

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

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ABSTRACT

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

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

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

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

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

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

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

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

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CHAPTER ONE

INTRODUCTION

1.1 Background to problem

Music education is a concern that all societies share since music is central to the cultural life, and monitors the mental advancement of a society from generation to generation. For instance, in the traditional Nigerian societies, music is not considered simply as a distillation of experience. It is as well strongly a proactive as well as organizational force integrated into social, political, religious and economic transactions of humanistic existence. Transmission of musical knowledge is an oral process. Thus music exists in performance as sound phenomenon as well as in its multiple societal references.

For these reasons, traditional Nigeria, before the invasion of foreign cultures had a well-rationalized system of music education that effectively sustained the transmission of age-old indigenous music knowledge, the systematized practices and creative advancement. Mass musical cognition was coerced through active participation in communal musical events and spontaneous criticism of live performances. There was also the indigenous apprenticeship in specialized music types that enabled the apprentice to acquire exceptional expertise, contextual application and performance dynamics from a master and the critical society (Nzewi, 1998:456-458). Such a learner attained community music leadership, and practiced music, as part of a multi-media experience that operated on the principle of music is life.

A number of articles have been published on aspects of traditional music education in Africa (See, Mans, 2000b; Nzewi, 1997a, 1998, 1999, 2003; Oehrle, 1991a, 1993; Okafor, 1988, 1991, 2000; Omibiyi-Obidike, 1987). Although music in African traditions implicates communion with others, it is inferable that the musician could undertake individual music making in response to personal or spiritual needs. The community regulates the public performance occasions, and

remains the ultimate custodian of quality and propriety. As such, the specialist practitioner's knowledge and practice are primarily deployed to the service of societal interests. Traditional music in the various Nigerian societies is thus communal property – a heritage from the past and a fund of knowledge bequeathed to prosperity. Furthermore, music processes and projects group identity. Hence, as endowed or specially trained individuals produce and advance musical knowledge everyone is empowered to participate through rationalized educational processes. Thus everybody benefits from the implicated health, and other human values through live music experiencing. Traditional music education is designed in principle, to produce musically capable persons generally, while experts emerge and get recognized as propagators of specialized knowledge that has preserved traditional knowledge from past generations to the next.

The traditional system of music education is still available to some degree in rural Nigerian locations. The intensity has, however, diminished due to such factors as 'Islamization, foreign missionary activities, urbanization, modern state and school systems as well as colonization' (Nzewi, 1998:457). Nevertheless, the fact that traditional music education continues to thrive in the traditional Nigerian setting till today mandates that it should strongly inform modern music education orientation and practices in the country.

The anomaly is that traditional music education has not been rationalized into the modern music education of Nigerian learners. That modern musicians in Nigeria should be mentally as well as practically equipped to demonstrate cultural identity in the context of national as well as world music discourse and creative practice is critical problem that this thesis sets out to address.

From the fourteenth century, the Islamic/Arabic influence came in the wake of Islamization of the northern and some western parts of Nigeria (Fafunwa, 2003:4) The Arabic scholars proselytized Islamic teachings in manners that made

adherents imbibe the cantillations of the *Koran* (the holy book of Islam), the call to prayers and certain other Arabic-Islamic attitudes to music. Gradually, the adherents infused the imbibed influences into the traditional African musical living. This is because the Islamic system of education somewhat corroborates the traditional Nigerian system of music education. The inculcation of mass musical knowing through active participation in Islamic social-religious events was encouraged. The adherents were still practising in the traditional music making and music-learning.

The indigenous apprenticeship system was adopted and geared toward the production of the musician who could assume Islamic music leadership. However, to remain a pious Muslim, he learnt to discern the *halal* (permitted) and the *haram* (prohibited) codes as prescribed in the *Koran*; also the *hadith* (prophetic tradition) and the *sunna* or the traditions of the Holy Prophet (peace be upon him) (See Halstead, 1994). For example, the Muslim musician learned that the use of drum and songs in mosques as well as the making of music associated with other religions – Christianity or Nigerian traditional religions – is *haram*. He was forbidden to participate in traditional Nigerian dances. Dancing is considered *haram* because of the erroneous presumption that it is associated with sexuality in traditional musical arts practices. The adherents also learnt that music that promotes Islamic faith is *halal*. Traditional music practices that have been influenced by Islamic system of music education are still available in parts of the country.

The dominance of the Western (colonial) music philosophy, content and methodology in Nigeria's modern music education practice started from the advent of Christian missionary work in the mid-nineteenth century. The first mission's church-cum-school was established in Badagry in 1842 (Adetoro, 1966:11). Thereafter, many Christian missions came into different parts of Nigeria and opened churches, schools and colleges (See Ajayi, 1965; Ayandele, 1966; Fafunwa, 1974; Taiwo, 1980) in which western philosophies of life,

thinking, modes of living and life styles were forced on converts as well as learners.

The new institutions introduced the singing of hymns and anthems, also the use of harmonium and brass choirs to accompany congregational singing. Converts were in some instances absolutely barred from participating in traditional social musical events because of the presumed association with what, in ignorance, was termed 'paganism'. The European missionaries taught Nigerian converts to value highly the imported European musical cultures, while condemning as well as denigrating traditional music practices.

Significantly, the *Saros* – liberated Yoruba slaves – trained as missionaries in Sierra Leone, returned in large numbers to the Western parts of Nigeria in the 1850s (See Omojola, 1995: 8-12). These indigenous missionaries employed as teachers in the missions schools by the European counterparts initially conformed to the cultural-mental conditioning by their mentors. They collaborated with the mentors in extolling the superiority of European mental-musical culture, while disparaging the indigenous musical practices and creative genius. However, when they became aware of the colonialist ploy of their mentors, the indigenous agents of Christian missions began to consciously accommodate the Yoruba indigenous music in school-cum-community activities, festivals and competitions. Nevertheless, music continued to be taught and practiced in the colonial schools primarily according to the religious convictions of the available teachers and the founders of the schools.

Fafunwa (1974) and Fajana (1982) have dealt exhaustively with the historical study of educational policies in Nigeria. Between 1887, when the colonial government formulated the first education ordinance for Nigeria, and 1954 when the formulation of education ordinance became regionally implemented in Nigeria, the colonial government mainly enacted ordinances. These were aimed at improving the quality of teachers, increasing as well as systematizing

instructional quality of teachers, increasing as well as systematizing instructional facilities, and adapting aspects of educational practices to suit the local conditions. But in the realm of music education, there were no tangible changes. The basis of music education remained Western in thoughts, contents, methods and professional aspiration. This means the cultivation of European music theory, musical instruments, educational philosophy and teaching methods as well as the colonization of significant portions of the Nigeria's musical landscapes.

Since 1950s, the Nigerian government has been investing heavily in education, because it is regarded as a powerful instrument of national development (See Fafunwa, 1974; Fajana, 1982). A new philosophy and content of education emphasizing nationalism gained impetus in Nigeria. This constituted on paper, a commitment to make education relevant to the needs of Nigerians. The philosophy impacted on modern music education as some Nigerian educators began urging to put in place a new music syllabus that will de-emphasize the Euro-centric bias, and that will accord due recognition to African music. Efforts in this direction culminated in the emergence of the bi-musical programs in Nigerian schools and colleges since 1963.

The problem, which is the disparity between stated goals and what obtains in practice, also the factors militating against the attainment of policy/curricula stipulations, is another critical problem that this study will address. In 1969, a National Curriculum Conference was set up. It was mandated to develop a National Policy on education based on the new philosophy of making Nigerian education culturally relevant. In 1977, the intention of the Federal Government of Nigeria (FGN) to make every child participate in meaningful programme of music education was concretized with a policy statement that emphasizes culturally oriented music education policy in Nigeria (Federal Republic of Nigeria (FRN), 1981). Further in 1988, the FGN promulgated the 'Cultural Policy for Nigeria'.

The policy provides that the culture of Nigeria shall have a direct influence on, and be the basis of music education, industry and technology (FRN, 1988:6).

These two policies tend to provide some panacea that injected cultural orientation to music education in Nigeria. The policy segments of the Federal Ministry of Education are the National teachers institute (NTI), the Nigerian Educational Research and Development Council (NERDC), the National Commission for Colleges of Education (NCCE), National Board for Technical Education (NBTE), the National Universities Commission (NUC). The central examination bodies are the West African Examinations Council (WAEC) and National examination Council (NECO) for examinations after secondary level while Joint Admissions and Matriculations Board is for tertiary admissions. These various bodies and agencies designed and disseminated national music curricula as well as syllabi to schools and colleges all over Nigeria for implementation as from the 1990s.

Underlying the establishment of these curricula and syllabi are some considerations, not the least of which is the need to:

- ensure a positive advancement of the Nigeria's musical heritage;
- ensure qualitative and nationally meaningful music teaching nationally;
- and
- develop creative musical abilities of Nigeria children to the highest level possible in order to keep the Nigerian musical heritage abreast of contemporary human trends.

A number of articles that have been published on the history of music education in Nigeria do acknowledge the emergence of the Nigeria's national music curricula (Okafor, 1988, 1989; Omojola, 1992; Nzewi, 1983, 1997; Omibiyi-Obidike 1987). Only a few have made, albeit, cursory remarks on how far the national music curricula are truly original, and how its content is being implanted by the classroom practitioners. In fact, there has been no effort to systematically evaluate the problems and discrepancies entrenched in, or intrinsic to the policy

as well as the curricula that impedes effective implementation. The study takes this challenge.

1.2 Statement of problem

The problems that this study addresses then include principally:

- The identification of the historical, cultural, economic, social and religious factors in Nigeria that have enabled or undermined, as the case may be, environmentally viable modern music education in Nigeria today, particularly at the tertiary level of education;
- The discrepancy between policy articulation and its execution, taking into account the appropriateness of curricula provisions *vis-à-vis* the human/cultural backgrounds for effective implementation;
- The discrepancy between curricula stipulation and effective classroom experiences;
- The extent to which cultural music content and educational principles have been adequately rationalized into policy statements as well as implementation documents. This will take into account the availability or otherwise, of the material and practical provisions that should enable meaningful classroom music education that meets national philosophy as well as needs.

1.3 Need for the study

The traditional Nigerian recognizes music as well as the associated educational practices as valued human activity that mediates relationships and transacts issues of human existence. However, for reasons of colonial/religious history and modern communication pervasiveness, many modern Nigerians misunderstand the need for, and the purpose of music education, while on the other hand demonstrating great love for music. These contradictions impact on modern music education. If music must at all be studied as a subject, what music should be prioritized in modern, nationally as well as culturally relevant education.

Music education in national systems has three sub-systems: policy formulation, development and implementation. The progression from the policy formulation to implementation has remained highly problematic. Policy formulation prescribes standards and criteria for evaluating accomplishment of the enterprise. It is at the implementation subsystem that the adequacy and viability of the policy guidelines are tested and monitored.

That basic music education should be available to all is a policy that the Nigerian government has established. The implementation of such policy as well as its pragmatic transaction has generated dilemmas of human-cultural identity as well as relevance, in terms of the contemporary worldview of the average contemporary Nigeria. A written national music curriculum guides what happens in the classrooms. Of critical concern then is the extent to which the humanistic objectives, cultural music imperatives, material resources and instructional facilities of classroom music education make contemporary sense in Nigeria, and Africa in general. This is the critical issue that motivates this study, and recommends a systematic historical approach. Along the line there is need also to determine the adequacy of the present Nigeria's music curricula.

1.4 Purpose of the study

The aim of the study is to frame the state of modern music education in Nigeria in historical, cultural and developmental perspectives. In this regard the issues of the adequacy or otherwise, of the scholarship merits of the indigenous music knowledge systems in Nigeria as the primary intellectual resource base for modern music education are examined. The study takes account of the contemporary worldview of the music education policy formulated by the Nigerian state. The study in tracing the evolution of the present music curricula assesses how the stakeholders in modern music education (administrators, employers, teachers, formal music learners, graduates and audience) have responded to the quality of the modern music practitioners produced by the institutions of learning.

1.5 Research questions

This thesis specifically addresses the following questions:

- What are the social, cultural, historical, economic, religious and political factors informing the orientation and content of the present music curricula in Nigeria?
- Are the philosophical, structural and formal contents as well as performance dynamics of Nigeria's indigenous music heritage appropriate for producing qualitative musicians that will demonstrate cultural identity and original creative/interpretative integrity in both national and world music forum?
- How appropriate, accessible and functional are the instructional facilities requisite for the effective realization of the music education policy as well as curricula?
- What methodological strategies are appropriate for effective music education in the contemporary African setting?
- How qualitative is the training of the music teachers that implement policy as well as curricula provision at every level of music education?
- How do the Nigerian stakeholders (policy makers, administrators, employers, teachers, music learners, music graduates and audience) interactively evaluate the orientation and content of Nigeria's music curricula?

1.6 Methodology

The study adopts both historical and empirical methods. The historical method involving primary and secondary sources is used. The historical period is divided into three parts:

- Pre-colonial, before the nineteenth century;
- Pre-independence, 1842 – 1960; and
- Post-independence, 1960 – 2001.

Since the bulk of the section is qualitative in approach, it relies on content analysis. This will be used to summarize music policy statements, curricula

goals, content and instructional procedures in music education in Nigeria. Archive records and official documents, also the historical development of curricula will be the primary sources of data collection.

In chapter three, the subjects for the section on indigenous African musical arts practices consisted of twelve Nigerians (6 men and 6 women) who have been immersed in indigenous African music education system for an average of forty years. The subjects were asked to narrate their teaching/learning experiences of indigenous children, apprentices and indigenous music. The chapter, therefore, presents a qualitative analysis based on veteran music teachers/learners' narratives about their teaching and learning of indigenous African music. The reflections this chapter presents are results from these narratives, which were outcome of interviews that the researcher conducted between March 2003 and February 2005 in Yoruba and Igbo communities.

The research participants for data presented in chapter four consisted of eight Muslims all of whom have had rich experiences in Afro-Islamic music education systems. The research participants were interviewed to narrate their experiences of Afro-Islamic music education. Their narratives provide the researcher with a picture of Afro-Islamic music education systems in Nigeria. Between January and August 2004 the researcher visited eight *Koranic* schools: two (2) in Kaduna, two (2) in Enugu and four (4) in Ibadan. Altogether, the researcher visited and participated in twenty five *Koranic* school classes, came in contact with nearly thirty *Koranic* teachers and observed approximately 350 students. The researcher attended four *iwaasu* sessions, two weeding, three *wolimat*, eight naming, two "house warming", and two burial ceremonies conducted in the Afro-Islamic ways. The researcher participated in over ten rehearsal sessions of two popular Alasalaatu (Islamic oriented music ensemble) in Ibadan. The narratives of the Afro-Islamic music practitioners offered guides this thesis in the enunciation of Islamic music education based on the researcher's observations, impressions and interactions with Islamic music educators and students. The

names of research participants in chapters three and four have been amended for reasons of confidentiality. The use of inverted commas are minimized in the narratives in chapters three and four for the discourse to flow.

The statistical method of data collection and analysis is used for the empirical section. Chapter seven uses questionnaire surveys, interviews and observation as tools to capture data on views of about 600 Nigerians – administrators, teachers, students, and employers in the Nigerian music education. The instrument is Likert-type attitude questionnaires that are personally administered on the respondents drawn from various sectors of the Nigerian life. The questionnaire is both close and open ended. This interview schedule is flexible, allowing for follow up question and answer interaction. The present state of research in Nigeria is not bounded by institutionalized ethical reservation. But the researcher respects arisen matters of confidentiality. Direct follow up study involves further interviews, employer survey and institutional self study in order to determine the strengths and weaknesses of the current music institutional programmes.

1.7 Focus of study

Music education in modern Nigeria is now a national concern. It is guided by national policies (FGN, 1981, 1988), aiming to effect positive redirection or advancement of Nigerian musical arts practices to reflect nationhood aspirations. The study documents and critically reviews the social as well as political realities of the Nigerian experience in music education from historical, cultural and professional practice perspectives.

There are currently six national music curricula approved for music education at the three levels of education in Nigeria: one for primary, two for secondary and three for tertiary levels. The study targets, primarily, the tertiary level that provides leadership personnel in modern Nigerian music education at both policy and execution levels.

There are twenty-four departments of music in Nigeria's tertiary education institutions: sixteen in colleges of education, one in a polytechnic and seven in universities. The tertiary music departments operate the nationally 'Approved Minimum Academic Standard in Music' (See appendix V). The study, with necessary examination of what obtains at the lower levels of musical arts education, evaluates the tertiary music policy objective *vis-à-vis* instructional content provision. The tertiary music education is evaluated in terms of effectiveness and contemporary relevance in producing music professionals that can demonstrate national identity, cultural and creative integrity as well as professional competence in the context of the nation and the world.

1.8 Value of the study

This study provides an historical perspective to music education in Nigeria that highlights its strengths and weaknesses. The result of the study could enable national re-thinking and re-orientation as need be. The thesis argues directions for the review of the worldview and content of music education in terms of Nigeria's overall cultural policy and national identity as a multi-cultural nation of some two hundred and fifty distinctive ethnic identities. In the world context, Nigeria stakes abundance and variety of still vibrant original music resources as well as viable indigenous music education models. A research such as this is of essential guidance to policy makers, music education administrators, music teachers, music students, international music scholars and music practitioners interested in culturally meaningful contemporary music education as well as practice in Nigeria and beyond.

1.9 Preview of chapters

The thesis is in seven chapters. Chapter one discusses the nature of the historical pathway through which Nigeria's educational systems has gone through. The chapter points out how the dynamics of the historical process is influencing the nature and content of music education in the country. It proposes

that the disparity that has existed between the conception and implementation of educational policies in Nigeria should be understood against the background of the social dislocation that marked the discussed historical process. The chapter presents the adopted methodological approaches, which are quantitative and qualitative in nature and include the use of questionnaire surveys, interviews and observation as tools to capture data on views of students, lecturers, administrators and employers in the field of Nigerian music education.

Chapter two uses opinions of African/Africanist scholars in presenting the culture of education in Africa to assert the reality of viable and enduring indigenous musical arts policies and life systems that predates Islamic and European incursions. It discusses the nature of, need as well as paradigms for evaluating the education programme and curricula appertaining.

Chapter three highlights the educational significance of indigenous in Nigeria deriving from literary sources. It discusses the indigenous African music education philosophy under the themes of meaningful existence, consciousness of the spiritual factor, cyclic framework, communalism, holism, functionalism, perennialism and African music practice.

Chapter four traces the origin of Islam in some of the Nigeria provinces, draws attention to the musical value of Islamic chants, highlights the importance of *Koranic* schools where Muslims imbibe the Islamic doctrine, and discusses the emergence of Afro-Islamic music traditions in Nigeria. It argues that the introduction of Islam has been a conflicting system with indigenous musical arts system, and a debilitating factor within the larger framework of music education in Nigeria.

