says:

contains all that is needed in philosophy, theoretical content and principles of practice for culturally meaningful and independent modern music education of any disciplinary specialization at any level in Africa and perhaps, elsewhere (Nzewi, 1997:11).

This bespeaks 'the truth that, beyond local inflections deriving from culture-bound linguistic, historical, and materially inflected expressive preferences, there is ultimately no difference between European knowledge and African knowledge' (Agawu, 2003:180). This meant that African or Western music knowledge is not inferior or superior, better or worse than each other, they are simply different and only socially relevant to their respective societies. Many music staff in Nigerian tertiary institutions, because of their differing overseas training are yet to understand this truth and initiate a music teaching that is rooted in the adequacy of African-centered understanding of music theory, performance and composition.

From the mid-1980s, most music lecturers had to undertake entire education locally - from first degree to doctoral because of economic recession and lack of institutional and government sponsorships. Doctoral music programme itself in Nigeria has been grossly ineffective as 'only four persons have received their doctoral music degrees in the past ten years locally from the University of Ibadan' (Segun Aderinoye, 2005: pc). And this was done when

the range and currentness of library holdings as well as the quality of teaching and research at most university departments of music in Nigeria had suffered real decline. These home trained music scholar-educators form the bulk of the third generation Nigerian music-scholars who have borne the brunt of the quality decline. Often, 'the not-so-qualified Nigerians with 'good' first degree and postgraduate certificates, who would not have ever dreamt of music teaching in the tertiary institutions, have replaced the fleeing expatriates and retiring aging staff' (David Chumbo, 2005: pc). Mediocrity has thus found its way into the tertiary music education system in Nigeria.

From the 1980s, students' enrolment increased. Between 1981 and 1992, enrolment in Nigerian universities increased from 37643 to 280, 405 (NUC, 1995). Music students' enrolment at least differed radically from what it was in 1961 with a single institution and an enrolment of four students. Music teaching facilities have had to cater to multiples of the number for which they were built. David Chumbo, a music lecturer, comments that 'facilities have dwindled at an alarming rate and cost of replacing broken-down musical instruments and items of equipment have become unaffordable. Cost of music text materials calculated in dollars or pounds skyrocketed. Lack of chairs and writing tables have become common'. In fact, inadequate funding led to un-conducive learning environment, lack of instructional and learning facilities, books are out date, and journal holdings lag years behind. Fieldwork becomes impossible. Music students go through degree and diploma programmes with no hand-on experience of state of the art musical instruments and equipment.

From the late 1980s, many Nigerian music academics that were already on overseas training before the economic downturn refused returning to Nigeria. For example, six members of staff at the University of Nigeria, Nsukka's department of music sent with scholarships on overseas music training in the early 1980s refused to return to date to Nigeria after their studies. Staffing problem resulted as it became very difficult to attract, train and retain high quality music staff in the Nigerian tertiary institutions. John Okpako comments that 'erosion of salaries and deterioration of working conditions, unattractive welfare scheme for tertiary music teachers have led to a situation in which

many high quality music teachers have drifted away to greener pastures offered by private sector or overseas institutions'. Brain drain robbed many tertiary departments of music in Nigeria of many of their highly qualified and experienced music scholar-educators. Okpako states further that:

many of lecturers in trying to keep body and soul together have had to quest for alternative income through moonlighting, contract research and consultancies. As such dedication to music scholarship and teaching has declined and mentorship of junior music academics has become rare. It is becoming an increasingly difficult thing to persuade a music student with a high graduating grade from the 1990s to become a teacher in his alma mater. Such a student would prefer moving to large cities such as Lagos, Abuja, Warri or Port Harcourt where music practitioners are well paid or could combine part-time with full time music jobs. Some music graduates even found their way into the banking sector where the pay is better (John Okpako, 2005: pc).

Decline in quality and standards of instruction, academic and administrative leadership, creative inspiration and professional commitment have led to the production of music graduates and diplomates, a startling majority of whom are categorically musically illiterate, and who cannot competently read music, write music, discriminate properly in hearing music, contribute meaningfully to music making, create music or discuss any music tradition (Western or African) intelligently.

Glaring manifestations of tribal chauvinism, acrimonious living, writing of incriminating petitions and parochial sentiments have prevented staff of departments of music from cooperating in their daily undertakings. At the University of Nigeria, Nsukka, for example, the continuous warring among the staff of the department of music in the late 1990s led the university to constitute a panel to investigate perennial acrimony in the department. While the divisions and strife among the music staff lasted, interpersonal atmosphere within the department was charged. Polarized students of the department suffered untold academic and socio-psychological hardships. Students who were suspected to have allegiance to one or a group of lecturers' ideology were failed so as to have extra academic year(s). It was a difficult time to build consensus, foster effective academic life, promote

innovative music teaching, and provide positive climate for music research and teaching and manage everyday operations in the department. Partial normalcy has only returned to the department through the imposition of “foreign” heads of department (staff from other departments of the university) on the department for the past seven years. As such, precious time meant for teaching and research was wasted on trying to heal divisions and strife among staff. Such rancor has prevented good music teaching from taking place in Nigerian tertiary departments of music.