Chapter five traces the introduction of modern music education in Nigeria and argues how the collaboration of the missions and the colonial government served to regulate the imported music education system. It analyses the policy issues,

orientation and implementation in three phases: Phase I (1842 – 1882) was dominated by the educational activities of the Christian missions. Phase II (1882 – 1925) was characterized by the participation of colonial government alongside the expansion of the role of missions in the entrenchment of westernization of music education in Nigeria. It examines the emergence of popular music and the commercialization of African music in Nigeria. Phase III (1925 – 1959) was marked by cultural nationalism in Nigeria. The chapter concludes by listing the factors that retarded the pace of development of music education in Nigeria.

Chapter six discusses the Nigerian government efforts to expand and reform the Western-derived educational system as practiced in Nigeria. The chapter is in two phases: Phase I (1960 -1969) tells how the Ashby Commission provide the framework for the development of tertiary education in Nigeria and describes how University of Nigeria, Nsukka became the first tertiary institution to set up a full-fledged music department in 1961 with bi-cultural programme in European classical and Africa music studies. Phase II (1969 – 2001) discusses Federal and State government involvement in providing the establishment of twenty-four tertiary institutions to cater for providing the nation with the required music manpower.

Chapter six identifies the production of the *National Policy on Education* (1977) as a guiding framework for streamlining and coordinating the content and quality of education in Nigeria; the production of the *Cultural Policy for Nigeria* (1988) which gives direction for governments' participation in national cultural programmes as well as cultural education. The chapter critiques the two policy documents with respect to vision, mission and national relevance and concludes that the implementation of the two policy documents have been haphazard in ensuring meaningful cultural arts education research and practices in official sites. It discusses the cultural orientation, vision, curricula content, quality of instruction/lecturers and overall administration of tertiary music education in Nigeria and sees a lack of research and practical orientation as foundations for

quality music education constraining factors of quality in modern music education in Nigeria.

Chapter seven provides a data grounded evaluation of the state of music education at all levels of education basic to governmental policies and administrative as well as funding interventions. It presents a quantitative study in which views of students, lecturers, administrators and employers were explored in evaluating current tertiary music education in Nigeria. It identifies the overall lack of original research disposition among both lecturers and learners due to various factors such as deplorable infrastructural basics, funding, professional disposition and the preparation of students for professional practice. The chapter argues for re-visiting, re-conceptualizing and re-orienting music curricula for tertiary music education in Nigeria

1.10 Terminology

It is a truism that all traditional African societies have had systems for instructing themselves in the socio-musical knowledge, skill and values for those societies to have had widely recognized, revered and surviving musical heritages. However, the term “traditional African” as used in this thesis must not be taken to an extent of becoming a racist-cultural icon. Africa is not a cultural island. Many of the qualities that are discussed here are also found in other traditional societies around the world. Nevertheless, the particular mix of qualities discussed in this thesis is unique to Africa.

That the term ‘African’ itself is surrounded by definitional controversies is by now a well-known fact. Amin Samir for example argues that ‘there is no single African culture. There are African cultures’ (Samir, 1990:45). Gerhard Kubik in the same manner asserts that ‘there is African music. There are African musics’ This has made Agawu (2003:1) to express the need for African music scholars to ‘problematise the designation ‘African’’. But, whatever may be the nature of the definitional controversies one thing is clear. It is that, for any definition of the

African to be considered adequate, it has to be one that enables us to discern between what is African and what is not. A failure to meet this requirement would remain an attempt to give inadequate definition of the term 'African'.

But lumping African societies together may suggest it as one unified cultural area. This is less so. Variations exist in musical manifestations in African culture. There are many music genres, styles, and types, amid ethnic communities in Africa. There was no one type of traditional music education system. This situation has worried many African scholars. Recently, however, some common factors have emerged for establishing some criteria for a musical pan-africanity. Lomax (1970) and Merriam (1959), for example, use the influence of Arabic musical tradition to distinguish the North African musical styles from that of the Africa south of the Sahara.

Donatus Nwoga too has advanced a more illuminating argument when he argues that in spite of the different experiences in history in different periods of time, which different parts of Africa have gone through:

it is possible, however, to consider Africa in terms of a centre and periphery theory in which certain phenomena, certain aspects of culture can be seen to be of firmer and deeper and more expansive hold in particular parts of Africa and to be of less effect in the surrounding areas (Nwoga, 1988: 11).

Likewise, Meki Nzewi has spoken of African music in the singular. As he writes, 'there is an African (south of the Sahara) field of musical sound' (Nzewi, 1997:31). Basing his idea on the term, "field", Nzewi argues that it is possible to proceed from the global to the local in the investigation of African music. He also argues that 'African musical intellection is guided by principles and standards of form and structure, some of which are common across vast ethnic, sub-ethnic, down to community sounds' (Nzewi, 1997:31). 'In Africa,' Drewal (1992:2), states that: 'performance is a primary site for the production of knowledge' about African culture. Indigenous African societies pass on their collective music knowledge

and skills through performance. From this perspective, it is more profitable to talk about what is peculiar to African music education rather than what is exclusive to it. The peculiarities themselves are not to be seen from a static point of view but in terms of dynamic progression of African music educational enterprise.

CHAPTER TWO

LITERATURE REVIEW

2.1 The concept of education

Defining the term, 'education', is not a simple matter. This is because education is never a stable category. What it means, how it is used, by whom, how it is drawn on as a social discourse, its role in society and life has changed tempo-spatially. Education as such is socially and historically constructed, and subjects to socio-political tensions and contradictions. Yet, there is need to define and clarify the concept, to make clear which meaning out of the myriads of definitions of education is used in the context of this thesis.

Education is a means by which human beings 'acquire the civilization of the past, are enabled both to take part in the civilization of the present, and make the civilization of the future' (Ukeje, 1971:372). C. S. Brembeck defines education as 'a device by which men (and women) take what others before them have learned, add to it their own contribution, and then, in turn, pass it along to the next generation' (Brembeck, 1971:287). In other words, education at the macro level is a process that goes on from generation to generation.

Education, according to D. R. Swift, is 'the induction of new-comers into the society' (Swift, 1969:8). Robert Walker defines education as 'a quest to gain understanding of what it means to be human in all its illogicality, its unpredictability, its irrationality and in all its uniquely varied cultural ways of doing and thinking' (Walker, 1998:32). As such, education, on the micro level, is a process, a social phenomenon, that begins at birth and goes on throughout one's life span. It is a process that enables the general cultivation and empowerment of human beings so that as individuals they can actualize their potentialities and tendencies satisfactorily and as members of society they can interact with their environment richly. The World Council of Churches, sitting in Oxford in 1937, says that:

Education is the process by which a community opens its life to its members so that they can play their part in it. It seeks to pass on to them its culture including the standards by which it would have them live. Where that

culture is regarded as final, an attempt is made to impose it on younger minds. Where it is regarded as a stage in development, younger minds are encouraged both to criticize it and to improve on it (Council of Churches in Emeka, 1994:228).

The Council of Churches' definition sees education as a process which at both the macro and micro levels leads to an end product: the formation of personality. It is life long, and influenced not only by the culture but by the entire social structure.

Education, as such, is a time-intensive process that takes place in formal and informal contexts. It is not merely a personal activity but a social enterprise for bringing about positive changes in the behaviour of the neophytes so that they can become worthy human persons. It is a purposive activity which mediates relations between the individual and society. Education is man's critical ploy for survival or life. According to Dewey, 'life means growth and education means the enterprise of supplying the conditions which insure growth or adequacy of life irrespective of age' (Dewey, 1966:51). The substance of all educational efforts in every society is culture.

Culture, here, refers to 'the learned and shared behaviour embracing thoughts, acts, and feelings of a certain people' (Keller, 1966:4). Culture is the sum total of the ways of life that people in society have evolved. It is all the patterned ways by which people live (Hass, 1983:48). Since every society, ancient or modern, is concerned with its survival, the education of its members is its responsibility. Thus, education, as the basic human experience of learning to be competent in one's culture and the process of regenerating the society's culture, is universal.

A lot has been written on modern systems of education. Equally, in modern time, many anthropologists have studied and written about the educational systems of the world's indigenous peoples. Education, which evolves in society as a means of cultural transmission and regeneration can be defined as a

process of acquiring the knowledge, skills attitudes and values which enables both individual and groups to achieve excellence in their lives and living.

Babs Fafunwa (1974:1) notes that, 'every society whether simple or complex has its own system for training or educating its young as education for the good life has been one of the most persistent concerns of men throughout history'. Traditional Africa societies have their own educational systems.

2.2 Traditional education in Africa

Traditional, as used in the context of this thesis, distances itself from the received wisdom that portrays traditional African as being isolated from the outside world, static, with emphasis on an unchanging life style and value system. Instead, 'tradition' here means established structures of cultural transmission and acquisition. It implies 'time-depth, the continuity of ideals, values and institutions transmitted over generations which involves continuous borrowing, invention, rejection and adaptation on all levels, individual, local and regional' (Martin and O'Meara, 1977:7). For in the traditional African human system, the emphasis has always been on continuity and change. The new is interpreted in terms of the old and the old is viewed in terms of new insights.

Fafunwa speaks of the traditional system of education in Africa as being 'as old as man himself' (Fafunwa, 1974:1). The system has aided Africans in inheriting their tradition. But it has not been given due recognition by writers until recently. The earliest writers such as E.B. Ellis, Richard Burton and Winword Read, unable to identify its characteristics erroneously declared it non-existent. Nevertheless, the indigenous education system continues to co-exist with the imported systems especially in the rural and some semi-urban African settings today.

The studies of African educational practices have been on the increase. Some of such studies include Kidd (1906), Fortes (1938), Raum (1946), Nadel (1942), Herskovits (1943), Little (1967), Gay and Cole (1967), Grindal (1972), Leis (1972), Hollos and Leis (1989), Ottenberg (1989) and Herbst, Agawu and Nzewi (2003) among others. Though Africa is a very diverse continent that includes a

wide range of different cultures, religions and social traditions, Hoerne (1931) observes that African education contains some common essential features. These are in the manner of form relating to contents, teachers, institutions and methodology.

In recent years, scholars on the subject of traditional education in Africa have done many a learned writing. Moumouni (1968) summarizes the characteristics of traditional education as follows:

- a. The great importance attached to it, and its collective and social nature;
- b. Its intimate tie with social life, both in a material and spiritual sense;
- c. Its multivalent character, both in terms of its goals and means employed; and
- d. Its gradual and progressive achievement, in conformity with the successive stages of physical, emotional and mental development of the child (Moumouni, 1968:15).

Fafunwa (1974:4) identifies seven goals of traditional African education and concludes that its objective is 'to produce an individual who is honest, responsible, skilled, co-operative, and conformable to the social order of the day'. 'The individual, who has all these characteristics' he concludes, is considered the 'good person'. 'The good African person is a man or woman whose legitimate purpose on earth', according to Fajana (1972:31) 'was to fit himself or herself into the society, while eternal salvation includes dying honorably and being buried side by side with departed kinsman'. Both Fafunwa and Fajana were silent about the production of the 'bad' person through education which offers opportunities to compare and contrast the products of education. Education supports the production of both the 'good person' and the 'bad person', although the production of the former is more preferable to the latter. The goals and ideals Fajana (1972) identifies, however, serve as the guiding principles for the formulation of educational policy in most traditional African societies.

The educational policy in the traditional African society is communally formulated, implemented and evaluated. Every section of the society, beginning with the father, mother, lineage system, through age-grade organizations,

apprenticeship system, to various communally instituted initiation ceremonies, festivals and ceremonies, act as agents of policy implementation at particular stages of the child's development. The unwritten but widely known policy stipulates education as being life-long with every person being pupil and the society being the educator and the evaluator (Fajana, 1972:35).

The content of traditional African education, according to J. Majasan, equips the individual with the knowledge of:

...what happens in a characteristic government, what happens in a characteristic economy, what happens in a characteristic society and what his people do for leisure (Majasan in Emeka, 1994:248).

The educational policy in African traditional society stipulates learning by doing, group method, observation and imitation as methods of transmitting and acquiring the age-old culture.

2.2.1 Traditional cultural arts education in Africa

Emeka (1994:227) defines traditional education as 'the system or process of cultural transmission from one generation to another'. The hallmark of this definition is that it sees culture as the substance of education. It puts culture on a par with education. Education is the body while culture is its soul. Etymologically speaking, the word culture, according to the *Oxford Companion to the English Language*, derives through French from Latin word 'cultura' that entails tilling, cultivation. An obsolete sense of the term culture in English meant 'worship, homage and referential homage'. The first meaning of the term, tillage of the soil, continues in the sense of raising plants and animals. In recent time, culture refers to a social condition, level of civilization, or a way of life. In different disciplines in the humanities and social sciences, anthropologists emphasize shared practices, meanings, or ideas and beliefs of a group of people. In social sciences, the idea of cultural capital is used to refer to the perpetuation of the dominant culture of the elite through processes such as schooling (Craig, Griesel & Witz 1994: 56).

As such culture initially has something to do with the cultivation of the soil, culture as a concept has had different definitions. At first, culture as:

the cultivation of the mind was seen as a process comparable to the cultivation of the soil, hence, the early meanings of 'culture' in this metaphorical sense centered on a process, 'the culture of the mind', rather than an achieved state (The Encyclopedia of Philosophy in Opatu, 1988:547).

In its earliest usage, culture meant the cultivation of the mind. Within the Renaissance and Enlightenment periods, Raymond Williams (1958:18) notes that culture came to mean: '(a) the level of intellectual attainment in any given society at a particular time and (b) the general corpus of artistic work available in any society at a given time'. By the nineteenth century, E. B. Tylor, defines culture as:

that complex whole which includes knowledge, belief, art morals, law, custom, and any other capabilities acquired by man as a member of society (Tylor, 1871).

Since then culture has come to be predominantly used as 'a way of life'. Bronislaw Malinowski defines culture as:

a vast apparatus, partly material and partly spiritual and partly human, by which human societies are organized into permanent and recognizable groupings (Malinowski in Okafor and Emeka, 1994:36).

C. V. Good states that culture is:

The aggregate of the social, ethical, intellectual, artistic, governmental and industrial attainments characteristic of a group, state or nation and by which it can be distinguished from and compared with other groups or nations. (It) includes ideas, concepts, usages, institutions, associations, and material objects (Good in Okafor and Emeka, 1994:36).

From the definitions given by Malinowski and Good, culture has become what identifies, characterizes and distinguishes the human society. In line with Good's conception of culture, Vincenzo Cappalletti defines culture as 'the awareness possessed by a human community of its own historical evolution by reference of which it tends to assert continuity of its own being, and to ensure its development' (Cappalletti in Okafor and Emeka, 1994:37). Culture, with

Cappalletti's definition, becomes what centrally marks the individual and corporeal existence. Hunter and Whitten put culture on a par with education when they define culture as:

the patterned behaviour learned by each individual from the day of birth as he or she is educated (socialized and enculturated) by parents and peers to become, and remain, a member of the particular group into which he or she was born or joined (Hunter and Whitten, 1976:103).

In *Cultural Policy for Nigeria* (CPN) (FRN, 1988), culture is defined as:

the totality of the way of life evolved by a people in their attempts to meet the challenge of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization thus distinguishing a people from their neighbour (Federal Republic of Nigeria (FRN), 1988:5).

According to this definition, culture refers to learned, accumulated experience by which the society can be compared to or differentiated from others. About what constitutes culture, the CPN further states that:

Culture comprises the material, institutional, philosophical and creative aspects. The material aspect has to do with artifacts in its broadest form namely: (tools, clothing, food, medicine, utensils, housing etc); the institutional deals with the political, social, legal and economic structures erected to help achieve material and spiritual objectives; while the philosophical is concerned with ideas, beliefs and values; the creative concerns a people's literature (oral or written) as well as their visual and performing arts which are normally moulded by, as well as help to mould other aspects of culture (FRN, 1988:5).

Viewed in terms of the above explication, culture is everything about life and living. Culture is life, and life is the totality of knowledge human beings have shared. It is the totality of human knowing and human making that individuals use in life for interpreting, experiencing and negotiating existence. It embodies the whole of human thoughts, feelings, words and actions as well as material initiated to enhance the realization of man as a human being. Conceptually then, culture is 'simultaneously ideational (symbolic, and conceptual) and material' (Cole, 1990:284). It grows naturally as life when given favourable

social conditions and retards in an unfavourable social milieu. Culture is not a static social fact but a form with dynamic qualities. It is defined here as the dynamic qualities which enable human persons to achieve perfection of their potentialities.

Every society's existence is strewn with life problems. A society is as fit as she finds solutions to her life problems. The totality of human efforts at attenuating constraints on meaningful fulfilment in existence at any stage in a society constitutes the culture of that society. As Nwoga notes:

These are forces which human beings use at each point in time to achieve survival and to grow toward full and comfortable living. Beyond survival lies that level of achievement which, building on the mind and imagination to achieve new creation, new inventions, and new perceptions as to the nature of nature itself, constitutes the height of civilization (Nwoga, 1988:9).

To bring about civilization in any society, the primary function of culture is the ennoblement of the human world (Afigbo, 2003:1; Ogot, 2002: 50). The arts ennoble the human world for achievements. How the arts accomplish that is well-understood in the traditional Africa where enormous emphasis is placed on the cultural arts. In traditional Africa, the arts are generally intended to be used as part of the rituals and celebrations of everyday life to motivate achievements.

The artistic aspect of culture of any society is referred to as the cultural arts or simply the arts. The arts embody all the creative, performing and imaginative forms of life like dance, drama, fine arts, architecture, poetry and music. The arts deal with human values and purposeful human actions. They therefore become interpretative as they attempt to give meaning and value to human actions and human life. The arts manifest in sound oral, aural, visual or written mediums as humans explore their spontaneous, fanciful imagination and creative expressivity. While the arts are shared as a universal concept, their social status differs from one society to another. For example in the modern (western) world, what constitutes the arts is regarded as separate entities. In traditional Africa, the arts are conceptually related to one another and integral to life. Many scholars have observed the integral relationship of the arts with life

and of the arts with each other in Africa (Ekwueme, 1974; Nzewi, 1978; Omojola, 2000). Meki Nzewi, using the Igbo life system to narrate how the African arts are in some way rigorously synchronized into the life of the community notes that:

The Igbo systems and ideological formulations were established on and buttressed by communally binding and viable mythological concepts and covenants. These were periodically validated or regenerated or commemorated in order to ensure a continuing binding compact. Such periodic communions required highly stylized media that would give super-ordinary atmosphere, impact and candour to the event ...These media (which constituted traditional theatre in all its scope and ramifications) incorporate the performing arts areas of music, dance, drama and mime (Nzewi, 1978:114).

Africa as such has a dynamic mental integrity which can be monitored principally in the cultural uniqueness of her mental and performance arts practices. The nature of her artistic production provides a clue to the tone of humanness indexed by her mental integrity. The traditional Africa has a rich artistic tradition most of which is manifested during festivals, rites of passage, daily activities of life and other auspicious occasions. For its performativeness, Drewal refers to the artistic tradition of Africa as 'performance' and defines it as 'the praxis of everyday social life... the practical application of embodied skill and knowledge to the task of taking action' (Drewal, 1992:3).