Declines in staff quality, strength and motivation followed the deterioration of music teaching, learning and research sequentially. From the 1980s, many Nigerian tertiary music teachers have found it very difficult to find time to research, write papers or attend national or international professional conferences. Many have found it very difficult to use their hard earned money to subscribe to international journals to keep abreast of knowledge and development in the field of literary music. Because of poor tertiary music teaching in Nigeria the encounter one has with many of our students and graduates from time to time tantamount to profound decline in high grade music education.

6.2.8.3 Music research

Between 1960 and 1980s, the quality and quantity of music research output in Nigeria tertiary institutions was impressive (Vidal, 2000). That time, the means for research such as good research training and motivation, availability of equipment, and good library facilities were adequately provided in Nigerian tertiary institutions. From the late 1980s, the financial crises of tertiary institutions deepened, hitherto existing ingredients of research withered as research budgets were severely cut. Music research in Nigerian tertiary departments of music dropped off increasingly. By 2000, the quality and quantity of music research had reached an all-time low as many Nigerian students and lecturers refrained from music research.

The achievability of providing good postgraduate music studies became a mirage as postgraduate music students rarely had opportunities to participate

as apprentice in staff's researches that could give a good grounding on the conduct of music researches. Access to current music journals and books also became difficult. Items of research equipment were hard to come by; at times obsolete ones were relied on. Older music researchers had to cling only to those knowledge and skills they picked up during their doctoral training in overseas music institutions for survival. The use of inappropriate music research methodology became the norm. These mired the capacity to produce future music researchers in Nigeria. It enthroned intellectual subservience as music researchers in Nigeria have had to depend on inappropriate methodology in the conduct of their research. This has prevented the emergence of Africans thinking African musically and blocked Nigerians from benefiting immensely from mankind's exploding stock of music knowledge, unearthing the African music knowledge, and understanding it.

In principle, at least everyone expects the university department of music to be a powerhouse of ideas - to develop in its staff and students critical inquiry. Critical in the sense of posing fundamental questions about musical knowledge, about musical understanding, and about how new musical knowledge and understandings are created. Finding new ways of musical knowing so far has not been a priority in Nigeria. Priority has been mainly in expanding access to higher music education by creating new departments of music and imparting music as a discrete body of knowledge or a set of skills rather than promoting systematic inquiry and reflection on all aspects of African socio-musical life, extending established musical knowledge beyond its boundary. Of course, this mission can only be accomplished through research, reflection, and creation of a supportive learning environment for all, music students and staff, in formal and informal socio-musical situations of life which has become elusive.

Creating the university departments of music in Nigeria as a place of learning, reflection and debate has been a herculean task due to inept academic leadership which has been the bane of many music departments in Nigeria. Many heads of departments are known to have discouraged creativity and performance liberty among students, 'quipping' according to Chinedu Obieze,

(2005: pc) that 'students have no right to originality or creativity until they have been graduated'. As such academic musical innovations have been associated with outspoken, militant staff and students, who are considered as destabilizing and threatening to the department. Such radicals are cowed by threats from within and outside the departments of music.

Thus, self-reflective research that focuses attention on the role of university department of music in a changing society such as Nigeria has been a rarity. Only rarely have Nigerian university departments of music been centers of intellectual disputations. Music research that can generate new insights in capturing global attention is atypical because much of what is studied as music in Nigeria's tertiary institutions and how it is studied is not through relevant music research. So far, more and more African courses have been introduced but few methodological innovations derived from researched definition of the African legacy have been initiated.

This is because higher music education in Nigeria has not been considered a key to national liberation. There is need to decolonize Nigerian music scholars' minds, through relevant research, in order to fashion the music curriculum that is free from categories developed in Europe and America. There is need to build African indigenous musical knowledge through relevant research. Without relevant research there is hardly a way forward for reorganizing and reconstructing the music curriculum to emphasize African notions and conceptions. Nigerian music scholars' research efforts so far have been less critical and more cautious to be effective.

6.2.8.4 Community service

Community service involves making knowledge and skills available in tertiary institutions to members of immediate and distant public. Tertiary music institutions in Nigeria over the years have not performed badly when it comes to community service. This is because Departments of music have often been in the forefront of organizing music performances for their Nigerian communities. Public music lectures, conferences and consultancies, though less frequently organized have always been of mutual benefit to music

departments and their surrounding communities. In the 1960s, Nzewi reports how the University of Nigeria, Nsukka was involved in a kind of community service when he writes that:

As far back as 1964, Dr. Edna Edet started a crash programme short course in music education for all categories of practitioners who were engaged in literary musical activities of some sort. She was motivated by the “vicious cycle caused by lack of trained music teachers in schools which in itself resulted in students poorly prepared to enter the (university and) seemed impossible to break” (...) The short course was killed as soon as Nigerians took over the leadership of the department. Now, 20 years after that effort, there are so many colleges and universities turning out so many music graduates/diplomas. But very little improvement or development in literary musical activities is happening. Our graduates are disoriented, disenchanted and ashamed to advertise their musical mediocrity. So they let the sleeping state of literary musical endeavour lie dormant. And where the musically untrained but enthusiastic traders and school teachers have continued to keep alive such activities through running church and secular choirs, we the music graduates and lecturers, often frustrate their efforts by our habitual crass demonstration of pettiness discouragement of industry and intellectual dishonesty (Nzewi, 1988:9)

Although such crash programmes and short time courses in music are no longer available to train the musically untrained enthusiastic traders, departments of music are now involved in Sandwich programmes that update school music teachers professionally. Apart from the 1960s when annual conferences were successfully organized at the University of Nigeria, Nsukka, annual conferences involving academic musicians are erratic. For instance, the Musicological Society of Nigeria, which was formed in the 1990s for meeting of the mind, had its last meeting in 1995 before it had another one in 2004 due to frequent closure of universities that normally organize and host its conferences.

In terms of consultancy services, most departments of music have popular music bands that the communities hire for performance on social occasions. A few departments of music have studios where demos and jingles are

produced. For instance, Federal Colleges of Education at Abeokuta and Okene as well The Polytechnic, Ibadan have studios (Field notes, 2005). Music teachers and students are easily available as music directors, organists, instrumentalists, vocalists, judges for music festivals and competitions. For most departments of music, consultancy services have been a way of generating funds internally. As government's funding has been dwindling, the pursuit of consultancy services has been on the increase among music staff and students. A noticeable trend however is that consultancy services are detrimentally affecting good music teaching and research. Staff and students of departments of music often expend more efforts than necessary on the sustenance of consultancy services. It is a common thing to find students and staff of departments of music being away from lectures for days and weeks in the name of providing consultancy services.

6.2.8.5 The pursuit of quality in Nigerian tertiary music education

A perusal of available literature (New, 1980, Nzewi, 1988, 1997, Okafor, 1991, Omibiyi, 1987) reveals that the assessment of quality in tertiary music education then was based on the Euro-American model and less on African scale of assessing quality in music education. It did little in rejecting the premise that the original mental civilization and creative philosophy of Africa were inferior to those of the mythical 'international standards'. Standards of performance were maintained by the use of the foreign system of external examiners that ensured that only negligible aspect of the indigenous music knowledge, theories, systems and practices of Africa was included. The Euro-American principle was used to make sure the programme then met internationally acceptable standards. As far as catering for the Western musical knowledge needs go, the programme can be rated very high even when the programme then was not affiliated to any foreign universities.

At the beginning of tertiary music education in Nigeria, the UNN department of music programme was a child of emergency meant to achieve structural changes in the inherited colonial music education systems. It was conceived out of the pressing need to meet the exigency of re-asserting the vitality of the

African mental originality as well as to re-define the African creative integrity in the modern world context. It was also meant to meet international standards. As such, the programme adopted a modification of Euro-American music curriculum model, enjoyed a large chunk of inputs from overseas music curriculum specialists. and a tokenistic input from African music curriculum specialists. It is doubtful if there was adequate time to reflect, make fundamental changes, retrain the founding staff with European music-sensitized backgrounds and create new orientation.

In the 1970s and 1980s, other tertiary departments of music established in Nigerian colleges of education and polytechnic enjoyed affiliations to nearby universities in Nigeria, which regularly assess the quality of their music programmes. Music education continued to be insensitive to the legitimate socio-musical needs of the Nigerian people and remained a discipline rooted in alien conceptions and practices. The need for it to shed its cultural alienation and social insensitivity was not vigorously pursued. Nigerian tertiary music institutions were sole 'providers' of quantitative graduate musicians considered wise in terms of standards of Euro-American sophistication they have acquired.