Some scholars have commented on the importance of the arts as performance to life in Africa. Nicholls says, 'performance is the medium by which the world view is made salient to the community' (Nicholls 1996:47). Margaret Drewal asserts that:

In Africa, performance is a primary site for the production of knowledge, where philosophy is enacted, and where multiple and often simultaneous discourses are employed...performance is a means by which people reflect on the current conditions, define and/or re-invent themselves and their social world, and either re-enforce, resist, or subvert prevailing social orders (Drewal, 1992:4).

The general attitude to the cultural arts education in traditional Africa tends to be that of informality. But this is not to say that formality is not recognized and encouraged. As Meki Nzewi notes:

the growing person was systematically exposed to, and involved in planned, valued – transmission situations...the adult was sustained in his/her adherence to acquired social-human values through required participation in programmed value-vecting music theatre (performance) (Nzewi, 1992:206).

In Africa, the well-rationalized informal process is a precursor and a subset of the formal process. A special feature of the formal process of cultural arts education in Africa is the apprenticeship system, which is undergone by the arts specialists, and masters who ensure the continuity of the traditional Africa's age-old arts and culture. The apprenticeship system of cultural arts education, in Oloidi's words:

was intended not only to train or produce a creative, skillful person but also to prepare a mind, wholly, and dutifully, for all aspects of moralistic living. In other words, the apprenticeship was not divorced from a total, mind and personality of the apprentice (Oloidi, 1989:108).

The cultural arts education in Africa is aimed at the production of the human person. It imbues human qualities which make society meaningful. It pays attention to the development of human mind, intellect, the moulding of the character, the inculcation of the feeling, logical thinking and the awakening of the sense of obligation.

One of the most widely recognized and most pervasive aspect of the African cultural artistic expression is music. Lander records that:

On the morning of Thursday, the 12th, we left Chiadoo, followed by the chief and an immense crowd of both sexes, amongst whom were hundreds of children, the ladies were enlivening us with songs at intervals, and the men blowing on horns and beating on gongs and drums, without any regard to time, forming altogether a most barbarous concert of vocal and instrumental music, which continued to our great inconvenience and annoyance till we arrived at Matone, when they took leave of us and returned.

It would be as difficult to detach singing and dancing from the character of an African, as to change the colour of his skin. I do not think he would live a single week in his country without participating in these his favourite amusements; to deprive him of which would be indeed worse than death...Yet even on these instruments they perform most vilely, and produce a horribly discordant noise, which may, perhaps, be delightful to their ears; but to strangers, if they have the misfortune to be too near the performers, no sounds can be more harsh and disagreeable than such a concert.

Of all the amusements of Africans, none can equal their song and dance in the still, clear hours of night, when the moon, walking in beauty in the heavens, awakens all the milder affections of their nature, and invites them to gladness and mirth.

On these occasions all care is completely laid aside; and everyone delivers himself up to the dissipation of the moment, without a thought of the morrow, his heart having no *vacuum* for melancholy anticipation (Lander, 1967:292-296).

Lander's observation is right about the essentiality of music in African life system but it is necessary to state here that in Africa, music is not solely for 'amusements' and 'the dissipation of the moment' as Lander states. In Africa, music is not just a one-way phenomenon. It is a man-made social technology with many values that constantly interact. As such, some African music categories are found to have value as entertainment, some in ideological significance, some in ritual situations of life, while some have communication values. Music in Africa, contrary to Lander's misperception is not meant for 'the dissipation of the moment'. Rampant music making is not meant for indulgence. It is rather a necessity like breath to life. Music making is for life's sake. Lawrence Emeka's deeper understanding corrects Lander's misconception when he observes that:

At anytime of night or day, somewhere in traditional African societies, some music is sounding – not as a mere abstraction, not as sonic object, not only as entertainment but as a way of life (Emeka, 1974:1).

In traditional Africa, music is life. Music is something lived, just as human life is something lived. Musical life is a communion upon which Africans base their

lives. What Lander did not understand was that African musical lives must be considered when appraising their music.

Music as an integral part of African life is a phenomenon that is engaged with in a creative way. Music making is mostly a group activity though individuals can make music in response to personal or ritual needs. Charles Keil observes about the purpose of rampant music making in Africa that 'the energy of songs in Tiv (an African) society seems capable of "solving" all problems' (Keil, 1979:95). Meki Nzewi asserts that:

African traditional music in its manifold ramifications was conceived, philosophized, configured and deployed as an en-spiriting theatre of social, political, educational, medicare, religious, collective mores and actions... The musical arts theatre is for the African mind, the affective as much as effective medium of spirit or super-human intervention as well as beneficial participation in human affairs... music was an ombudspirit for the Africans (Nzewi, 1999:3)

About the purposiveness music in African life system Chernoff writes that:

music's explicit purpose, in the various ways it might be defined by the African, is essentially, socialization... Within the complex balances of community activities, Africans manage to retain a focus on the individual. Just as they encourage a musicians' confidence in order to enhance creativity, so too do they encourage participation in order to enhance possibilities for personal happiness and community realization (Chernoff, 1979:154,162).

In traditional Africa, 'music-making' Kwabena Nketia states are:

The means whereby the knowledge, traditions, ideas and cumulative musical creations of a society are passed on from generation to generation... (including) those 'idioms' of... musical culture which are not self-propagating, but demand conscious learning of a wide range of materials and skills which cannot be acquired by the individual in the normal process of enculturation (Nketia, 1975:8).

The rampant music making is to induct Africans into the veritable traditional musical ways of life. The induction is in two stages: 'the informal stage which is for everybody and the second (formal) stage which is meant for the talented and

those who intend to make music a profession or area of specialization' (Omibiyi - Obidike, 1987:2). About the informal stage, Edna Smith states that:

It occurred naturally from social and cultural situations within the children's environment and was not restricted to any particular place or moment in time. The child from his birth was introduced to the music of his culture, and unconsciously learned what the music required in terms of body movement and vocal effort from his mother and age group and also through participation in other musical activities (Smith, 1962:6).

It is the informal stage which encourages 'mass musical cognition through active participation and identifies special capabilities' that enables a traditionally educated person become 'a capable general musician' (Nzewi, 1997: 18-20). The formal stage exists 'in the form of apprenticeship systems, initiation schools and music borrowing practices' (Nzewi, 1991: 53 – 53). And, it 'varies from teaching a village group new music or dance to a lengthy study of a ritual or ceremonial instrument' (Okafor, 1988:10). It produces 'the specialized or specialist musicians who become the culture's musical referents with responsibilities for maintaining as well as extending standards and repertory' (Nzewi, 1997:1).

As Omibiyi-Obidike (1987:3) observes, 'both stages rely essentially on imitative and rote methods on the one hand, observation and actual practice on the other'. At the formal stage the rote learning is supplemented by 'repetition and slow absorption' (Okafor 1989: 8). Although the informal and formal stages of music education are identifiable, the informal and formal processes of music learning in traditional Africa are inseparable. Both music itself as well as the learning of music is embodied. Learning music entails an inseparable amalgam of rational thought, affective or emotional dispositions, and actual embodied practice. 'Everybody learns by participation in the contexts of actual performance or rehearsal sessions, in the case of a group that must rehearse because of the peculiar demands of its music style' (Nzewi, 2001).

The central activity in music teaching/learning and music making is active participation which includes the involvement of the whole human body. The

teaching-learning process, which emphasizes aural instruction, is embodied, and integrates individual and social, products and process, formal and informal and it is not restricted to particular settings. People learn to make music by being involved in music making not by acquiring “transferable” musical knowledge or skills in non-musical contexts. The content of the musical arts centres ‘on folklore in which was crystallized the history, philosophy, the arts, and the literature of the people’ (Omibiyi – Obidike, 1987:3)

The folk-formulated music policy makes music education a life-long process. It stipulates that everyone acquires the knowledge of his community’s musical arts, what part he may or may not play in them, and how, when or why he may or may not access or participate in musical action. The music policy is oriented toward:

- a. the encouragement of ‘personal entertainment, mass recreation’ (Nzewi, 1997:1);
- b. ‘the development of the creative musical abilities of members of society’ (Oehrle, 1996);
- c. the continuity of the musical values of the society;
- d. the use of music as the basis for educating the members of a community, and
- e. The empowerment of families, peer groups, rituals, festivals and community musicians as its major agents of policy planning, implementation and evaluation.

2.3 Educational policy

Every society exists with one form of government or the other; the principal purpose of which is to serve a people’s needs. The needs are individual, social, political, economic, cultural, technological, humanistic, musical, and tailored towards improving the quality of life of the people. To meet these needs, each government sets up organs or agents capable of formulating workable policy decisions and responsive implementation structure. ‘Structure’ ordinarily, ‘consists of the ways and means by which tasks are established, assigned and accomplished between individuals’ (Olutola, 1976:144). Policy is:

a set of decisions taken by political actors or group, concerning the selection of goals and the methods of attaining them relating to a specified situation (Roberts and Edwards, 1991:7).

It is

a definite course or method of action selected from among alternatives to guide and determine present and future decision; a high level overall plan embracing the goals and acceptable procedures especially of a governmental body (Webster' New Collegiate Dictionary).

These definitions pay attention to the following:

- i. Identification of a social problem;
- ii. Formulation of a policy proposal;
- iii. Decision-making and policy implementation by either the government or its agencies.

Broadly speaking, policy formulation, making, implementation and evaluation are activities carried out by governmental and non-governmental organizations or authorities. Put simply, policy is a course of action in socio-cultural issues adopted and pursued by authorized persons, groups, government and its agencies which guide the actions of every person concerned with the realization of intensions using available resources.

Resources are normally human and non-human. Human resources involve people with the requisite knowledge, skills competence and orientation. Non-human resources include materials, finance, authority and information. Implementation integrates as well as synthesizes policy and resources for the attainment of policy objectives and intentions. Some sectoral derivatives of policy are social, economic, cultural, educational etc.

Okonkwo defines educational policy as:

a statement of intents designed to guide future education action and stated in a manner as to contain the basic philosophy, goals, principles and values which a society cherishes. It represents a course of action in educational issues adopted and pursued by government (Okonkwo, 1990:1).

The relationship between education and government is rooted in antiquity. The traditional African has a system of education that was designed to aid the survival of the individual and the society. Thereafter, there was a shift from the traditional African to the colonial system in which education, consisting mainly of literacy and numeracy, served only to provide workers for the colonial civil service. Presently, the National Policy on Education (NPE) gives a view of government's relationship to education in Nigeria. According to the NPE:

Education in Nigeria is no more a private enterprise, but a huge Government venture that has witnessed a progressive evolution of Government's complete and dynamic intervention and active participation. The Federal Government of Nigeria has adopted education as an instrument par excellence for effecting national development... Government has also stated that for the benefit of all citizens the country's educational goals in terms of its relevance to the needs of the individual as well as in terms of the kind of society desired in relation to the environment and the realities of the modern world and rapid social changes should be clearly set out (FRN, 1981:5)

The NPE goes further to state that:

Nigeria's philosophy on education, therefore; is based on the integration of the individual into a sound and effective citizen and equal educational opportunities for all citizens of the nation at the primary, secondary and tertiary levels both inside and outside the formal school system (FRN, 1981:7).

The Constitution of the Federal Republic of Nigeria states that:

- i. Government shall direct its policy toward ensuring that there are equal and adequate educational opportunities at all levels.
- ii. Government shall promote science and technology.
- iii. Government shall strive to eradicate illiteracy and to this end Government shall as and when practicable provide
 - a. Free, compulsory and universal primary education;
 - b. Free secondary education
 - c. Free universal education
 - d. Free adult literacy education.
- iv. Government shall promote the learning of indigenous languages (FRN 1989, Official Gazette no 20, vol. 76. Chapter II, no. 19).

Under the Directive Principles of the Nigerian Constitution, education (including music education) is listed as a right of the Nigerian citizen. The NPE and the Cultural Policy for Nigeria (FRN, 1988) give the framework on which the future of music education in Nigeria is to be constructed.

2.4 Music Education

Blacking (1973) defines music as 'humanly organized sounds'. Walker sees music as:

a living analogue of human knowing, feeling, sensibility, emotions, intellectual modus operandi and all other life-giving forces which affect human behaviour and knowing (Walker, 1998:57).

Elliot (1995:128) gives a feeling of how music might be said to be a valued human activity when he describes it 'as the diverse human practice of constructing aural temporal patterns for the primary (but not necessarily the exclusive) values of enjoyment, self-growth and self-knowledge'. He reminds us that musical experience tends to be characterized by intense absorption and involvement and asserts that 'the primary values of music education are therefore the primary values of music itself: self-growth, self-knowledge and optimal experience' (Elliot, 1995:12, 128). About music in Africa, Nzewi notes:

Music in Africa is a philosophy of life; a transaction of meaning and processes of communal living... a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces (Nzewi, 1998b:1).

And to Ellis (1985:15) 'music is concerned with the education of the whole person'. Elliot's definition adds intention to Blacking's. It asserts music as the only human generated sound that constitutes the intention and the end-product of an organized production process. According to Walker's definition, music's power lies in its relation to the social context. To Nzewi, using Africa as a social context, music is necessary to life. Nzewi, Walker and Ellis definitions put Elliot's into proper perspective. Theirs remind us that there can be no self-knowledge without the knowledge of others. And that self-growth is only possible in the context of the growth of others. Music educates in a broader

sense. It moves the individual beyond the self and empowers him to explore the great world which lies beyond it. Ellis's definition links music directly with education.

Green (1988) defines music education as being a 'cultural mechanism designed to educate people about music'. Properly Green reinforces the importance of defining music education within the cultural context in which it is experienced. But to educate people 'about music' is restrictive. This should be balanced with knowledge of music. Broudy distinguishes between the two constructs:

Knowledge about music has to do with its history and development, its various forms and styles, its instruments, its personalities and its fortunes in the history of man. One can learn much of this without doing anything musical or dealing with specifically musical materials. On the other hand, knowledge of music means dealings with musical materials, musical productions of one sort or another. It involves doing not only in the form of making or hearing it, but also studying its theory and structure (Broudy, 1966:180).

The idea of 'mechanism' in Green's definition, if understood as a method or procedure of music education in a cultural context, is unproblematic. But if it implies that an individual is being made mechanical by processes of music education, then that is problematical. 'The society', according to Nzewi (1998b: 14), 'would be breeding pseudo-human personalities... persons who present themselves at surface as sane and responsible, but whose consciences and emotions are warped'.

While music education will normally reflect the place of music in a society, it must above all be 'the education of the human being' (Suchomlinsky in Kabalevsky, 1988). To educate the human being in music is to empower the individual in making sense of universal ideas through music itself. As Swanwick says, music education in schools and colleges is 'a vital element of the cultural process... helping us and our cultures to become renewed, transformed' (Swanwick, 1988:117).

With Swanwick's emphasis on culture, any music education will be somewhat culture bound. But the culture will not be taken as given, static and unprogressive. It will be taken as a dynamic form moving in a predicable way. Since music education has a renewing and transforming influence, programmes of music education are what help learners come to grip with socio-musical values and establish for them worthwhile musical values in accordance with changing time and circumstances. Bearing this in mind, music education serves two main purposes. One is the preservation of the musical heritage of the society and the other is the transformation of that heritage. It is a means by which a society knows and learns about itself and others, and creates knowledge of music culture, tradition and identity, providing a foundation on which to negotiate other music cultures and recognize or rebuff, or incorporate their ideas. Music education empowers a nation or human group with the capacity to assess what they have musically learnt and what they ought to musically learn in future.

2.4.1 Music Content

Hoskyns defines music education as:

a process in which a human being becomes aware of and sensitive to music, develops an understanding of its function and meaning and enjoys being involved with it in a discriminating way. It is a process which should stimulate and encourage the development of the imagination as well as emotions. It is not limited to any one mode of making music, performing music, listening to music, or knowing (in a sensory way) about music. Music is an art and education in the arts is a complex and unique process (Hoskyns. 1996: 144).

Hoskyns' definition gives scope to music education, and also provides a view of the 'stuff' or content of music education. Nicholls and Nicholls (1980:48) describes content 'as the knowledge, skills, attitudes and values to be learnt' in a subject, course or lesson. To Saylor and Alexander, content includes

those facts, observation, data, perceptions, discernments, sensibilities, designs and solutions, drawn from what the mind of men have comprehended from experience and those constructs of the mind that reorganize and rearrange those products of experience into lore, ideas,

concepts, generalizations, principles, plans and solutions (Saylor and Alexander, 1966:166).

To Gagne, content may be defined as 'descriptions of the expected capabilities of students in specified domains of human activity' (Gagne in Olaitan, 1987:141). What Saylor and Alexander listed as constituting 'content' is subsumable under Nicholls and Nicholls' knowledge, skills, attitude and values. These are on par with Gagne's 'expected capabilities'. Knowledge is 'the end product of the teaching and learning process which enables the possessor to demonstrate that something is true or how to perform a specific task' (Ezewu et al, 1988:200). It is 'the increased and deepened meaning that accrues to the individual as a consequence of his interaction with content' (Olaitan and Ali, 1997:508). It is 'what is possessed by the living mind of a person, (Reid, 1966:35)

These definitions put knowledge as "contents of mind". Knowledge may also be described as an organized body of information, facts, information and understanding shared by people in a particular field, i.e. specialist/musical knowledge. Skills may be defined as the acquired abilities to do something well. Some musical skills are listening, score-reading, performing, aural, composing and singing. Attitude has to do with a way of thinking or behaving towards something or somebody. Attitude may be favourable or unfavourable. Musical attitude has to do with people's "approach" to music. Values 'are the worth of anything or action which demand human attention' (Onwuka, 1996:141). Musical actions call for attention because of their worth or the satisfaction, which they give.

Content is defined here as the totality of what is to be taught to and learnt by students (members of the society). It is the sum total of the socio-musical knowledge skills, attitude and values to be learnt by students. Charles Hoffer gives five categories of what music students should learn:

- The syntax of music – the patterns of musical sounds.
- Music as works of art.
- Intellectual understandings involving the music process and the organization of sounds.

- Skills and activities in performing, creating, and listening to music.
- Attitudes about music in general (Hoffer, 1983).

Syntax - The syntax of music involves gaining a sense of organization and patterns of sounds so as to hear the sounds as music. 'Syntax sensing' is at par with what Gardner calls 'musical intelligence' and Blacking refers to as 'musical competence' (Gardner 1983:110; Blacking 1971:19). Blacking defines musical competences as:

those aspects of human behaviour which generate music performance; with particular musical competence referring to the innate or learned capacity to hear and create the patterns of sounds which are recognized as music in the context of a particular tradition and universal musical competence referring to innate or learned capacity to hear and create patterns of sounds which may be recognized as music in all cultural tradition (Blacking, 1971: 19-21).

Gardner describes some core abilities that underlie musical competence in ordinary individuals. These include the 'auditory sense, involving not only musical memory, but also active listening ...(and) expectations about what a well-structured phrase or section of a piece should be' (Gardner 1983:107).

'Syntax sensing', musical intelligence, musical competence and auditory sense are the same as having a 'good ear' (Merriam, 1964) and being able to listen hypercritically (Blacking, 1971). Syntax sensing is a hallmark of musical persons. Throughout the world and history there exist a plethora of syntaxes that are considered musical. But African children, first, should sense African musical syntax or musical practice. Musical practice, according to Elliot, results:

from the actions of human agents (composers, arrangers, improvisers, performers, and or conductors) who make music in relation to (and/or in resistance to) particular contexts and communities of music-making and music-listening (Elliot, 1996:5).