From the 1990s, Nigerian tertiary departments of music have been operating common curricula designed and approved under the auspices of the NUC, NCCE, and NBTE respectively. These bodies assess the quality of tertiary music courses offered by departments of music in universities, polytechnics and colleges of education through periodic accreditation exercises. The discernible aims of the accreditation exercise, based on the approved minimum academic standard documents, are to:

- (i) achieve a national standard in the B.A, B.Ed, Diploma and NCE music courses offered by departments of music of universities, polytechnics, and colleges of education;
- (ii) maintain minimum standards and promote parity/comparable interpretation of degrees, diplomas and certificates awarded by institutions/departments of tertiary music education;

- (iii) ensure that tertiary music education is of high standard and meets the needs of Nigerian society.

The accreditation exercise involves the use of Performance Indicators (PI) such as:

1. Course objectives and admission requirements;
2. Course content;
3. Number of academic staff and their workloads;
4. Qualification;
5. Research;
6. Facilities e.g. laboratories, lecture theatres, library, office accommodation for staff etc;
7. Levels of enrolment for all postgraduate and undergraduate courses;
8. Number of graduates;
9. Employers' assessment of the performance of graduates;
- 10 Expenditure; and
- 11 Availability and adequacy of support staff (e.g. typists, secretaries, office attendants etc) (NUC, 1990:20).

The music accreditation teams assess the quality of all music courses taught in the universities, polytechnics and colleges of education using the PI list. The accredited music courses are judged as having:

1. Denied Accreditation Status – if the department that runs the course has completely failed to meet the required minimum conditions and must within a specified period make up for its shortcomings as specified in the accreditation report. If it fails to do that, recognition is withdrawn – i.e. the department should stop offering the course;
2. Interim Accreditation Status – if the department has partially fulfilled some of the conditions as specified in the PI. It is however subject to another accreditation, in order to determine the extent to which it has addressed the lapses identified in the report. The department is given a specific period to do that. Should it fail to deal with the lapses, it will be denied accreditation; and
3. Full Accreditation Status – This means that the department has met all the requirements set out in the PI and that its courses are fully accredited (NUC, 1992:22).

Although the use of accreditation exercises is laudable, it has its attendant flaws. PI items are merely ticked by the accreditation team. The use of PI alone as it is presently done rarely gives insight into the relative quality of tertiary music education, particularly the educational process – i.e. the quality of teaching-learning process. So far, Nigerian tertiary music institutions' quality is judged mainly in terms of the quantity of their graduate musicians rather than the quality of music education they are facilitating.

Guba and Lincoln (1989) gives three broad approaches to quality determination in education: objectivist, relativist and developmental conceptions. The objectivist conception of quality assessment is based on the belief that objective measure of quality, particularly in cross-institutional contexts is not only desirable but also attainable. It assumes that relevant performance indicators can be identified and measured and that the same type of assessment can be used to measure the quality of all courses and institutions. To the objectivists, assessment of quality in education can be easily done through the generation of value-free 'valid' and 'reliable data' that can at a glance indicate the quality of not just of one institution but also facilitate the comparing of institutions on a number of PI.

According to the relative conception of quality, the social world cannot be understood in terms of causal relationships or by the subsumption of social events under universal laws (Guba and Lincoln, 1989). The relativists maintain that since human actions are based on social meanings, intentions, motives, attitudes and beliefs, there are no absolute criteria at hand by which we can assess either human thought or action. Therefore, educational institutions, including departments of music are perceived as equal but different and should be given the support and encouragement to implement their mission statements. The relativists assert that quality assessment must be sensitive to differences between apparently similar educational institutions, including their histories, explicit and implicit purposes, values and traditions. The viewpoints of the institutions are to be emphasized. Both the objectivists and relativists' conceptions based their assessment of quality on the use of external agents.

In developmental approaches, the institutional managers, staff and students of an educational institution assess their own activities and performance. The primary concern is the improvement of quality of activities of members of the institution i.e. staff, students and administrators. The focus is on the generation of data that can be used immediately to improve educational delivery. Internal agents merely assess the quality of individual music education courses offered.

If the framework above is used as guide, the assessment of quality of tertiary music education in Nigeria as it is done presently is objectivist. It is value-free. It lays enormous emphasizes on the 'inputs' and 'outputs' of departments of music, and totally neglects the improvement of educational processes that take place in the departments of music. It lays undue emphasis on comparing departments of music, owned by state(s) or federal governments, using PI that are supposedly 'comprehensive' and 'objective'.

This approach gives little regard to concrete realities, peculiarities, history and traditions of the existing departments of music and it relies on external bodies that appoint external assessors who focus on quantifiable indicators and quantitative techniques of data analysis. There is need to balance assessments by external agents with internal agents in the pursuit of quality in Nigerian tertiary music institutions. Quality in Nigerian tertiary music education is so far determined more in fact, less in perception and rarely in total quality in which quality in fact and quality in perception are present. The quality of departments are not measured in terms of how they have prepared music graduates for musical life they are to live in their various Nigerian communities, the level of attainment of the goals as enshrined in the national policy of education, and Africa's musical principles the music graduates embody in their thoughts and actions.

6.2.9 Curriculum development

From 1960 to 2000, if we use the changing role of Nigerian music teachers in curriculum development as yardstick, three periods of change are identifiable.

Beginning in 1961 when the University of Nigeria department of music introduced its bi-musical programme to 1981, music teachers were autonomous professionals responsible for their own curriculum planning and classroom methodology. In the second period, between 1982 and 1990, some Nigerian music teachers were involved in the writing of many national level curricula documents and syllabi which attempted to articulate clear goals and directions and stipulate content and method for modern music education in Nigeria. From the 1990s, music teachers are coerced into implementing national music curricula developed by their peers and being accountable to the national system. Increasingly music teachers are meant to execute externally imposed learning outcomes for their students, adopt more systematic assessment procedures and adjust to changes in nationally determined employment terms and conditions. These have been more of a disempowering experience to the Nigerian music teachers.

6.2.9.1 The era of autonomy

The information presented in the section below was synthesized from interviews with lecturers who are conversant with the historical experiences of the different institutions. This is because none of the institutions has published data on its evolution.

6.2.9.1.1 Nsukka

The University of Nigeria introduced a bicultural music ideology that pioneered the development of music as a respected university discipline in Nigeria. The academic staff of the department had no prescribed state level music curriculum to follow hence they were autonomous professionals responsible for their own music curriculum planning and classroom methodology. The lecturers and students of the department pursued scholarship and engaged in music research and inquiry that extended their interests well beyond the limited confines of school classrooms. A student was encouraged to do his research among other ethnic groups other than his in writing his minor thesis. For instance, Igbo students could go and research among the Benin, Ijaw, Hausa, and Yoruba and so on. And Benin students would come and do research among Igbo, Yoruba and so on. As the students

were exposed to lives and cultures of other parts of Nigeria, they were enabled to gather ethnographic materials from many cultures of Nigeria. The expansion of the Department's research activities led to the foundation of the Music In Nigeria the first Nigerian music journal published in the 1960.

Under the powerful tutelage of the African American music educator, Edna Smith, who was the first head of department of music and pioneer academic Nigerian musicians like W.W.C. Echezona, Laz Ekwueme, and Sam Akpabot, pioneer students were treated to a ground-breaking exploration and understanding of African and Western musical materials. Edna Smith led the department to combine academic rigour with practical preparation in music from within both the university and the music profession and established a strong research base which further gave Nigerian academic musicians respectability nationally and internationally. The music teachers at the department were members of MAN that pioneered the formulation of music syllabi for Nigerian schools and colleges in the 1960s. The music curriculum model established in the department was for a long time copied by other emergent departments of music in Nigerian tertiary institutions in 1970s and early 1980s. This is because Nsukka products dominated the pool of academic musicians available in establishing new tertiary departments of music in Nigeria.

In 1989, the Institute of Education in collaboration with the Faculty of Education of the University introduced a B.A. in Education/Music through sandwich programme designed to upgrade serving NCE music teachers. The sandwich music programme has spread to other institutions of higher learning in Nigeria. Some institutes of education, faculties of education, colleges of education and the National Teachers' Institute now organize various Sandwich program meant to upgrade various categories of serving music teachers in the country. The department has introduced taught master degree programme by course work.

6.2.9.1.2

Ibadan

The University of Ibadan introduced African music as a research discipline in the Institute of African Studies in 1962. Later African music as a service course was offered to the postgraduate students of the Institute with the help of Nigerian scholars like Fela Sowande, Sam Akpabot, Mosunmola Omibiyi-Obidike and Yemi Olaniyan. African music was developed at various degrees of combinations with such disciplines as anthropology, religious studies, dance studies, art history, visual arts, and drama. These combinations made Ibadan African music courses the most elaborate in Nigeria. The Institute's research activities have enabled it to generate some African music materials that are bringing new life to African music courses in Nigeria. Of particular significance in the Institute were Peggy Harper's studies of African dances and Anthony King's studies of Hausa music. The university publishes journals such as African Notes and Nigerian Field which have featured various studies of African music. The Institute now offers graduate students wide-ranging courses in African music. From the 1980s, the Institute has enrolled only a few candidates to undertake masters and doctorate degrees in African music and accepted limited number of theses written on traditional and modern music of Nigeria.