He also refers to musical practices as music cultures or musical ways of life as 'auditory-artistic events in the sense of heard performances and/or improvisations which may, in turn, include movements, rituals, visual details'

(Elliot, 1996:5). What Elliot describes as musical practices resonates with Africans conception of musical way of life.

Works of art - Throughout the world and history, there are various forms of music that exist as art works. The musical works are consequent upon musicians having taken extraordinary trouble to make sustained, complex and carefully articulated creations that people have responded to as though they are significant, meaningful, symbolizing something. Through them something 'is communicated, something is transmitted, something is known' (Swanwick, 1996). It is through musical works that individuals gain knowledge and expand their experience and horizon. Musical works, according to Elliot (1996:6), 'are multidimensional constructions that embody the musical values, standards and traditions' of a musical culture. Music education enables individuals to participate in the creation and recreation of, interpretation and transmission of musical values, standards and the traditions musical works embody.

Intellectual understanding - Musical processes and organization, according to Paynter, generate:

a separate specialist vocabulary; for instance, the terminology needed for teaching, for the development of technique, and for the study of interpretation. There is also the language of analysis, helping performers to better understand the challenges of different musical styles and forms but also an intellectual adventure in its own right: a science of music... there is... the perception of music as thought; music as the researching of idea (Paynter, 1997:10).

The intellectual understanding of music involves concept formation, understanding of musical language and a mastery of how to follow music through when it manifests. Intellectual understanding involves engaging music thoughtfully through listening, performance or composition.

Skills and Activities - The art of music-making and music taking, worldwide, involve some skills and activities. The required skills and activities include composing, improvising, performing, responding to musical stimuli, listening and dancing. Music making requires the ability to perform, listen and compose

music with understanding. Skills and activities require direct exposure and involvement in musical activities like singing, instrument playing, dancing, drumming, listening to records, discs, tapes and live presentations.

Attitudes – Hoffer (1983) stresses the need to imbibe positive attitude in relationship to music making and music taking. People need exposure to music to engage in music positively. Hoffer believes that striking a balance among the five categories will lead to making, understanding and valuing of music. The learners will also acquire a favourable attitude towards musical arts. A music programme that exemplifies this model is contained in the 1986 Music Educators' National Conference (MENC) publication: The School Music Program: Description and Standards.

Swanwick (1979) also identifies five parameters as being essential for musical experience. These parameters include Composition, Literature Studies, Audition, Skill Acquisition and Performance (CLASP). Composition involves all forms of musical invention including improvisation. In literature studies, the contemporary and historical studies of the literature of music itself are through scores and performance. Also studied are musical criticism and the literature on music, historical and musicological. Audition entails attending to the presentation of music as audience or performer. It includes the ability to respond and relate intimately to the musical object as an aesthetic entity. Skills acquisition includes technical control of ensemble playing, the management of sound, and the development of aural, visual and notational skills. Performance involves communicating music as a 'presence' (Swanwick, 1979:40-58). Of the five parameters, three of them (CAP), according to Swanwick, relate directly to music while the other two play supporting and enabling roles (literature studies and skill acquisitions).

Both Hoffer's and Swanwick's suggestions for what student should learn in music, may be appropriate for the Western countries where these ideas were traded. But in Africa, it entails more because any definition of music content must take account of music (as subject matter), the society and the individual. The content of music education as suggested by Hoffer and Swanwick only

takes care of music as subject matter; the needs of the individual and the society are not adequately considered.

For relevance in educational content in Africa, a Conference on African Education held in Addis Ababa in 1961 recommends that:

African educational authorities should revise and reform the content of education in the area of curricula, textbooks and methods, so as to take account of the African environment, child development, cultural heritage and the demands of technological progress and economic development, especially industrialization (Unesco, 1961).

The four elements - the African environment, the African child's development, the African culture heritage and the demands of technological progress and economic development - are to be taken care of concerning the 'individual' and the 'society'. Both the individual and the society are shaped by three factors: needs, characteristics, and resources (Yoloye, 1986: 150).

The individual child has some basic needs for food, shelter, affection, belonging, recognition and 'the need to relate one's self to something larger and beyond one's self, that is, the need for a philosophy of life' (Tyler, 1971:7). Musically, he needs to acquire the skills for personal creative expression, perceptual musical judgment and lifelong musical involvement. He needs the knowledge of how humans make music and how music makes human. He needs to learn how to understand, value, enjoy, respond and react to music with intelligence and sensibility in a personal meaningful way. He needs 'the development of a unique way of human understanding called musicianship to live a certain way of life' (Elliot, 1996:10). He needs music to raise his consciousness, to evoke and sustain his humanistic instinct. He needs music for personal identity.

The individual child has the basic need to pursue a fairly common set of 'life values such as happiness, health, enjoyment, self-growth, self-knowledge, wisdom, freedom, fellowship and self-esteem – for oneself and for others' (Elliot, 1996:10). The child's other needs include: the need to promote music in a life well-lived; the need to use music in some personal significant way; the need to

acquire skill for appropriate employment in order to participate in musical situations and the need to develop as an 'emotionally intelligent person' (Goleman,1995: xii–xiii). The individual is characterized by uniqueness in age, intellectual and musical ability, interest, taste, and aspirations. In terms of resources, each individual's main resources are his innate musical ability, his in-body musical resources (imagination, thinking and feeling). These need to be complimentarily developed with the resources of his family and his society for musical creativity.

Deriving from the definitions of a society given by Dewey (1959) and Macquet (1972), Onwuka (1996:48) defines a society as 'a group of people living together in a given geographical location and fostering co-operative effort in order to be able to solve problems and satisfy common ends'. The word 'people' in this definition coheres with Sabine's (1973:163) conception of people as 'a self-governing organization which has necessarily the powers required to preserve itself and continue its existence'.

There is music in every human society. For its survival, every human society fashions its own system of music education to produce its own kinds of members who are capable of transmitting and updating its musical heritage from one generation to another. A common need that cuts across contemporary African society is the need to foster a unique African identity. This need is in line with Weil's (1952) notion of 'rootedness'. As Weil argues, human beings have certain spiritual needs analogous to bodily needs such as the need for food and shelter. If these needs are not met the spirit withers, just as the body weakens when it is not fed. Chief among these needs, Weil contends, is 'the need for roots'. This is a need to be rooted in a culture's past, present and expectations for the future. The indigenous African music, a form that has been transmitted through a timeless tradition, for example, represents this. And its preservation and systematic promotion remains what will continue to give Africans strong binding and group visibility as well as honour in the modern human setting.

The preparation of individuals to inherit African music, to participate in its performance will enable them to contribute to its present and future existence.

But the individual has to be understood as social so that members of a society can be seen as embodied. In traditional Africa, music teaching-learning process is social, it is important to recognise too that it is often also individual. The individual is not given either separate or non-social status or prior importance. Adopting this approach in modern African music education is a way of creating the chance of forging Africans' lives into a whole - both individually and collectively. The preparation of modern Africans to make, use and appreciate the real values of African music is a way of preparing them to appreciate the musical values of other peoples of the world.

What is needed in Africa today is a modern system of music education that will:

- i. Enable Africans become active participants in the creation of present musical ways of life;
- ii. Aid Africans in inheriting their musical tradition, and
- iii. Empower Africans to modify the African musical ideas and ideals in the light of known realities, present needs and future aspirations.

The making of modern music education in African at once an education for traditionality, stability and creativity will give African music the enablement to inspire the world. The spirituality and re-creation of African music will ensure rootedness and foster a unique African identity.

Another common need of Africa is the need for modernization, national development or 'social reconstruction' as Ukeje (1966) puts it. This need connotes the desire 'to transform societies and economies into modern ones' (Harman, 1976:18). It encompasses the needs for 'self realization, human relationships, self and national economic efficiency, effective citizenship and civil responsibility, national consciousness, national unity, social and political progress and the needs for scientific and technological awareness' (Ukeje, 1979:377). The need is for the creation of a better society in which Africans can lead a decent life. Cultural development has a central role to play in this type of envisioned societal advancement of Africa.

The objective of cultural development in African according to Nketia is:

to enable our people to adjust their mode of living, their attitudes, their ideas, their philosophy to the pressures and challenges of their changing environment. It should lead us to evolve programmes that seek continuity with the past as far as possible but which also encourage adaptation and refinement of the old in the light of new values (Nketia in Nwabara, 1983:61).

Modernism as such should have both historical integrity and cultural authenticity. Indigenous African music and culture are relational. Each of them has no simple logical starting point, from which the other can or should be understood. Re-empowering the musical arts in African for social modernization and inculcating the musical skills and knowledge requisite for participation in modern economic pursuit are tasks of modern music education. This is a way through which modern music education can reciprocally re-empower the African masses musically, artistically and creatively. And 'African culture-sourced modern music education is the panacea for producing the musical manpower needed for the African human-societal advancement' (Nzewi, 2000).

The characteristic of a society can be seen as the peculiar features of a people as they stand at any point in time. The typical modern African nation is pluralistic in almost everything: demographically, politically, economically, culturally, socially, ecologically, religiously, artistically, and musically. These are consequent upon African historical experiences. The African society of today is an admixture of the traditional, transitional and modern elements. A better understanding of the characteristics of the modern African society is crucial in order to find ways and means of combating cultural chauvinism in the national cultural systems of modern Africa.

'Music', according to Oehrle (1996:99), 'is a way of breaking down the barriers and prejudices, which isolate people from one another: a way of moving towards a culture of tolerance'. Well organized music education then is a way of developing aesthetic sensibilities in the educated Africans so that they can learn to appreciate social problems, the artistic traditions, religions, history, and ecological as well as demographic characteristics of their society as well as other societies. Modern music education in African should help modern Africans

adjust to and serve the society using the music knowledge they learn in schools.

The resources of a society include such things as: human and materials resources like minerals, crops, financial resources, and cultural resources. The systematic preservation, utilization, management and regeneration of a society's musico-cultural resources in its educational enterprise are crucial. Using the indigenous African music theoretical-practical models as basis for modern music education in Africa is the panacea for giving Africans cultural identity and human viability. This is what is needed to engender a respect for the African musical arts and its contributions to the world confluence of musical cultures.

2.4.2. Programs of music education, content and evaluation

In carrying out life tasks, human beings are always faced with making rational choices between alternative practices. When people appraise the worth or value of a thing or action, they do so on the basis of an evaluation of the inherent factors. The basis for choosing between competing alternative practices is evaluation. Evaluation is an integral part of all worthwhile human endeavors. In the (music) education process evaluation is indispensable. It aids decision-making about the worth-whileness of the educational enterprise. In the human society, the 'what' of education is embodied in the curriculum. 'Curriculum', according to Hass, 'is all of the experiences that individual learners have in a program of education whose purpose is to achieve broad goals and related specific objectives, which is planned in terms of a framework of theory and research of past and present professional practice' (Hass, 1983:4).

The phrase 'program of education' in the definition indicates that education enterprises may take place in formal and informal situation. As such programmes of (music) education may take place in the learner's home, in the school or any other socially accepted place(s) in which the learners participate. Such music programmes are often aimed at the solution of some problems of socio-musical life or the improvement of some aspects of a socio-musical life

system. To satisfy the musical needs of the society, the programme goals are expected to guide the selected content.

Farly in Okoro (1991:12) sees evaluation 'as a process of determining programme performance for the purpose of improving service'. Worthern (1990) defines it simply 'as the determination of the worth of a thing'. The evaluation of the content of the programme of music education (henceforth simply called programme) is undertaking to judge the worth of a programme in meeting the socio-musical needs of a people.

Anderson and Ball identify six major purposes of programme evaluation:

- To contribute to decisions about programme installation;
- To contribute to decisions about programme continuation;
- To contribute to decisions about programme modification;
- To obtain evidence to rally support for a programme;
- To obtain evidence to rally opposition to a programme and,
- To contribute to the understanding of basic psychological, social, and other processes (Anderson and Ball in Worthern 1990:42).

Increased interest in systematic programme evaluation recently has led to the evolution of a number of models of programme evaluation. An evaluation model may be regarded as a system of thinking which if followed or implemented will result in the generation of data which can be used in decision making for the improvement of educational programme.

The first wave of models advanced in the late 1960s and early 1970s were based initially on goals and then on decisions, issues or problems. The second wave was characterized by responsiveness to unique characteristics and processes within local settings and issues as perceived by stakeholders. The third wave stresses the importance of socio-political and other factors beyond technical quality, which were critical to an effective (i.e. useful) evaluation process (Herman, Morris and Fitz-Gibbon 1987:9).

Herman *et al.* identify seven models of programme evaluation in literature.

These include:

- i. Goal-oriented evaluation, which assesses student progress and the effectiveness of educational innovations (Bloom, Hasting, Madaus, 1971).
- ii. Decision-oriented evaluation: It is the concern of this model that evaluation should facilitate judgments by decision makers (Shufflebeam, 1971; Alkin, 1969).
- iii. Responsive evaluation depicts programme processes and the value perspectives of key people (Stake, 1975).
- iv. The emphasis in evaluation is on explaining effects, identifying causes of effects, and generating generalizations about programme effectiveness.
- v. Goal free evaluation model is used to determine the merit of programme from an appraisal of programme effects without reference to goals objectives (Scriven, 1974).
- vi. Advocacy – adversary evaluation: In this model evaluation is derived from the argumentation of contrasting point of view (Wolf, 1975).
- vii. Utilizations - oriented evaluation: Here, the structure of evaluation is to maximize the utilizations of findings by specific stakeholders and users (Patton, 1986; Alkin, Dailak and White 1979).

Programme evaluation may take any of the following forms: Context, Input, Process and Product (CIPP). The CIPP is a popular evaluation framework by Stufflebeam (1971).

Context evaluation helps in the diagnosis of the programme problems in relation to the determination of programme objectives. The achievement of the objective results into programme improvement. Input evaluation provides information on how resources available can be utilized for desired ends. It aids in structuring decisions to determine project designs (Stufflebeam, 1971). Process evaluation is undertaken during the period of programme implementation so as to provide periodic feedback on the quality of implementation. Product evaluation measures and interprets attainments at the end of a programme. It determines the effectiveness of the programme in achieving the objectives and goals of the programmes. It relates programme outcomes to programme objectives and process component.

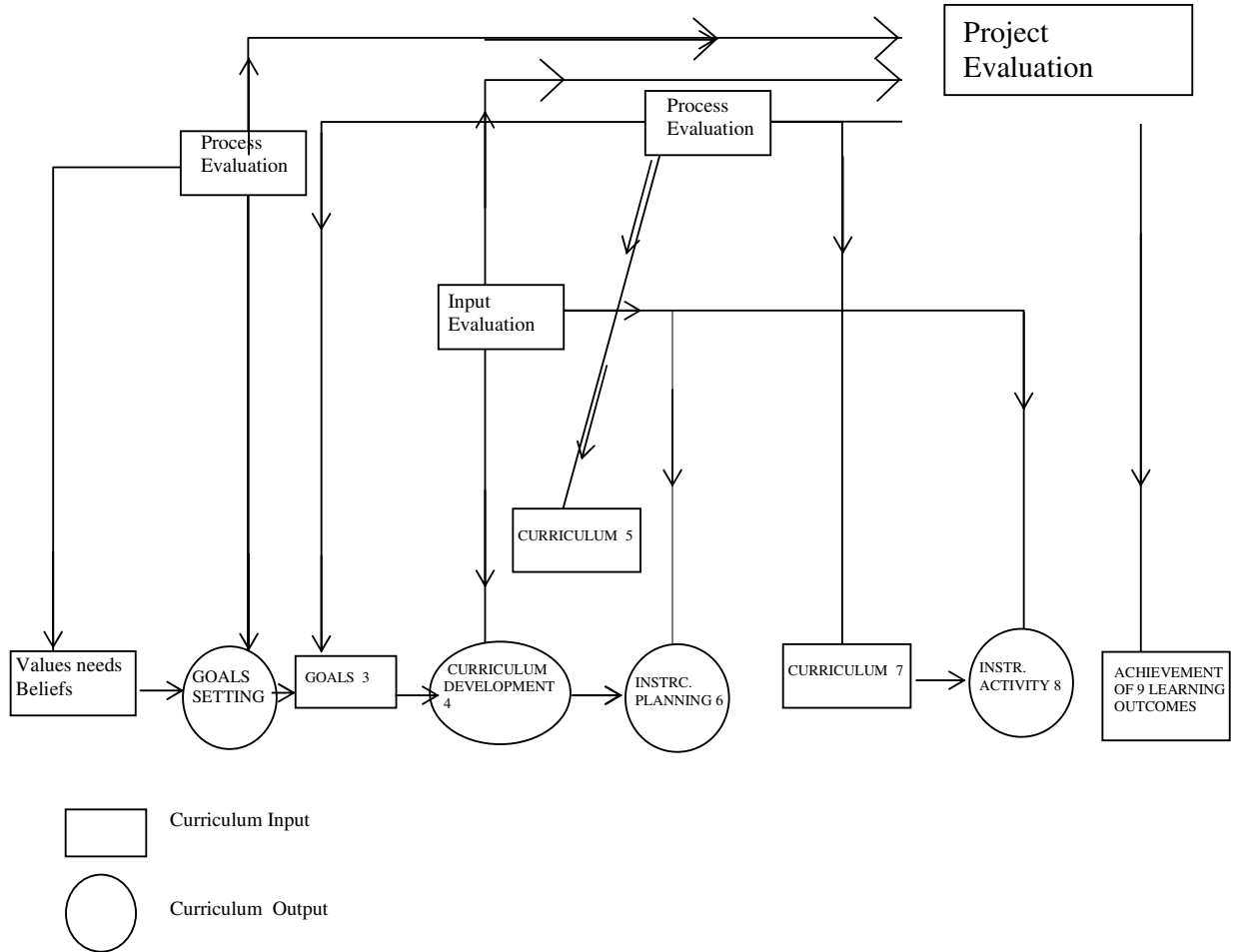


Fig.2: 1 Curriculum and Evaluation Models (From Olaitan and Ali, 1997).

Another conceptual framework of evaluation relevant to this thesis is the Centre for the Study of Evaluation (CSE)'s Quality Improvement Process Model. Developed in the University of California, Los Angeles by programme evaluation experts of the centre, the Quality Improvement Process (QIP) seeks to 'provide valuable insights into how programmes are operating, the extent to which they are serving their intended beneficiaries, their strengths and weaknesses, their cost-effectiveness and potentially productive directions for the future' (Herman et al.1987:11).