6.2.9.1.3 Ife

The University of Ife later renamed Obafemi Awolowo University (OAU) in 1986 first ran its music programme in the Institute of African Studies. Hitherto, the Institute was principally a creative art center that encouraged research but had no teaching programme in any of the arts. Academic musicians of the Institute's music unit such as Akin Euba and Samuel Akpabot combined their research with creative works they could generate for performance during the Ife annual festivals. Their writings and created musical works were later published in local and international journals as well as in Ife Music Edition before the Institute of African Studies was dismantled in 1970s.

Music was given its own teaching department in 1976 while the formal music teaching in the department begun during the 1978/79 session. The department followed the pattern of bi-cultural music teaching of Nsukka with the help of pioneering staff such as Akin Euba, Tunji Vidal and Ademola Adegbite. The curriculum was meant to train teachers for the nation's schools

as well as performers for music organizations. The department also offered a year certificate course in African music that sought to cultivate in the student the mastery of music making.

6.2.9.1.4 Lagos

The University of Lagos (Unilag) established a research oriented Center for Cultural Studies in 1962 to enable the development of cultural and historical studies including music in the university. Then, the Center's music unit had no teaching function. In 1975, the Center was reorganized and an independent department of music that offered a full-fledged music programme was created. It implemented a bi-musical curriculum that gave students the chance to obtain a degree in music with pioneering Nigerian academic musicians like Laz Ekwueme and Akin Euba. In the early 1980s the department also offered a Master of Arts degree programme in music. However, the department was unable to sustain its BA and MA music courses because of its limited effectiveness. It became defunct in 1986 and in 1998, the university introduced courses in music for a combined degree in Creative arts that include music.

6.2.9.1.5 Ilorin

The University of Ilorin, introduced the study of music from an interdisciplinary perspective in its department of performing arts in 1982. Ilorin's programme was based on the African cultures' conception of music as an integral part of the performing arts. The department's pioneering academic musicians such as Bode Omojola and Sam Amusan collaboratively worked with other members of staff in other artistic disciplines to evolve a curriculum consisting of courses in the performance arts disciplines of music, dance and drama.

In Ilorin's programme, students were offered courses in the three artistic disciplines throughout their study period. In the penultimate year, a student was expected to specialize in one of the three areas and to concentrate in taking some courses relevant to her area of choice. In the fourth year, a student was expected to write a thesis in his area of specialization. The Ilorin performing arts curriculum sought to produce a graduate who was well

grounded in the three areas and a specialist in one of them. As such, a student could have a degree structure such as the BA in Performing Arts (music, dance or drama option). Delta State University, Abraka, later adopted the Ilorin performing arts curriculum model.

6.2.9.1.6 Lagos State University (LASU)

In January 2001, the Lagos State University (LASU) established a Department of Theatre Arts and Music. While Ilorin's programme emphasized a unified curriculum covering the areas of the performing arts – music, dance and drama – LASU introduced a Department where the two units exist in isolation. LASU's programmes developed by Femi Faseun (for music) and Sola Fosudo (for theatre arts) adopt the isolationist philosophy of the European orientation and seek to produce graduates grounded in the special areas of theatre and music theory and practice which the separate units guarantee.

6.2.9.1.7 Owerri and other colleges of education music curricula

The department of music, Alvan Ikoku College of Education, Owerri, was established by Felix Nwuba, one of the pioneering Nsukka graduates. From the 1970s various spatially distributed COE established by governments in affiliation to nearby universities introduced their differently formulated NCE music curricula. Alvan Ikoku in affiliation to the UNN's Faculty of Education was also the first COE to introduce a Bachelor of Education (B.Ed) music curriculum in 1985.

All affiliated colleges of education were de-affiliated in the 1990s due to lack of parity in their standards and practices. In its place, the National Commission for Colleges of Education (NCCE) was set up in 1989 and assigned the responsibilities of setting up minimum standards for the accreditation of NCE courses including music. The present day COE are set up primarily to organize, improve and extend teacher education to a standard that would only be useful for teaching at the primary and junior secondary levels.

6.2.9.2 Nigeria's current national music curricula

The Federal Government indicated its intention to introduce a national decrees, policies and curricula in Nigeria in 1972 and that was after the creation of the twelve states in 1967 that made the Nigerian legislative bodies thirteen. The centrally enacted education decrees were aimed at projecting one Nigerian education system. There emerged one Federal Government policy in 1972 concerning education which states that:

The Supreme Military Council has decided that the Federal government should henceforth assume full responsibility for higher education throughout the country, with the proviso that the status quo in respect of the existing Universities should be maintained...It also decided that education, other than higher education, should become the concurrent responsibility of both the Federal and State Governments, and be transferred to the concurrent legislative list (Cited in Taiwo, 1980:167).