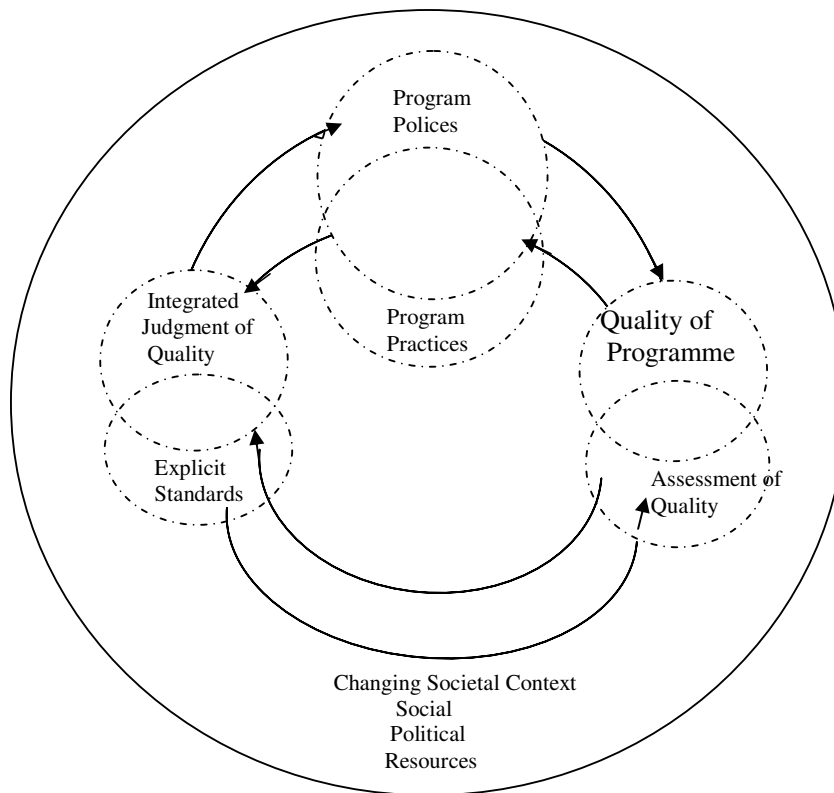


Fig. 2:2. The quality improvement process (QIP) model adapted from Baker and Herman (1985).

This model shows the interactions among the formulation and implementation of programme policies and practices, and the assessment and evaluation of their quality as a continuum. It shows that policies are formulated to guide, albeit loosely, practice. The combination of policies and practices produces the actual quality of a programme. Through the process of evaluation, the quality of a programme is assessed qualitatively and/or quantitatively. The assessment leads to evaluation judgment about how well policies and practices are working. Explicit goals, objectives and standards as well as other wide-ranging values form the bases of the judgment reached. The decisions reached may be to continue, eliminate, expand, or modify current operating practices. The model above shows that the process operates within important social, political, and organizational contexts which exert and are subject to significant influences.

2.5 Types of evaluation

Frutchey in Ajayi (1996:17) identifies several degrees of evaluation and illustrates it by means of a continuum. There are “Casual Every Day Evaluations” or “Informal Evaluations”, and at the opposite end, “Extensive Formal Studies”. Casual every day evaluations are the ones individuals ordinary make without much consideration of the decisions individuals make about simple problems. On the other hand, extensive formal studies involve the use of sophisticated research procedures and are often conducted by evaluation experts. Informal evaluations are unsystematic. The criteria and evidences used in making judgments are implicit. They can therefore be biased and misleading.

Ekpere (in Ajayi, 1996:16) identifies four different types of evaluation: snap evaluation, casual evaluation, semi-systemic evaluation and systemic evaluation. Snap evaluation is the type of evaluation that is done almost unconsciously. Casual evaluation is done after a conscious receipt of the information readily available at hands and fitting into the general descriptive framework that allows the individual to pass judgment on the utility and impact of a programme. The semi-systemic evaluation requires giving great attention to the collection of information about a thing and the description, analysis and extraction of facts and meanings from that set of information. Systemic evaluation is at par with an evaluation research. It requires the best possible database and programme description as well as acts of judgment.

Systemic evaluations are of recent origin in education. It dates back to the 1960s. Currently, education evaluation research is a robust area of activity devoted to collecting, analyzing, and interpreting information on the need, implementation, and impact of intervention efforts to better the lot of humankind and improve social conditions in a nation's life. In national life, systemic educational evaluations focus on investigating the worth of developmental trends in policy formation, programme planning and implementation affecting education.

Herman et al. (1987) identify five kinds of investigation possible in education. These include needs assessment, formative evaluation, summative evaluation, implementation studies and outcome studies. Needs assessment is conducted

where there is general dissatisfaction or uneasiness about programme effectiveness. It is aimed at discovering 'weaknesses or problem areas in the current situation which can eventually be remedied or project future conditions to which the programme will need to adjust' (Herman et. al., 1987:15). A needs assessment is used to make public implicit goal and to re-examine and critique existing goals. It is the formative evaluation that attempts to identify and remedy shortcomings during the developmental stage of a programme. The goals of summative evaluation are to collect and to present information needed for summary statements and judgments about the programme and its worth. Implementation studies is an on-going evaluation that is carried out at the implementation phase of programme to provide the decision makers with the necessary information about any needed adjustment in the objectives, policies and implementation strategies of the programme. Outcome studies are carried out sometime after the completion of the programme. It is undertaken when the programme is expected to have reached its full development, and its impacts have been felt. Herman says 'outcome studies examine the extent to which a programme's highest priority goals are and are not being achieved' (Herman et al, 1987:18).

Stufflebeam (1971) gives four categories of evaluation: context evaluation, input evaluation, process evaluation and product evaluation. Context evaluation serves planning decisions to determine objectives; input evaluation serves structuring decisions to determine programme designs; process evaluation serves implementing decisions to determine programme operations; and product evaluation serves re-cycling decisions to judge and react to project attainments. Context evaluation is used systematically in monitoring an educational system so as to provide it with information on needed changes. The other three types of evaluation are specific and ad-hoc. They are conducted only after a planning decision has being reached to affect some sort of system change. Each of them may be specifically used to evaluate the setting for the change. Generally speaking, the more formal, structured, systematic and comprehensive types of evaluation are needed in a rapidly changing society such as ours.

2.5.1 Evaluation approaches

There are two categories of evaluation approaches. These are quantitative and qualitative approaches (Herman et al., 1987).

2.5.2 Quantitative approaches

In measuring programme effects, quantitative approaches are mostly used. Its emphasis is on measuring, summarizing, aggregating and comparing measurements, and on deriving meaning from quantitative analyses. A quantitative approach is most useful when determining the effectiveness of a programme with well-defined outcomes. The emphasis is on measuring a finite number of pre-specified outcomes, on judging effects, on attributing cause by comparing the results of such measurements in various programmes of interest, and on generalizing the results of the measurements and the results of any comparisons to the population as a whole. Quantitative approaches often utilize experimental designs and frequently employ control groups. A quantitative approach is deductive in nature.

2.5.3 Qualitative approaches

Quantitative approaches to evaluation studies are most useful where the programme and its outcomes are not well defined. In a qualitative approach, the emphasis is on providing detailed information and on giving in-depth understanding of a programme as the programme and its participants are encountered from the participant's perspectives. Qualitative methods of data gathering include observations, interviews and case studies. The quantitative and the qualitative approaches, in literature, are often dichotomized as evaluators privilege one over the other. In more recent studies, many evaluators combine both approaches capitalizing on their strengths. That will be done in this thesis.

2.6 Elements of Evaluation

Raudabaugh (in Olaitan and Ali, 1997:423) identifies four elements of evaluation. These include objective, criteria, evidence and judgment.

2.6.1 Objectives

Kelsey and Hearne (1955:34) define objectives as 'expression of the ends towards which our efforts are directed'. In other words, an objective in music education is a direction of movement or a statement of some pre-determined musical action processes. Raudabaugh clarifies this by saying that 'objectives are the criteria by which content is outlined, materials selected, teaching procedures and learning experience developed and progress evaluated'. In Ben Bennett's (in Ajayi, 1996:57) description, 'an objective moves from what is, to what should be and therefore, establishing a gap for which some kinds of actions should be taken'.

In education, Taba (1975:196) says, 'objectives provide an orientation to the main emphasis in educational programmes'. That is, objectives are used to translate the philosophy into the values, needs and aspirations of the society. Objectives are statements of desired educational outcomes, which reflect the educational policy of the society. In music education, objectives are definers of direction of a music programme. As statements of the desired behavioural changes, objectives are borne in mind while selecting and evaluating the context of music programmes.

Objectives could be considered at four levels: 'ultimate goals, mediate goals, proximate goals and specific objectives' (Offorma, 1994:66). Ultimate goals 'are the expected end-products of an education carried over time'. They are statements of desirable acts, feelings, attitudes and knowledge exhibited in appropriate situations. Mediate goals 'are statement of behaviour expected of the learner at the end of each stage of education'. Proximate goals 'are those to be accomplished at the end of a course work or a unit of work'. Specific objectives, known also as behavioural or instructional objectives, 'are specified statements of objectives expected of the learners at the end of each learning sequence'.

The importance of stating the basic intent and objectives of a programme clearly is emphasized in evaluation studies. Guba and Lincoln (1989:43), for instance, are of the opinion that 'evaluation of a programme is made easier when the objectives of the programme have been clearly stated and concisely'. For, if a programme is developed in response to a particular need, a major concern of the evaluation should be whether the programme is meeting the need and to what extent it met the need.

However, attempting to develop criteria for evaluation from the music programme objectives are often problematic. A reason for this is that music educators are often concerned with uniqueness in music production. Their statements of objectives are often general and vague in order to ensure originality and creativity in music production. Many evaluation experts as such have advised against focusing solely on music programme objectives in conducting evaluations. The evaluator is advised to discuss the issues and concerns to be addressed with the primary audiences. The resulting consequences of a programme, too, both intended and unintended should be adequately considered. The implication is that the objectives of music education no matter how clearly stated are no guarantees for reliable and valid evaluation: An evaluator of music programmes should focus the evaluation not only on announced goals but be alert also to unanticipated outcomes - both positive and negative - that may be associated with the programmes.

2.6.2. Criteria

Criteria is a measure against which something can be judged. According to Olaitan and Ali (1997:415), criteria could be 'a rule, a norm, standard, an objective condition and/or a behaviour which is considered to be found out about the actual programme'. A major step in an evaluation process in music education is to formulate precisely the questions which the evaluator should answer or establish the criteria, yardsticks or bench mark for judgment. The criteria for selecting and evaluating the content of any educational programme are 'validity, significance, interest of the learners and learnability' (Nicholls and Nicholls, 1972); 'utility and consistency with social realities' (Wheeler, 1977, and Taba, 1962). To these must be added the learners' background. In providing

and evaluating a quality education in music, Abeles, Hoffer, and Klotman (1994:75) maintain that the content must be educational, valid, fundamental, representative, contemporary, relevant and learnable.

These criteria may be turned into questions like:

- (A) Is the content promoting the musical outcomes it is intended to promote?
- (B) Are the students learning basic ideas, concepts and principles of music or just factual minutiae? Are the students learning new musical skills, knowledge and attitudes from the programme? Is the music content deeply rooted in the culture of the society?
- (C) Are new ideas, concepts and generalizations arising out of research embodied in the content?
- (D) Is what is being taught a legitimate portion of the field of the music?
- (E) Are contemporary musical works utilized in the programmes?
- (F) Are the interests and needs of the learners reconciled with the musical norms and values of the society in the programme?
- (G) Is the content capable of helping the learners in solving their life problems today and tomorrow?

2.6.3 Evidence

According to Steele (Lewy, 1977:65), evidence in evaluation is an indication or an outward sign which is composed of: (i) acts, words, numbers of things that provide a sign of indication; (ii) that which provides proof of the extent to which the quality we are examining is present in a programme; and (iii) that which when accumulated into a pattern, provides picture adequate for judging the extent to which criteria have been met. It may be described as the indications that the intentionality of a music education programme has been met. Sources of evidence may be through systemic observations, interviews, questionnaires, group discussions, case studies, reviews of literature, standardized examinations, portfolio analysis and examination results of music students.

Evidence consists of data related to a particular criterion. The data is used in assessing the impacts of music programme on the individuals and the society.

Ben Bennett in Lewy (1977:25) proposes seven levels of evidence - input level; activities level; people's involvement level; reaction level; knowledge, attitudes, skills and aspiration (KASA) level; practice level and end result level - for programme evaluation.

At the input level, evidence is collected on resources available and how resources are used to achieve desired musical ends. The input dictates the volume of socio-musical activities. The reactions of the participants to musical activities show to some degree their interests in, likes of and dislikes for the musical activities in which they are involved. Musical involvement may change the participants' KASA negatively or positively. Practice change (adoption) refers to individual or collective application of acquired KASA to musical practice or musical way of life. But musical practices are not usually adopted for their own sake; certain benefits are anticipated to accrue from individual and collective musical practices. Whatever benefits and consequences that follows from musical KASA and practices may be called 'end results'. The end results, hopefully, include attainment of the ultimate objectives(s) of music programme.

2.6.4 Judgment

Programme judgments are decisions made or conclusion reached about how well the programme has satisfied the specified criteria. Accurate programme judgments are predicated on the use of sound criteria and collection of reliable evidence. Judgment is a summary statement based on the utility and act of a programme after the implementation. It is the assigning of values to alternatives and it is derivable from the comparison of the evidence with the criteria for evaluation (Olaitan and Ali, 1997:418).

2.7 Importance of programme evaluation in music education

Evaluation makes it possible to judge the worth, usefulness and effectiveness of something, be it an educational programme curriculum, textbook, students' performance or equipment. The function of programme of evaluation in music education is 'to use the evaluative findings to modify, reverse, and/or re-direct programme inputs for present or future programme cycling' (Okoro, 1991:56). These findings, according to Okoro, may reveal the objectives that need

clarifications or that the musical needs of the individuals and society require further amplification or that more time is needed, or that the music teaching-learning strategies need to be changed or modified. He further explains that the evaluative findings can be used to determine the viability and effectiveness of the programme.

Rossi, Freeman and Wright (1979:7) highlight three purposes of programme evaluation: (i) programme personnel can identify the mix of specific programme activities that have the greatest likelihood of affecting programme participants; (ii) administrators can use the results to document the worth of programme and organizational effort to funding group; and (iii) policy makers can use impact evaluation to defend their decisions in the face of persistent competition for fund. Froke (in Olaitan and Ali 1997:411) gives five reasons for evaluating educational programmes. These include:

- i. Determining if programme objectives were accomplished;
- ii. Discovering what impact the programme had on the participants;
- iii. Providing information to help in making decisions concerning future programmes;
- iv. Obtaining information on present programmes to key individuals or groups who are concerned about the effectiveness of educational services; and
- v. Providing information for formal report.

To Ogunbamera (in Olaitan and Ali, 1997:288), 'the basic purpose of evaluations is to stimulate growth and improvement'. The rationale for programme evaluation is to 'improve' and to 'prove' the programme's performance. Kempfer (in Okoro, 1991:37) maintains that 'any evaluation that does not lead to improved practices is sterile'. The quality of evaluation of the effect of a music programme however may be marred by the lack of sound and practical guidelines and materials, incompetence of programme evaluators, misinformed local administration, inappropriate state or federal policies and other complex issues involved with music education itself.

Yet, evaluation is crucial to the success of music as an educational activity. It helps music educational practitioners to determine progress or lack of it; identify

the effectiveness of certain methods and practices in programmes across sites. It helps in the planning of a new music programmes and in deciding whether to expand, modify or discontinue the existing ones. It provides a solid basis for decision making in policy formulation, music programme planning, implementation and improvement. Evaluation of music education programmes is conducted to improve practitioners' performance and to ensure that programmes are accountable. It is conducted not only to improve the performance of the on-going music programme but also to provide a guide for the future direction of the music programme.

2.7.1 General principle of evaluation

A review of literature shows that four basic questions are commonly asked in a traditional evaluation context. These questions are:

- (i) What should be evaluated?
- (ii) When should evaluation be carried out?
- (iii) Who should evaluate?
- (iv) What are the logical steps to be followed?

2.7.1.1 What to evaluate?

Herman *et al.* (1987:14) identify five general aspects of a programme that might be examined in evaluation studies:

- i. context characteristics;
- ii. participant characteristics;
- iii. characteristics of or processes in programme implementation;
- iv. programme outcome; and
- v. programme costs.

Context characteristics takes into consideration that a music programme operates within a complex network of socio-political factors that influence it (e.g. power, leadership policies) as well as music programme's specific factors like class size, time frame, budget and specific incentives within which the programme must operate. Personal characteristics include such things as age, sex, socio-economic status, music ability, attitudes and musical background and experience of the people associated with a music programme. Characteristics of programme implementation are the things people do to try to achieve a music

programme's goals. Programme outcomes are the effects of a music programme. Programme costs are the use of expenditure in music education.

These may be evaluated in terms of:

- A. Appropriateness (suitability and quality);
- B. Accomplishment (level of achievement of the primary objectives); and
- C. Efficiency (cost – benefit analysis). The entire programme or a segment of it could be evaluated on the basis of the (a) – (c) parameters above.

2.7.1.2 When to evaluate

In Tyler's linear model for curriculum theory evaluation is at the terminal stage of the 4-step process (Tyler, 1975). An alternative to Tyler's is provided by Wheeler's (1976) cyclic model in which he advocates that evaluation should take place in all phases of curriculum development. Today, evaluation is considered a dynamic, cyclic and continuous aspect of a programme development. Hence, evaluation of music education programme should be an on-going activity with specific outcomes measured periodically.

2.7.1.3 Who to evaluate

Normally, everyone involved in a programme can evaluate. That includes the students, the teachers, the administrators and the secretarial staff. Government agents too can evaluate a programme. Any person providing leadership in planning and implementation of a programme can evaluate it too. But if the complexity of the problem encompassing a programme is too enormous expert evaluators are engaged. And even when the expert evaluators are involved, the music education personnel could be involved in (i) determining the purpose of the evaluation;(ii) checking of data to be collected for appropriateness; (iii) designing the kind of information needed; (iv) determining how to collect the information (v) planning how the information will be analyzed, interpreted, reported and used (Ekpere in Ajayi, 1996:52).

2.8 Steps in evaluation

Regardless of the simplicity or the complexity of the programme to be examined, the procedural matters are the same. Scriven (1975:56) suggests the following logical steps. (i) Define the problems or activity; (ii) state the

objectives of the study or activity; (iii) select and develop the devices and procedures for data collection; (v) select samples (vi) collect data (vii) analyze and interpret data; and (viii) use of findings.

2.9 Theoretical base

Educational endeavour seeks changes in behaviour patterns of the people. Behaviour pattern embraces the people's thinking, feeling, acting and being. Music is fundamentally a human behaviour. The whole process of music education involves the development of a person musically for effective contribution to life in his/her human environment. The development refers to changes in behaviour brought about by musical learning. Programme of music education is 'a structured series of learning experiences' (Onwuka, 1984:56). Enabling individuals to learn socially valued musical knowledge, skills and attitudes is the main task of music education.

The term 'learning' has been used in different contexts with a wide variety of meanings. Pinsent for example, says it 'refers either to a process which produces progressive series of changes in behaviour and experience, or a result – the sum total of all such changes' (Pinsent, 1962:34). Lovel (1962:109), referring to the result of the process, takes learning to mean more or less permanent changes in behaviour 'which results from activity, training or observation'.

Saylor and Alexander (1966) define learning 'as relatively permanent changes'. Gagne (1965) defines learning as 'a change in human disposition or capability, which can be retained and which is not simply ascribable to the process of growth'. In general, learning as a process involves the acquiring of new knowledge, ideas, skills, values and experiences that enable the individual to modify or alter his behaviour or realize his goals. Hence, musical learning will be taken to mean the permanent acquisition and habitual utilization of the newly acquired musical knowledge or experience.

And taking into consideration Crary's (1969) definition of learning as 'the conceptualization of meaningful experience', musical learning must (be): (a)

clearly perceived, (b) retained, (c) built over time, (d) can be put into action, (e) enhances living a musical life and (f) affects behaviour more or less permanently.

Following Bloom and Heasting's (1971) classification of educational objectives, there are three related kinds of musical learning: cognitive, psychomotor and affective. The cognitive refers to learning of musical facts, knowledge or ideas. The psychomotor learning involves music making. The affective learning involves imbibing musical feeling, attitude, values and appreciation. For music education to promote self-realization, which enables individuals to become what they are meant to be and for individuals to preserve and transform the musical heritage of the society, the individual must acquire the three types of musical learning.

The musical learning is embodied in the programmes of music education. If we accept Herman et al (1987:8) definition of a programme as 'anything you try because you think it will have an effect', then a programme of music education is designed by a society to have an effect on the learners. To evaluate the music programme is to systematically collect information about how the programme operates and about the effects it may be having. Sometimes too, the information collected is used to make decisions about the programme - for example, how to improve it, whether to expand it, or whether to discontinue it.

About the effectiveness of the traditional African music education programme, Richard Okafor notes that the music 'learnt at childhood is important as a foundation for learning other things ... art, craft, science, human relation and social practices (Okafor, 1989:291). The imposition of colonial music education programmes on Africa, according to Nzewi (2000:2), led to 'the thwarting of the noble meaning and role of traditional music in African lives. This consequently led to the collapse of the African human systems, the subversion of unique African mind, and the pollution of Africa's human as well as moral integrity'. Because of relevance of the traditional music programmes, many scholars are agitating for its modern update while the discontinuation of the colonial music

programmes has been the persistent call of many scholars. The negative impact of the colonial model is due to the irrelevance of its music learning.

Although, musical learning is universally shared, content of programmes of music education varies tempo-spatially. The musical 'stuff' is sensitive to both time and place. Hence, an important consideration in music education is the relevance of the music content and learning opportunities to the needs, characteristics and resources of the child and his society.

For the relevance of educational content in Africa, the Addis Ababa Conference recommends that the African environment, the African cultural heritage, the African child, and demands of technological progress and economic progress must be taken account of. Yoloeye (1986:58) groups the elements 'African environment', African cultural heritage, and 'technological progress' as the societal aspects; and the African child's development' as representing the individual. Based on these, Yoloeye recommends a framework for evaluating relevance in the content of education in Africa. According to him, the educational process with respect to the societal elements may be viewed from three perspectives:

- i. Learning for the society, i.e. towards the fulfilment of the needs of society;
- ii. Learning about the society, i.e. becoming thoroughly familiar with the characteristics of the society, and
- iii. Learning from the society, i.e. utilizing the available resources in society for the promotion of learning (Yoloeye, 1986:58).

With regard to the individual, three categories of requirement of the educational processes are also given as:

- i. learning for the promotion of the individual's development;
- ii. adapting learning to the characteristics of the child; and
- iii. Maximizing the utilization of the child's resources in the promotion of his learning (Yoloeye, 1986:59).

In Nigeria the need to make the education enterprise relevant has led to the formulation and implementation of two policies: National Policy on Education

(1981), and the Cultural Policy (1988). The two policies currently affect the practice of music education in Nigeria.

Programme evaluation according Herman *et al.* (1987) involves the collection of valid, credible information about a programme in a manner that makes the information potentially useful. As such, the current music education practices in Nigeria call for evaluation to document how it operates and about its impact. The information collected too will be used to make decisions about the programme – whether to approve it, how to improve it, to expand it, or discontinue it.

The model that is being proposed here constitutes an attempt to evaluate the current music education programmes in Nigeria with the hope of improving its quality. Hence, the Baker and Herman's (1985) Quality Improvement Process model is modified in this study to suit the need of music education programme evaluation in Nigeria. This model is adopted because it recognizes that 'changing policy expectations, resources and other constraints, as well as social, organizational, political, and demographic factors significantly affect the process and impact of evaluation' (Herman *et al.*, 1987:11)

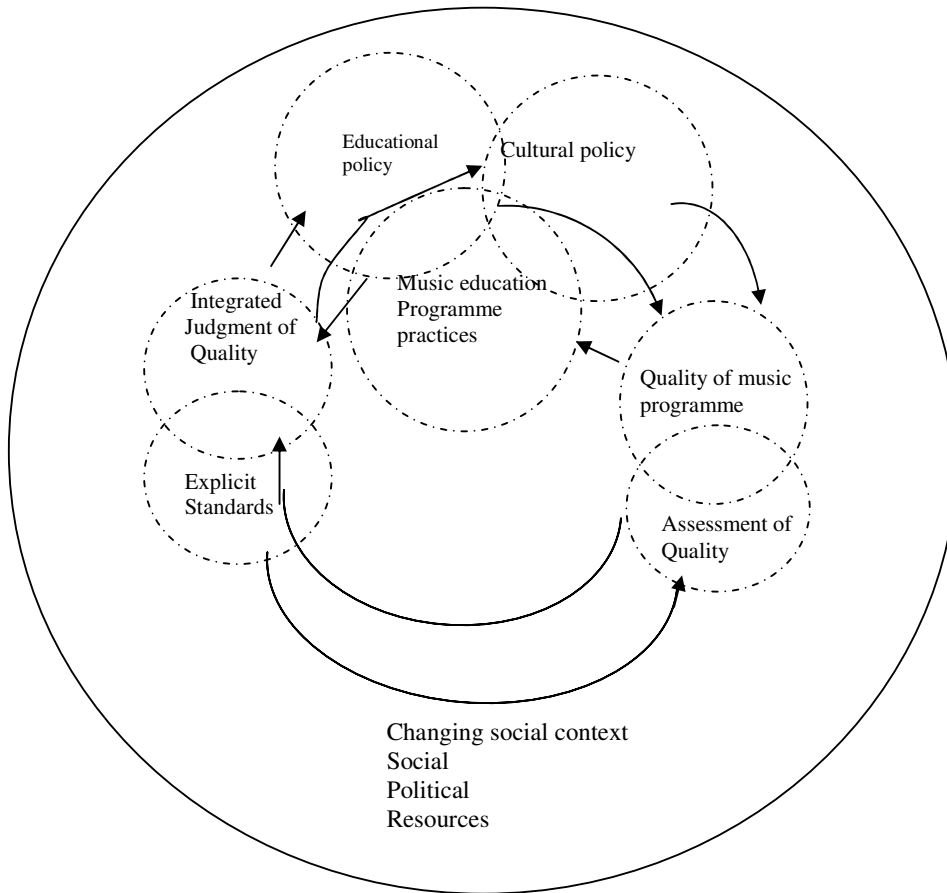


Fig. 2:3 Model of Music Education Quality Improvement Process

2.9.1. Description of the Model

The model is arrayed in a circle indicating that the process is neither discreet nor linear. It shows that the process of music education in Nigeria operates within an important social, political, cultural and economic context, which impinges upon it. It recognizes that the National Policy on Education (1981) and the Cultural Policy (1988) somewhat provide guidelines for the practices of music education in Nigeria.

The policies and music education practices combine to produce the actual quality of the Nigeria music education programmes. Through evaluation, that quality is assessed. The assessment leads to judgment about how well the policies and music education practices are working. These judgments are based on explicit goals, objectives, and standards, and other implicit wide-ranging values. The judgment, positive or negative, leads to the improvement of music education practices in Nigeria.

2.10 Analytical framework

For the analysis of national systems of education, Holmes (1981) provides a conceptual framework. The framework consists of six categories: aims, administration, finance, structure, organization, curricula and teacher education. These categories, modified, are adopted in the analytical section of this thesis.

2.10.1 Aims

Music education requires a set of aims to prevent it from running adrift, and give it a sense of direction. The expression of aims at different levels of education may be found in policy documents, States edicts, decrees, provincial legislation, local curriculum, influential music educators and professional associations. Aims according to Holmes can be found in three sub-classifications: child-centered, society-centered, and subject centered. Aims are child-centered when the child is the focus of music education. Society-centered aims are those in which music education is seen as the means through which society develops. In subject centered aims, the continued development of the subject, in this context, music is considered to be of paramount importance.

2.9.2 Administration

Under this category, the emphasis is on the administrative system that assists in the implementation of the aims. This, Holmes states, may be at three levels – national, provincial (state) and local.

2.10.3 Finance

This deals with the way finance is provided, who provides it and how is it expended. Government may provide this, and it can include commercial, philanthropic and parental provisions.

2.10.4 Structure and organization

This involves an analysis of the educational continuum from early childhood through to tertiary institutions.

2.10.5 Curricula

Curriculum is necessary for school music education. Curriculum designs include the formulation of specific objectives for music education and the content and learning strategies for each level of instructions. Holmes formulates three theories into which curricula generally fall: essentialism, encyclopaedism and pragmatism. Essentialism lays emphasis on courses that are essential for general education. In encyclopaedism, the assertion is that all knowledge should be found in a curriculum. In pragmatism, the consideration is on what is important for living.

2.10.6 Teacher Education

The developed curriculum needs implementation. This category deals with how teachers are educated to implement a programme before, and during employment. Before employment, the issues of length, types and balance of courses are of interest. During employment, types of teacher education and status, promotion, and professional development opportunities are important considerations.

CHAPTER THREE

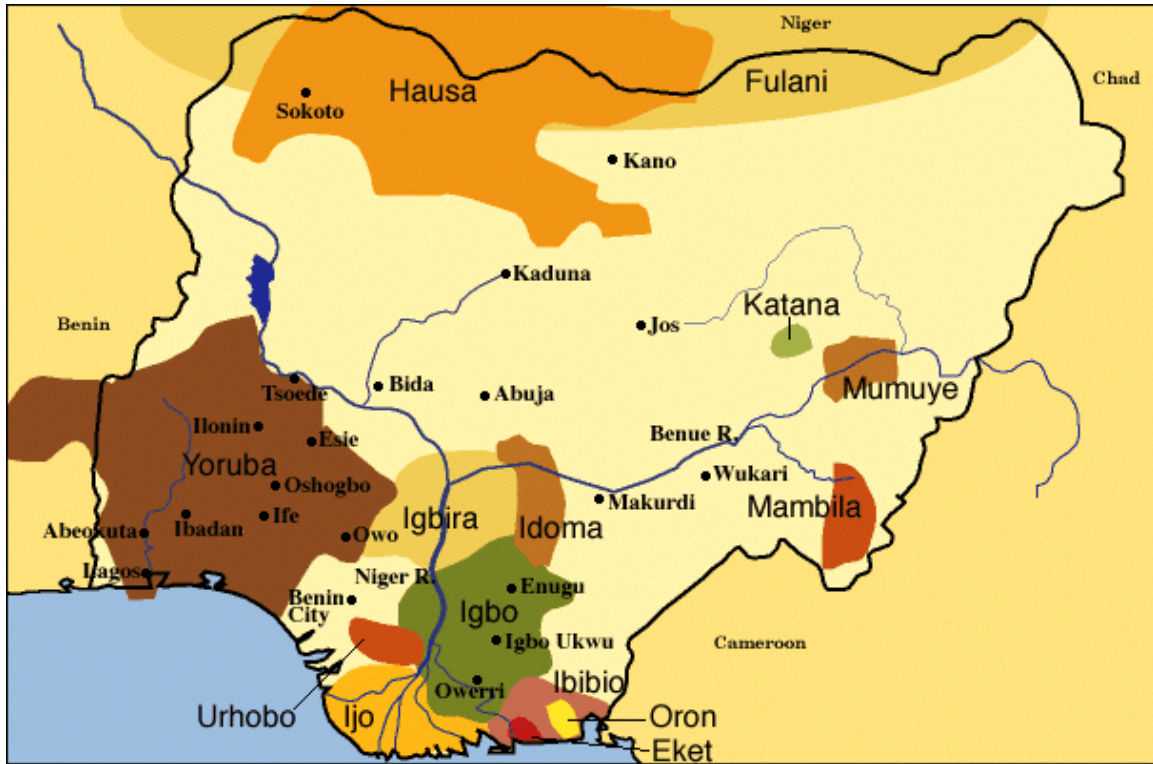
HISTORICAL-CULTURAL BACKCLOTH OF MUSIC EDUCATION IN NIGERIA

This chapter traces the developments of music education in the precolonial Nigeria. It is aimed at giving a social, cultural and historical background of the country – Nigeria in the context of music education. It describes the indigenous African music education system that has been in existence for centuries before the arrival of Islam and Christianity - two important religions, which have influenced Nigerian music education in no small measure. Although the title of this thesis indicates 1842-2001, it is deemed expedient, for the purposes of historical background, especially in the northern part of Nigeria, to dwell contextually on the earlier history of Islamic conquest of the Hausaland, which introduced the dominant musical traditions and education that are often mistaken to be indigenous Hausa/northern Nigeria. The Islamic music education system is dealt with in Chapter four.

3.0 Background - Nigeria

Nigeria, the primarily focus of this study, is a modern nation situated on the Western Coast of Africa, on the shores of the Gulf of Guinea which includes the Bights of Benin and Biafra (Bonny) along the Atlantic Coast. Entirely within the tropics, it lies between the latitude of 4° , and 14° North and longitude $2^{\circ} 50^1$ and $14^{\circ} 20^0$ East of the Equator. It is bordered on the west, north (northwest and northeast) and east by the francophone countries of Benin, Niger and Chad and Cameroun respectively, and is washed by the Atlantic Ocean, in the south for about 313 kilometres. Nigeria occupies a total land area of 924, 000 square kilometres. Its widest distance from east to west is about 900 kilometres and from north to south is about 1,050 kilometres. The population, according to the 1992 census, is officially put at 88.5 million.

Climatically, Nigeria is affected by two major influences: the Atlantic Ocean to the south and the Sahara Desert to the north. Blowing across the Atlantic is the South East Monsoon winds that bring heavy rainfall to the southern parts. This



Map 1: Map of Nigeria, the area of study



Map 2: Map of Africa showing Nigeria

rainfall decreases as it moves northward. In the north, the major influence is the North East Trade winds, which while blowing across the Sahara Desert brings dryness (harmattan) to the area. Nigeria, thus, has two main seasons: the wet (rainy) and the dry seasons. The pattern of rainfall dictates the vegetation.

Nigeria has three vegetational zones: the coastal, the savannah and the parkland (Gaily, 2000). The coastal or the equatorial forest extends from the saltwater mangrove forest of the Niger delta through the rain forest zone with valuable hardwood and soft tress, to the scattered inland forests, notably along the middle of Rivers Niger and Benue. The savannah zone is a mixture of savannah woodland and long grasses. The parkland zone is an area of less vegetation where grass is short and sparse. These zones are progressively drier from the south to the north.

Most parts of the country are largely low lying with a few highlands. The highland areas include the Udi Hills in the east, the Kukuruku Hills in the west and the Jos, Bauchi and Mambilla Plateaux in the north. There are two main rivers: the River Niger and the River Benue. Both enter the country from the northwest and northeast corners respectfully. They confluence at Lokoja and empty their waters into the Altantic Ocean through a fan-shaped delta.

These varied geographical features influence the types of activities carried out by Nigerians. The rainy and forested south has given rise to such human activities as fishing, hunting and farming (especially root crops) while the dry north supports animal husbandry (cattle grazing) and farming (especially of grain crops). Nigeria's major agricultural exports are cocoa, groundnut, oil palm products and timber from various woods. Nigeria is one of the largest producers of crude oil in the world with a current output of 1.84 million barrels per day. Her other mineral resources include enormous quantities of natural gas, tin, coal, iron-ore and limestone.

Nigeria is a multi-ethnic and a multi-lingual country. According to Hansford, Bendor-Samuel and Standford (1976) report, there are 394 different languages and as many ethnic groups in Nigeria. The major language groups include the Hausa, Yoruba, Igbo, Fulfulde, Efik/Ibibio, Kanuri, Tiv, Ijaw, Edo, Igala, Nupe and Idoma. These languages have their variant dialects. However, they only belong to two language families: the Afro-Asian and the Niger-Congo.

The Hausa/Fulani groups control the northern portion of the country and their basic unit of government is the city-state. Major cities in the north include Kano, Katsina, Zaria, Jos, Kaduna, Bauchi, Maiduguri and Sokoto. In the southwestern part are the Yoruba and Edo peoples whose preferences are cities as the focal points for their statecraft. Their major towns and cities include Ife, Oyo, Ibadan, Benin, Abeokuta and Badagry. The Igbo are a culturally homogenous group in the eastern part of Nigeria. The Igbo operate two types of political set up - namely: 'the presidential monarchy and the village republic' (Afigbo, 1973:21). The village republic is the original, political system found in the core of Igboland. In the western part of Igboland, the presidential monarchy deeply influenced by their contacts with Edo political and cultural influences is operative. Major towns in Igboland include Awka, Owerri, Asaba, Onitsha, Nsukka, Abakaliki, Umuahia and Enugu. The other ethnic groups, each has its own language, customs and political systems in the country. Hence, within the frontiers of pre-colonial Nigeria were:

- (i) The great kingdom of Kanem Bornu with a known history of more than a thousand years;
- (ii) The Sokoto Caliphate which for nearly a hundred years before its conquest by Britain had ruled most of the savannah of Northern Nigeria;
- (iii) The Kingdoms of Ife and Benin, whose art had become recognized as amongst the most powerful of the states of the Guinea coast;
- (iv) The city states of the Niger delta which had grown partly in response to European demands for slaves and later palm oil;

- (v) The largely politically decentralized Igbo speaking peoples of the south-east who had produced the famous Igbo- Ukwu bronzes and terracottas, and
- (vi) The small tribes of the plateau, some of whom were the descendants of the people who created the famous Nok terracotta (Crowder, 1962:11).

While the pre-colonial Nigeria may seem to be inhabited by diverse, disparate groups, there were much more cultural links, commercial contacts and other ties which were quite pervasive between them. The various links that existed between them were marked by their individual characteristics, which were to influence their responses to various foreign influences that were brought to bear on them. Their contacts made them exhibit a significant degree of similarities with each other as well as significant degree of dissimilarities with the cultures of others.

Nigeria, as a name of a modern nation, however, is a colonial heritage. It was 'coined some four thousand miles away by a certain Flora Shaw to encompass people of various British protectorates around the territories of the Niger-Delta, coast and hinterland' (Ojukwu, 1989:55). It became a territorial state in 1914. That was a follow on from the establishment of the Crown Colony of Lagos in 1861, through a series of extensions and incorporations, to the amalgamation of the protectorates of Northern and Southern Nigeria by Lord Lugard in 1914. The Southern province (protectorate) was divided into an Eastern and Western Nigeria in 1939. From being three regions in 1960, when it became independent, Nigeria is today a Federation of 36 states and a Federal Capital Territory.