This decision enabled Federal and State governments to provide funds for running the tertiary institutions they establish. It enabled the Federal Government to spread its activities at all levels to the States and enact Federal education decree that streamlined the State education edicts. From the 1980s, the Federal Government began to promulgate a basic education decree that gives a lead to the State edicts. The Federal Military Government on 16th August 1985 promulgated The Education (National Minimum Standards and Establishment of Institutions) Decree Number 16, Section 10 (1) of which gave legal basis to the setting up the NTI, the National NCCE, the NBTE, and the NUC (See appendix III for details).

6.2.10 Nigeria's current national music curriculum as political text

The inclusion of music in the Nigeria national curriculum is by no means a mean feat when one considers the fact that different visions and fields are at stake where curricula decisions are made. It is a recognition that music is necessary in the making of Nigeria's modern culture given that national curriculum is a kind of 'culture making' process in which types of knowledge, beliefs, values which serve to transmit culture are selected. Music is selected as capable of transmitting our knowledge, culture and values, articulating our

worldview and identifying us as a human group. It means government recognizes music as vital to the development of human mind and the thought processes, and music education as a tactical developmental priority for the overall development of Nigerian society. The National music curriculum seeks to prepare Nigerian students at levels of music education to cope with socio-cultural change in which music is important. Having a national music curriculum is a way of ensuring that good music teaching takes place nationally. Yet, it is also a way of perpetuating the extant social relations in Nigeria as a class society.

The Nigeria's current national music curriculum may be designated as political text when viewed as a document that impinges on Nigerian musical life. It is essentially political in a general sense that coheres with what the Greeks may have in mind when they defined human beings as political animals (<http://en.wikiquote.org/wiki/Aristotle> accessed on November 18, 2005). The term 'political' to the Greeks has nothing to do with what tertiary institutions teach today as political science or what politicians practice. What the Greeks have in mind when they claim that a human being is a political animal are all aspects that bear on what a human being is. Curriculum as being political affects all aspects of human life: social, cultural, economic, political, educational, moral and musical.

The concept of 'text' says Pinar (1994:60) 'implies both a specific piece of writing and, much more broadly, social reality itself'. The latter implication provides a framework for seeing Nigerian culture as a social reality that changes; music education in its broad sense also changes. Regarding curriculum as text - social reality - is a way of understanding curriculum in social, economic, and political contexts. Apple (1990:348) claims that 'decisions about the curriculum, about whose knowledge is to be made 'official' are inherently matters of political and cultural power' and he provides a framework with which curriculum documents must be viewed in context of the wider social and economic reforms operating in many countries including Nigeria:

The politics of official knowledge...cannot be fully understood in an isolated way. This needs to be situated in larger ideological dynamics in which we are seeing an attempt by a new hegemonic bloc transforming our very ideas of the purpose of education. This transformation involves a major shift, one that Dewey would shudder at, in which democracy becomes an economic, not a political concept and where the idea of the public good withers at its very roots (Apple, 1993:236).

Music in Nigeria's current national curriculum is an 'official knowledge' and curriculum, by definition, is not a neutral set of teaching construct. As Apple suggests:

Education is deeply implicated in the politics of culture. The curriculum is never simply a neutral assemblage of knowledge...It is about part of a selective tradition, someone's selecting some group's vision of legitimate knowledge. It is produced out of the cultural, political and economic conflicts, tensions and compromises that organize and disorganize people. The decision to define some group's knowledge as the most legitimate, as official knowledge, when other groups' knowledge hardly sees the light of day, says something extremely important about who has power in society (Apple, 1990:222).

Education and politics as such are inextricably intertwined and the former is a form of hegemony of the ruling class and curriculum embodies what a ruling class deems as legitimate knowledge. The legitimized knowledge of the ruling class is official knowledge and the provided curriculum typically reflects its values. The Nigerian national music curriculum is an offshoot of a class project.

It is rooted in the western education system, now Nigerianised in part, which encourages a crude capitalist system that restricts its activities to an import-oriented political economy. The colonial systems systematically imposed western values, morality, cultural systems and mental orientation on Nigerians and turned Nigeria into a commercial class society in which education was a weapon in the hands of the economically dominant class. During the colonial period the British authorities constituted the dominant class that aimed

education (including music education) at the conquest of Nigerian minds and hearts; at eliminating the Nigerian sense of being African.

At independence, a majority of the western-educated Nigerian elite that received political power from the departing colonial administrators enabled European-based educational thinking and practice to remain in vogue. The rapid economic expansion in Nigeria in the 1970s enabled the emergent commercial class and the political ruling class to collaborate and form a class that has been directly holding power or organizing a civilian or military government to wield power on its behalf and control education (See Fafunwa, 2003; Fashina, 2003). When Nigerian economy was buoyant the ruling class privileged educational expansion over reform. Education witnessed timid reformism as the European educational thoughts and practices were used as ideal to harmonize African traditionalistic heritage.