Although the existence of Nigeria dates from 1914, Asiwaju proposes that 'the amalgamation was not merely an administrative convenience with no historical antecedents, but rather the affirmations of already existing ties' (Asiwaju, 1984:78). Consequently, Ifemesia sees 'the Niger-Benue confluence as a socio-economic crossroads and cultural meeting pot, which, in addition to trade, was important for transmission of ideas and community of interest' (Ifemesia, 1983).

Nwachukwu notes that almost all southern Nigerian languages belong to the 'kwa family', a sub-group of Niger-Congo group of languages (Nwachukwu, 1989:55). As such, Rita Okonkwo (1992) argues that there may have been one language, and possibly one nation group, a unity of Yoruba, Igbo, Edo, Urhobo, Igala, and other, which dissolved with migrations from the confluence. Hence, some historians have focused on the unifying aspects of the country's history. For instance, Usman and Alkali (1983) have studied pre-colonial links between Borno and Hausaland. Asiwaju (1984) has noted contacts between Yoruba and Hausa. Onwuejeogwu (1981) has demonstrated ties between the Edo and the Igbo. Based on the migration theory, Bode Omojola argues:

there are certain fundamental cross-cultural musical practices that unite the different ethnic groups...the possession of common musical properties among the different traditional communities in Nigeria is a reflection of the historical process of migration and settlements, and its attendant patterns of political and cultural delineation (Omojola, 2000:42).

Fundamentally, therefore, the Nigerian society from the pre-colonial period 'has a cultural and an underlying worldview rich, and original, according to its personality and genius' (Egonu 1988:xvi) that indeed, identifies and unites it with itself, and other peoples of Africa. In essence, the Nigerians, and indeed the Africans in the pre-colonial times, were as Donatus Nwoga argues:

a people living in their environment over the ages, responding to their experiences and formulating ways of handling them - understanding events, solving problems, accepting situations, formulating statements encapsulating their own collective experiences towards making these distillations available to future generations. They generate patterns of folk life in agriculture and politics, in economics and religion, in technology, in cultural structures and practices. They evolved a folklore transmitted from generation to generation to give expression to their thoughts and life. These various facts of a people's activities must have rationality and consistency (Nwoga, 1984: 19).

By degrees therefore, the ancient Nigerian groups have come to share most of their elements of culture such as related languages, similar ecological conditions, and economic systems, social and ideological systems. In particular, they have come to support musical practices that exhibit their geographical, historical and religious dissimilarities and similarities in differing degrees. As Omojola notes:

(Their) differences are manifested in the employment of different lingual verbalizations of music, different musical instruments, and different ritual and non-ritual contexts of performance, different gender and ensemble organizations and so on... (their) binding attributes include the holistic and multi-media conception of music, the prioritization of the element of rhythm as a compositional parameter and as a factor in the conception and fabrication of musical instruments, the periodic employment of music to celebrate common ancestry and to assert group solidarity, the use of music for social control as well as the use of music symbolism in rites of passage (Omojola, 1999:52).

Other common characteristics identifiable in literature on musical practices in Nigeria include: emphasis on spontaneous creation, performance-composition, and skilled improvisation; the use of drums; emphasis on call and response in vocal/instrumental technique, lyrical content and a reliance on the performer's interpretive skill for musical quality or effectiveness. Others include the communal determination of performance occasions, the communal ownership of musical quality and musical standards of propriety, the conception and understanding of music as a social fact, cultural experiencing based on oral traditions; music as integral to life-long education, music as a way of thinking, doing and being as well as music making for life's sake. There is also the widespread belief that all people can make and take music. Though these basic attributes of musical practices in Nigeria are found in other parts of Africa, and indeed of the world, the nature of their non static but stable usage in Nigeria gives them a unique identity as they reflect the full texture of Nigerian life. In particular, the colonial times Nigeria passed through in the recent past has redefined the Nigerian music traditions profoundly. While some aspects of its

distinctive principles, values and structures have survived the colonial epoch intact; others have been transformed into new traditions.

Pre-colonial Nigeria and indeed pre-colonial Africa therefore had a unique identity as defined by the peculiar nature of its history, religions, social organizations and environment. And Black Africa, at least, represents a culture area in the sense that it shares in common, a vast array of symbols as well as similarities in institutions and valuation of human nature and existence. Particularly, the Black African culture is much more tightly knit together with its musical practices reflecting the African ways of thinking, doing and being. Schaeffner in King (1980) validates this fact while distinguishing between the music of Black Africa and that of the Maghreb.

The Islamic influences came through the trans-Saharan trade and began gradually to spread in the eighth century AD when West Africa made its first contact with Islam (Clarke, 1982:8). It reached its apogee in the nineteenth century when the Sokoto Caliphate held its sway over the Sudan. Islam brought with it Arabic language and culture, Islamic learning and rich international connections. These were add-ons to the revelations of Allah and the teachings of Mohammed. By the end of the nineteenth century, Islam was pronounced in the Sudan. "Sudan" is an Arabic word meaning the land of the Blacks.

In medieval chronicles of travellers and adventurers like Al Bekri, Archibald Schwinfurth, and Mohammed Ibn Abdullah Batuta there are references to the presence of many foreign musical instruments in Northern Nigeria. The chronicles noted the presence of natural trumpet ensembles, the *algaita* shawn, some types of vertical flutes, the *goge* (a one-string horse hair viol) and horse/camel mounted drums which have been absorbed into the musical practices of the Hausa and Kanuri people of Nigeria. Djedje (1992) notes the social usage of *goge* at naming, wedding and *bori* ceremonies. The

establishment of Islamic brotherhoods has led to the introduction of the frame drum (*tar*) and the tamborine (*rigg*) into Northern Nigeria.

With the advent of Islam in the Sudan sometimes a mixture of the Islamic and the indigenous ways of life was attempted. This produced a kind of syncretism. Of the contact between Islamic and Nigerian culture, Nketia observes:

the impact of Islamic and Arabic cultures had a far reaching influence on the savannah belt of West Africa. (This has led to) the rise of an Islamic ruling caste and the formation of Islamic states ...Such states were formed (as in Northern Nigeria) by leaders... who had embraced Islam and who felt committed to wage holy wars in order to subjugate the indigenous population under the political rule of Islam. The potentates of such states adapted (among other things) some Arabic instruments, particular aerophones and drums, and features of vocal techniques, identified with Islamic cantillation, such as ornamentation (Nketia, 1974:9).

By degrees, Islamic musical practices were blended with the pre-Islamic Nigerian musical system to reflect the social and political features of an Islamic state. For instance, in Northern Nigeria, as soon as the people adopted the Muslim lunar calendar, they began to celebrate Islamic festivals of '*Id al fitr*' and '*Id al adha*' perennially. These provided the opportunity for public payment of homage to kings and chiefs. This motif is strongly marked in Nupe where Nadel has drawn attention to the manifestations of social solidarity and interdependence, which the celebrations include, thus serving as a 'display of kingship and a confirmation of political alliance' (Nadel, 1942:51). At another level of interaction, the traditional Nupe feast of torches (*nava*) is blended with Muslim New Year festival *muham*.

All Muslim converts and children were encouraged to be educated in Koranic cantillations just as they were encouraged to know the Islamic way of life. Daily cantillations of Koran in the Arabic language became rampant and integral to all public manifestations. As such, Islam and Arabic language profoundly enrich

Hausa language. This has been a great stimulus to a creation of Hausa corpus of composed (written and oral) poems, poetry and songs. As Muhtar observes:

the Islamic reform movement prior to 1804 and indeed after also synchronized Islamic literature with indigenous Hausa culture. This was achieved by encouraging the writing of the Islamic verse in the vernacular language, in the Hausa secular song tradition (Muhtar, 1997:135).

Composed as 'genuine expression of feelings and vital cultural barometers of their age and locale', Hausa poems, poetry and songs, Hunwich says:

are not simply to impart knowledge or to imbue their audience with feelings of piety and devotion, but also to elegize and eulogize, to celebrate victories, to sanitize enemies, to criticize their societies, to record joy and sorrow, pleasure and pain (Hunwich, 1997:218).

During the great days of the Sokoto Caliphate, more aspects of Arabic culture were brought into Hausa land from the Islamic world. The *tambura*, *kakaki*, *algaita* and other royal membranophones and aerophones and their players occupied an important place in the emirates' religious, state and military ceremonies. There were professional praise singers attached to the emir's court too. Since most of the instruments in an emir's palace are of external origin, the emirs serve as patrons to the professional musicians they engage and the urban art music they create.

Although the Sokoto *jihad* reformers sought to reform the 'corrupted' musical practices of the caliphate, they were unable to impose any lasting restrictions on it. Hence, the synthesized Afro-Arabic musical practices that developed in the pre-Jihad Northern Nigeria have continued to flourish in the post-*jihad* emirates. A notable praise-singer of the caliphate who became a mentor and model for others was Narambada (1890-1960). Narambada lived and worked in Sokoto under the patronage of Sarki Gobir Na Isa Amadu, district head and great grandson of Usman Dan Fodio. Other notable praise singers in Northern Nigeria include Jan Kidi, Dan Kwairo, Kurra Kwairo, Mamman Sarkin Tabshi and Aliyu Dan Dairo.

Defining the Sudan, *the Missionary Witness* states:

The Sudan has no well-defined boundary. Roughly speaking it may be said to be bounded on the north by the Great Sahara and Egypt; on the south by Uganda, the Congo Free State and French Congo, the district of German Camerouns, Southern Nigeria, and the smaller west colonies of Sierra Leone, French Guinea, and the Sene-Gambia. About the middle of the Christian era, the advent of the Mohammedans into the Sudan introduced an element that has kept the country in a constant state of turmoil ever since. Having a policy enjoined by the *Koran* to either convert or enslave the pagans, their presence has resulted in perpetual slave raiding wars ever increasing in their murderous cruelty, and keeping vast regions continually desolated through the havoc wrought in their operations. During centuries of this internecine warfare, the country has become generally divided into two main divisions, the pagan tribes having been forced into the natural defence of the hilly and mountaneous regions of the south, while the Mohammedans, with a strong infusion of Arabian blood, have held sway over the rich territory to the North (Missionary Witness in Turaki, 1999:15).

Putting aside the fact that this passage is borne out of the concern for the absence of Christian missionaries in the Sudan, it is an indictment of Islam in the Sudan. It is worth noting that due to Islam the historical and socio-political setting of the Central Sudan (Northern Nigeria) had been divided religiously and culturally into two broad ethnic groups. On the one hand, there was the northern part (Hausaland and Bornu) predominantly composed of Muslim groups. On the other hand, there was the southern part, known as the Middle Belt, made up of non-Muslim (indigenous) groups. The relationship between the former and the latter was characterized by incessant slave-raiding and slave-trading as well as long-distance trading (*fatake*) until the end of the nineteenth century.

'Islam enjoys a nearly total hegemony over the beliefs, norms, values and tradition' (Usman, 1981:55) of Northern Nigeria, but a good few enclaves resistant to Islamic influence exist. For instance, the Maguzawa was a Hausa group that did not adopt Islam. 'They', according to Greenberg, 'kept their Hausa

traditions and clung to the traditional religions' (Greenberg in Turaki, 1999:10). They are behind the survival of the *bori* possession music from the pre-Islamic times. Like the Maguzawa, the Bororo Fulani and the peoples in the Middle Belt refused to be assimilated into Islamised Hausa culture and remained separate and distinct. They continued to serve as agents in the continuity of traditional musical practices in Nigeria.

The polarization of Northern Nigeria was later compounded by the European expansion, colonialism and imperialism that put Nigerian culture into complete disarray. Beginning in the fifteenth century, the European expansion of mercantile activity brought about the launching of the Portuguese empire in the West African Coast. The Portuguese, with their fortified trading forts in Fernando Po, Elmina and Benin, were fortunate to secure the overseas trade and so they engaged in spreading European institutions and culture. As Bender observes:

The establishment of trade and military bases along the West African Coast reaches back to the fifteenth century when the Portuguese built the stronghold of Elmina on the Gold Coast, today's Ghana. No fortress was without necessary musical instruments, and no ship sailed without necessary musical instruments. Thus, European instruments were known on the Coast quite early, and were seen and heard. The bugle and all other military brass instruments, the guitar and, later, the harmonica and accordion were part of a new musical culture with which the inhabitants of the coastal region become acquainted (Bender, 1985:74).

In no time, the cultures of Western Europe and those of Africa began to mingle and affect each other. For example, there were mixed marriages, which led to the emergence of the *mullatoes*. The *mulattoes* are the children of European traders by African wives. However, while the Portuguese attempts to open up some-bridge-heads on the West African mainland were desultory, the later European incursion into the area 'led to the trans-Atlantic slave trade that adversely affected West Africa and the image of black people' (Inikori cited in Ozigboh, 1988:358).

Consequent upon the trans-Atlantic slave trade, many African kingdoms rose and fell as they were converted into machines for capturing slaves. New slave-raiding and slave-trading states were brought into being. Indigenous economies of Africa were destroyed. The social and moral fabric of Africa was greatly transformed by the loss of millions of Africans during their most productive years. Although a few African societies already had slavery, the establishment of the trans-Atlantic slave trade expanded its institutionalization in West African coast. However, the Trans-Atlantic slave trade that led to the dislocation of African populations spread African music to America where it developed into the synthesis called African American music. It also enabled the conversion of some Africans into Christianity. The black converts were later trained as missionaries who imbibed their Western mentors' (musical) way of life.

Moved by 'the growth of abolitionist sentiment in Europe, the growing costs of slavery and the major armed slave rebellions in Saint Domingue and Jamaica' (Blackburn, 1988:24), the abolition of slave trade was hastened in the British Empire. The abolition of slave trade brought about the fresh incursion of Christianity into Africa under the aegis of European Christian missions. As Ozigboh (1988:368) notes, 'Christianity in league with Europe, brought school education, European languages, and culture and western science and technology as supportive gifts to the redemption and salvation mediated by Christ'. As such, southern Nigeria became a diffusion centre for the English language, trade and indeed Western institutions, culture and civilization throughout Nigeria.

However, the European missionaries were known for their uncompromising views on African culture. As Flint summarizes such views:

All aspects of African culture were to be cast down, drumming was an abomination, nakedness a sin, African music praised the devil, the true convert would show his mettle by chasing away all wives but one, observing the

Sabbath and no other day, eschewing nakedness and wearing European dress, speaking, reading, and writing English, and paying little or no attention to the social obligations of his tribe, clan, or extended family. Such converts, cut off from the society in which they had grown to adult years, naturally developed a relationship of dependence towards their new missionary mentors, a relationship which, because these people were undergoing processes of re-education, took on a child-like quality. It was easy for missionaries (especially when gathering funds in Britain) to simplify this situation, and create a picture of the African as “child-like” (Flint, 1969:102).

With ceaseless evangelistic drive, Christianity spread and nearly attained a status of an official religion. Conversion to Christianity amounted to rejection of the African indigenous way of life - dancing, drumming, and marriages and so on. The converts became alienated from their society that they were taught to look at with contempt as heathen in its practices. Invariably, in Africa ‘becoming a Christian meant to a large extent, ceasing to be an African and using European culture as a point of reference’ (Opoku, 1985:508). The non-converts were not spared. In preaching the gospel to the “heathens”, the missionaries came down heavily on practices that were incompatible with Christian traditions. Serious attack, for instance, was launched on the traditional African religions. The weakening of which meant a corresponding weakening of many of the traditional social and political institutions which relied on it for their vitality and sanction, such as morality, family relationships, chieftaincy institutions and communal cohesiveness.

However, Christianity did not come alone. It came with the Western-type education. Schools were established for mobilizing support for Christianity. Through schools, Nigerians were enabled to read the Bible and helped in the work of evangelization. The Nigerians gradually came to recognize education as the key to becoming Europeanised Nigerians. They were made to go through the whole gamut of experiences described by Margaret Mead as typical of British colonies – from conservatism to gradual acceptance, rejection of traditional

values and customs, and full acceptance of opportunities given by British education (Mead, 1955: 111). The Western education served to withdraw children (converts) from home and prevented them from participating in those communal celebrations and social processes by which values of an African community are transmitted from generation to generation. However, there existed many Nigerians, who, clinging to the indigenous way of life, were impervious to all the missionaries' entreaties.

Colonialism, a product of the historical consciousness and development of the European is dateable to the end of the fifteenth century. That was after European voyagers had discovered sea routes around Africa's southern coast in 1488 and America in 1492. Through exploration and discovery, conquest and settlement, the emerging European nation-states (Portugal, Spain, the Dutch Republic, France and England) expanded and colonized nations around the world. Thereby, they helped to spread European institutions and culture globally.

Colonialism made in roads into the interior of Africa during the last quarter of the nineteenth century and the beginning of the twentieth century. It came with the Berlin African Conference of 1884/85, when Africa was divided between handfuls of industrialized powers, the genesis of which was the existing rivalry among Europe nation-states for political, economic and cultural power and dominance. It followed on, from the Europeans search for new markets, for raw materials, for their industrially produced goods as well as the desire to control them. By the final stages of partition in 1914, Nigeria became a territory Britain possessed.

As a colony, Nigeria was constructed as a new state that was entirely subordinated to the mother state (Britain) back in Europe. As such, Nigerians were exposed not only to an alien culture but also lost "their right of self-steering, their freedom of choice as to what to change in their culture or what to copy or reject from the other culture' (Ajayi, 1968: 90).

On its own, the mother state introduced in Nigeria the practice of Western-type statehood. However, it did that without ensuring in Nigeria the ideal Western state-individual nexus. As administration was designed to cost as little as possible, a system that came to be popularly known as indirect rule was adopted (Perham, 1965). This is a system in which a small British administrative staff governed by co-opting indigenous political authorities and dividing any possible indigenous opposition. To pay for the cost of administration, western capitalism was promoted as the major economic priority. The emphasis was on the exploitation of the resources of Nigeria in the interests of the British Empire. Railways and feeder roads were constructed to link up emergent Western-type towns such as Lagos, Enugu, Port Harcourt, and Kaduna and to secure the volume of raw materials needed by modern industry in Europe.

These towns became centres of British administration, commerce and religion. This introduced new settlement pattern to most parts of Nigeria and initiated the rural urban migration that has created in Nigerian towns' serious social problem. The growth of Western-type towns and cities encouraged the growth of the nuclear family and the collapse of the support system of the extended family with its attendant social problems for training and upbringing of the growing population of young Nigerians. British type houses, dresses and general life style became the order of the day particularly among the growing Western educated Nigerian elite. As such, enormous barriers existed between the Europeanized Nigerians and the indigenous folks in terms of habitat, industrial achievement and social-organization as well as religion. This bred a lasting contempt for farm work, manual labour, the rural area, and a love for white-collar jobs and town life.

Territorially based legal orders founded on the metropolitan law of Britain were imposed. Introduced colonial law began to act as an instrument of class hegemony. Traditional authorities, who developed friendly relations with the colonialists, were employed as native intermediaries under the policies of indirect rule. They carried out their judicial, legislative and executive functions under the

supervision of British officers. But the roles they were made to perform were quite different from their accustomed ones. 'Disloyal' traditional authorities and the Western educated elite were kept at arm's length. Surrogates were used to crush troublesome regimes. 'Tribe' became the favoured unit of administration. Social hierarchies, state bureaucracies and central leadership that foment class struggle were instituted. As the favoured traditional authorities were ruling with an 'invented tradition' (Ranger, 1983), many Nigerians failed to identify with the colonial rule. There arose the commercial and the propertied class in Nigeria society that began to use law as an instrument of class hegemony. Many of the transmitted laws, however, were not assimilated within the life-worlds of Nigerians. This helped the survival and continuity of the Nigerian old-age cultures.