When economic deterioration set in, the ruling class reorganized in accord with externally set priorities and agendas and became dependent entirely on whatever ideologies Europe and America formulate and dictate (See Fashina, 2003, 39). For instance, neocolonial and liberal capitalism's agents and allies in Nigeria and abroad advised the ruling class to increase support for basic education and undermine higher education because of its low public returns. The ruling class in Nigeria as well as their local and international sponsors controls the economy, the production and distribution of material wealth and also controls the funding of education, the educational institutions from primary through secondary to tertiary, the curricula, the content and the direction of education. The Nigeria's ruling class remains subordinate intermediary between global capitalist economic institutions and powers in Europe and America and the Nigerian masses, and controls education as well as sets a fundamental conservative agenda for it (See Fahina, 2003, 26-45).

Michael Apple suggests that some governments want to control education today because 'they (schools) are not only one of the main agencies of distributing an effective dominant culture, they also help create people who see no other serious possibility to the economic and cultural assemblage now

extant' (Apple, 1990:61). As schools process both people and knowledge, most governments that fund education now see it as their right to make schools accountable to them. By providing national curricula, governments make schools the key vehicles for cultural and economic reproductions.

The present Nigeria's national curriculum is aimed at maintaining economic, political, and social relations. It is not a document that is exploring how African music culture and musical values change and it is neither contributing to it nor accelerating its change. Current national music curriculum must be read as a document of the dominant prevailing values of our time aimed at transmitting Euro-American music culture and musical values to new generations. This is so because the Nigerian opinion leaders and curriculum consultants and designers who selected the official music knowledge had mainly European music-sensitized backgrounds before they were trained in the Euro-American music academy established by the privileged for the privileged. The ruling class that establishes the National music curriculum puts in place music teachers (amongst others) who stand as gatekeepers, deciding who shall enter the schools and colleges, and who shall not, those who pass and those who fail, and to what extent students are passing or failing the defined western music knowledge. As such Nigeria's music policy makers, curriculum consultants and designers as well as music teachers are products of the European system of musical thought and practice who are well-versed in the ideologies of the ruling class in Nigeria.

From the colonial period when the first generation of literate Nigerian musicians emerged, they have had the privilege of establishing music curriculum in Nigeria, in their constituencies but not nationally because they can read and write music. At first, they were products of the modern churches with limited formal ideational and cognitive contact with African music. Later, the corps of Nigerian literate musicians swelled with the emergency of those who supplemented local degree work with graduate study abroad through governmental and institutional sponsorships. These music elite passed through music curriculum and pedagogy that were basically faithful to the metropolitan models but with progressive infusion of locally relevant

perspectives and materials. They constituted a musical elite class that formed autonomous music curricula for government established tertiary institutions that proliferated when Nigeria's economy was sound. Although they sought a promotion of bi-cultural music education they could not sever their dependence on models of Euro-American music education. Nigerian literary musicians, emulating the ruling class' flirtation with Euro-American way of life, continue to model Nigeria's music curriculum on the music curricula of the tertiary institutions of Europe and America.

Modern music education in Nigeria is fettered. In part it is a product of the politics of its time. In the colonial period it was a product of colonial politics. In the post-independent Nigeria, music education was a product of neocolonial politics. The current national music curriculum is, at least in part, a product of the politics of the ruling class and in part the selection of modern educated Nigerians who see Western classical music tradition as the most worth honoring. A challenge today is to make modern music education in Nigeria a powerful route by which manipulation of learning can be recognized and challenged. Modern music education in Nigeria should incorporate free consideration of Nigerian condition, a consideration that transcends political or selfish control and is sensitive to Nigerian socio-musical differences and similarities. Modern music education is *liberation* when its power to recognize and expose hegemony, to make equitable decisions and transform lives is allowed free rein.

5.2.11 Factors retarding the development of music curricula

The above review shows that music curricula are now nationalistic and prescriptive. The effective delivery of curricula in any given place is dependent on the availability of staff and equipment. The development of relevant music education curricula in Nigeria has been little due to the following factors:

- poverty of music education discourse in Nigeria;
- a shortage of Africa-focused music educators;
- there is still systematic attempt to ignore and dismiss the intrinsic value of African music culture and practices;

- inadequate music education research in Nigeria;
- the link between music education and the music profession in Nigeria is tenuous;
- reliance on foreign and Eurocentric music experts to carry out studies and consultancies;
- lack of fund to pursue music education;
- the ideal of an African discourse in philosophy of music education has been little.