The indigenous political systems in Nigerian were shoved aside with the indirect rule well established in some parts of the country. The colonialists and their allies monopolized all positions of power and wealth. Capitalism was promoted as the major economic priority to pay for the cost of administration. The emphasis was on the exploitation of the resources of Nigeria in the interests of the Britain Empire. Cash crop farming that undermined the production of food crop farming was introduced.

The *jihad* movement of the early nineteenth century, meanwhile, had led to the emergence of an Islamic emirate in Ilorin in northern Yorubaland. Ilorin's trading contacts with Lagos, Abeokuta and Ibadan brought a large number of its Muslim traders and scholars to these towns. The contacts became even stronger after the establishment of British colonial rule. In colonial Lagos also the Muslim immigrants from Sierra Leone who became known as *Saro* Muslims and those from Brazil and Cuba who became known as *Aguda* Muslims settled. The enormous growth of the Yoruba towns and their rising prosperity during the colonial period attracted many Islamic scholars from all over Nigeria.

Colonial Lagos, in particular, became an important place for emigrants, European businessmen, missionaries and their converted Christians, colonial masters, Arab migrants, traders and Muslim clerics. Of course, there was the largest group - the traditional community made up of non-converts who continued to live in situations that made the continuation of traditional practices possible. This marked the emergence of cultural diversity not between but within Yoruba, and indeed, Nigerian societies. Lagos musical life was diverse too. The traditional musical practices such as drumming, dancing, praise singing and the performance of spirit manifests were going on with vibrancy. The Yoruba Islamic community too, became an important site for the cultivation of Islamized Yoruba music such as *waka*, *sakara*, *apala* and *were*.

In the mission churches, Anglican chants and hymns were introduced. Staff notation was taught to Nigerians who learnt the imported European musical instruments. In the mission schools solfa notation was taught as a key to the learning of hymns, nursery rhymes, game-songs and other popular English ditties. The European and Europeanized Nigerian communities at Lagos were organizing western musical concerts and dances with little effect on musical taste of the traditional Yoruba. This is because they were living in some sort of 'Christian villages' situated away from the indigenous people. As Anthony King explains:

The initial separation of a mission educated elite from the rest of the community (the Yoruba natives) caused a widening division of Christian church music and school music and its teachers from Yoruba music as a whole. The division acted as a barrier behind which Yoruba music as a whole was able to flourish unaffected by the music introduced by the missionaries, the commercial entrepreneurs and finally the colonial administration. In fact, it was not the Yoruba musicians who had to come to terms with the music of the invading culture but the musical among the new elite who in time found that they had to adapt to traditional music (King, 1980: 238).

Political and economic domination was reinforced by the dissemination of values and institutions designed to promote the acceptance, by Nigerians, of their place in the colonial set up. The colonialists touted the spiritual superiority of European culture over all forms of Nigerian indigenous culture. By the end of the nineteenth century, the missionaries and the colonialists entered into a marriage of the Christian cross and British flag, though one of convenience. Missionaries of all denominations were welcomed in Nigeria to run schools as the main vehicles for the dissemination of European culture. South of the Niger and the Benue, Christianity was hoisted as the quintessence of European culture. There was a frail collaboration between the British administrators and the missionaries. Systemic parochialism was the main feature of both colonialism and Christianity. In the extreme north of the country, the colonial government's preference to fraternize with the Muslim leadership and to pose as watchdog of Islam, occasionally, became the bane of the missions' penetration (See Ayandele, 1982: 133-158; Barnes, 1995: 412-441; Ubah, 1976: 351-371).

Joining the missions became the only available means of social mobility open to the more enterprising and ambitious non-Muslim Nigerians. In Yorubaland, after overcoming a certain apprehension that the Muslim child would be converted to Christianity after acquiring the western education, the Yoruba Muslim realized the importance of western education. They formed a number of Muslim school societies that provided western orientated education within a Muslim context. One of such societies was the *Ansar-ud-deen* society, which was founded in 1923 (Doi, 1972:13). In the north, only a tiny minority, normally sons of the aristocracy were enabled to go on to higher levels of European education designed to fit them for positions of responsibility in the colonial set up. Due to the non-religious interference pact the colonialists signed with the northern ruling elite (Barnes, 1995:413), music education, explicitly associated with Christianity as it was, was excluded from the school curriculum in the north. In other parts of colonial Nigeria, western education was embraced. However, while the vast

majority of rural Nigeria did not have access to European education, the colonial rule threw the entire country open to Islamic clerics.

At first, the resistance to Christianity and colonial rule was minimal. This is because only a few of the Western educated Nigerians had access to literature that was critical of European society or informed them about the values and institutions of their own pre-colonial heritage. However, before the missions could crush the age-old way of life, Nigerians began to inform Christianity with the indigenous beliefs and ideas. There emerged new churches, independent of white missionaries, which developed syncretism of Christianity and indigenous beliefs. As early as 1888, the African churches had begun to break away from the European mission churches. Nigeria-made churches eventually emerged in the 1920s. Prominent among these include the Cherubim and Seraphim, the Church of the Lord (*Aladura*) and the Celestial Church of Christ (Omoyajowo, 1982; Peel, 1968). These churches being 'extraordinarily fissiparous, since would be leaders constantly broke away from the parent body to found their own sect' (Sundkler, 1948) have come to out number the mission churches and sects. Faith healing prophetic churches and a number of philosophic and theosophical religions (Eckankar, Grail Message, and Hare Krishna Movement) have also infiltrated the country.

The emergence of secessionist churches among the Yoruba led to the urge 'to serve God as Africans in spirit and in truth and without hypocrisy' (Omoyajowo, 1982:27). Advocates for the use of hymns that are based on or derived from traditional Nigerian music emerged. Prominent among these were Mojola Agbebi, leader of the Native Baptist Church, Ekiti and A.K., Ajisafe of the United African Methodist Church (*Eleja*), Lagos. Ajisafe also founded The African Church Choir Lagos, which was instrumental in the incorporation of the erstwhile banned traditional Nigerian music into the Christian liturgy from 1918. By the 1950s, indigenous hymnody had evolved from the efforts of personalities like T.K.E

Phillips, W.W.C. Echezona, A.K. Ajibola, Reverend Ransome-Kuti, G.B. Oriere, Ikoli Harcourt-Whyte, Olaolu Omideyi and Dayo Dedeke.

As serious efforts were made to introduce Nigerian forms of worship, there emerged the development of what came to be known as native airs, operas and cantatas based on African musical essence. In the Nigerian-made churches, drumming and dance movements were introduced into the rendition of the created indigenous hymnody. The dance and drumming in the church helped to generate an African religious environment.

With the colonization of Nigeria by the British, Islam became ridden with factions and schisms. Two Islamic groups, educationally differentiated, emerged in the north: the 'conservative' and the 'progressive' (Winters, 1987:178). Muslims who received only Koranic education represent the conservative groups. They speak mainly indigenous languages(s) and abide by 'the traditional West African view of Islam as a dynamic force which can be used to better mankind' (Winter, 1987:182). The progressive groups consist of those who attended western-oriented schools, learned in English language and thus became 'the Western-Oriented Muslim Middle Class' (WOMMC) (Winters, 1987:177). They are products of the schools for Arabic Studies. Moreover, some of them, on having attended western universities, are deeply influenced by the inequality inherent in the Saudi Arabian system of Islam-*wahhabism*. To the progressive groups, the right belief is *sharia* based:

Muslims must submit their lives to the *Sharia* without any reservation for their material comfort. They must wake up to the fact that it is either they study their religion well and know what God demands of them or else will drift away from the truth into oblivion. Self-discovery for them will only come when they embrace the *Sharia* fully (Gumi with Tsiga, 1992:90).

Espousing the austere *sunnism* of the *wahhabis*, they are deeply resentful of the conservative groups. The conservative groups, too, see the progressive groups' involvement in colonial government and modern economy as being un-Islamic.

The progressive groups frowned at the incorporation of the indigenous musical arts into Islamic way of life more than the conservative groups.

There is infighting between the groups too. Violent clashes were recorded between the *quadiyya* and the *tijaniyya*, the two main sects in the conservative groups, in the 1950s (Gumi with Tsiga, 1992: 35). Two versions of the *qadiyya* are well known in Kano and Sokoto/Kaduna. There are also two brands of the *tijaniyya* (the traditional and the reformed) in Nigeria today. Among the progressive groups, the *sunnis* to which the vast majority of Nigeria Muslims belong, reject the *Ahmadiyya* and treat the *Ahmadis* as non-Moslems. The *Ahmadiyya* itself has split into three factions in Nigeria: the *Ahmadiyya* movement in Islam (1916), the *Ansarud-Deen Society* of Nigeria (1923) and the *Jama'at al-Islamiyya of Nigeria* (1924) (Doi, 1984: 116).

Thus in colonial Nigeria, Christianity and Islam were promoted as belligerent state religions, each claiming to be the 'true' one. Muslims came to treat Christians as "infidels" (unbelievers). Christians also regarded Muslims as infidels and heretics. Both Muslims and Christians regarded and waged unabated wars against the traditional African religionists as "pagans" and "heathens". While the traditional African religionists tolerate others because of the indigenous form of education they passed through, the foreign religionists' arrogance of uniqueness and exclusiveness, promoted during the colonial period, have made the two the most conceited and intolerant religions of Nigeria. However, the multi-religious colonial Nigeria promoted multi-musical idioms (cf. Euba, 1977; Ekwueme, 1981; Vidal, 1977).

In the urban centres, as merchant capitalism became dominant, there was more leeway for Nigerians to develop brokerage positions. Nigerians from different occupations and different areas of the country began to mingle in the urban localities. English and its various 'pidgin' modifications became the new forms of linguistic expressions. New institutions, for example, chieftaincy, spread to areas

where chieftaincy never existed. Colonial police and army that recruited people from different areas of the country were set up as the armed agents of British administration. Hotels and night clubs were established everywhere. These provided new contexts for music making and taking.

In these urban localities, western popular dance music thrived. Europeans brought their dances such as the waltz, foxtrot, quickstep and tango. Before long, Nigerians in the urban centres caught on to this brand of music. Later, Nigerians formed their own orchestras that enabled them play the European dance steps. Subsequently, there was traditionally derived music played on Europeans instruments. In addition, out of a deliberate protest against western popular dance music, there emerged the Nigerian popular music forms. Some of the Nigeria popular music forms that emerged include *highlife*, *juju*, *apala* and *sakara*. Popular Nigerian *highlife* bands include Bobby Benson and his Combo, Chris Ajilo and his Cubanos, Victor Olaiya and his Cats (later All Stars) and Roy Chicago and his Abalabi Rhythm Dandies. Among the greatest exponents of *juju* music are Julius Araba, Ayinde Bakare, I.K. Dairo, Ebenezer Obey, Dele Ojo and Sunny Ade. The *apala* artistes include Haruna Ishola, Ayinla Omowura while a major exponent of *sakara* music was Yusuf Olatunji.

Furthermore, the activity of British colonial administrators, missionaries and teachers in Nigeria that introduced the European liturgical church music also brought in the cultivation of European classical music. The European classical music is based on the concept of music as a contemplative art. This idea is predated by traditional Nigerian musical practices in which a specialist body of performers presents music to a non-participative audience. The introduction of the European classical music in Nigeria did not, however, come to enhance the traditional practice. Initially, it distanced itself from it, creating a gap that is yet to be filled, a link to be closed by modern African art music composers.

Modern art music in Nigeria historically composed in written score, for presentation in formal concert contexts began in the colonial period. The Nigerian composers of art music before 1960, having had conservatory instruction in European styles and techniques, or having had advanced degrees in composition or having studied privately with recognized composers in Europe, drew heavily on the European traditions of art music. The pioneer Nigerian composers in the stylistics and theoretical tradition of European classical music include T.K.E. Phillips, Fela Sowande, W.W.C. Echezona, Akin Euba, Ayo Bankole, Samuel Akpabot, Lazarus Ekwueme, Adam Fiberesima, Dayo Dedeke and Okechukwu Ndubuisi.

The wired radio otherwise known as 'rediffusion' was introduced in Nigeria. This was born out of the British colonial authority's desire to link Nigeria (their colony) to the mother country. In 1935, the Overseas Rediffusion limited introduced the Rediffusion Distribution Service (RDS) in Lagos (Colonial Office Report cited in Nigerian Handbook, 1936:5). The system provided the subscribers the means of sharing in national and international radio services for a small outlay. Initially, the music it made available was decidedly western. Listening Nigerians were bombarded with western music and western musical values. Later the growth of electronic media linking the hinterland to cities such as Lagos, Ibadan, Enugu and Kaduna made the broadcasting of traditional Nigerian music possible. During the 1950s, for example, the Nigerian Broadcasting service studios at Tugwell House, Lagos began music sessions that featured taped and live performances by Nigerian musicians and composers. *Juju* and *highlife* popular music broadcasts on the colonial 'wired-wireless' redifussion service also became common. Today, the radio provides a great source of musical contact in Nigeria, albeit predominantly still western music which is drawing away Nigerians from their age-old musical tradition.

Incidence of electronic broadcasting also introduced Nigerians to commercial advertisement. At first, Nigerian jingle writers copied foreign models. In 1956, a

clean break was made when Samuel Akpabot, a Nigerian composer, wrote a commercial jingle for Barclay's Bank in London. In the jingle, Akpabot introduced the use of Nigerian idiomatic language and musical instruments and *pidgin* English. Commercial jingles dominate electronic broadcasting in Nigerian today.

From the 1930s onward, Lagos, Ibadan, Calabar and Onitsha had become centres of the popular music economy in Nigeria. *Juju* and *highlife* music emerged as major forms of commercial dance music. *Juju* and *highlife* musicians were engaged, at high cost, to provide entertainment at elite social ceremonies. They were also performing regularly in hotels, and nightclubs. Some Nigerians musicians' contacts with the elite provided them access and contacts with the European oligopolies that produced and sold gramophone records (e.g., United African Company/His master's Voice, *Campagne Francaise d'Afrique Occidentally Parlophone*, *Busch and Witt/Odeon*). With the introduction of electronic recording and the inexpensive hand-wound spring gramophone in the early 1930s, record sales increased rapidly. *Juju* and *highlife* music on discs became available for those who could afford to purchase gramophone. In 1947, the overseas recording companies licensed a local label owner, E.O. Badejo, a Nigerian record dealer in Lagos, who began recording local musicians in a small studio. Later, studios grew in large numbers preserving Nigerian music on wax.

During the colonial period, the phenomenon of "been to" was very common. "Been to", is a term for the olden practice of behaving in western ways because one had "been to" England. "Been to overseas" has been highly prestigious for the Nigerian musicians for show business. There exists in Nigeria now a crop of "been to musicians". Though sad tales of disastrous overseas tours by Nigeria musicians are common, Nigerian musicians still intrepidly search for a culture broker or an elite contact that could help them to join the bandwagon of Nigeria's "been to". Overseas trips by Nigerian musicians have helped in the spread of Nigerian music abroad. It is bringing them into contact with up-to-date technological equipment for making music. It is overseas trip that helped Fela

Anikulapo Kuti in forming his Afrobeat, in which he made use of conventional European dance band instruments with echoes of the Cuban music beat. Going on overseas tours have become the Nigeria musicians ultimate goal. This is in addition to the fame and enormous financial rewards, which are assumed to follow automatically upon having international connection and/or recognition.

Furthermore, there has been a phenomenal development in modern musical theatre alongside the age-old traditional Nigerian musico-theatrical practices. In traditional Nigerian societies, musical theatre is used to propel and transact life in all its ramifications. Valued for its psychological effect and its socio-cultural implication, traditional musical theatre's venues include farms, homes, rivers, recreational grounds, temples and sacred locations where normal activities of life take place. The modern musical theatre started in Nigeria during the colonial period. It began when Nigerians begin to imitate the Western model of dialogue, stagecraft, and costume with little or no audience involvement.

From the 1940s, the first attempt to derive from tradition and integrate the elements of music, dance and plastic arts into indigenous modern musical theatre was by Hubert Ogunde. Other veterans like Duro Ladipo and Kola Ogunmola under the banner of the Yoruba *Alarinjo* travelling theatre later joined Ogunde. During the era of cultural nationalism, elite Nigerian dramatists also made extensive insertion of traditional songs and dances in scenarios of their largely dramatic works to ensure cultural balance. Prominent literary Nigerian dramatists who made extensive use of traditional Nigerian music in their plays include Wole Soyinka, Ola Rotimi, U.B. Ahmed, and J.P. Clarke among others.

There exist elite Nigerian operatic writers too. While some of them made their impact through writing operas based in European model, others are making conscious attempt to base their works entirely on African traditional model. Prominent Nigerian composers of modern musical theatre include Akin Euba,

Adam Fiberesima, Ayo Bankole, Meki Nzewi, Adolf Ahanotu, Okechukwu Ndubuisi and Bode Omojola.

In the colonial period, patrons of modern art music in Nigeria were mostly European missionaries, professionals, administrators and merchants. Since 1960 when Nigeria gained her independence, the number of Europeans in Nigeria has decreased greatly. Many of European expatriates still living in Nigeria remain patrons of western art music in Nigeria.

Other non-Africa groups in Nigeria were the Syrians, Lebanese and Indians who settled in the large Nigeria towns as shopkeepers, wholesale traders and industrialists. With the 1972 Indigenization Decree of Nigeria, which came to effect in 1974, many of them were forced to close their businesses and leave Nigeria. These expatriates were instrumental in the promotion of cinema in Nigeria since 1914. Many Nigerians have grown to love Indian and Chinese films and music as well as their cinema shows.

In the post-independent Nigeria, there are two emergent cultural domains: Nigerians primordial cultures and Nigeria civil culture (Ekeh, 1989). The former 'is the domain of indigenous Nigerian cultures which are kin group specific, built around the substantive and notional conception of ethnic groups' (Ekeh, 1989:8). The latter 'is an emergent nation-wide Nigerian culture which comprises cultural traits that are co-extensive with Nigerian society' (Ekeh, 1989:8). While the former is rooted in indigenous materials of existence, the latter derives its elements mostly from Western and modern, globalized cultures. Ekeh's primordial and civil cultures correspond with the two fields of social and cultural action that Nketia (1991:83) calls 'the traditional and the contemporary'.

The traditional field is one in which 'cultural forms and values are linked together and constructed, developed, interpreted and 'invented' as part of the very process of social interaction' (Barber, and Hall cited in Erlmann, 1991). Music

performance is integral to the political and economic environment which sustains it and in which it develops.

The Nigerian civil (contemporary) domain is the one in which the social groups are 'differentiated not only by the institutions to which they relate but also by their response to acculturative processes' (Nketia, 1991: 83). In this domain, culture is separated from the social and economic conditions of the everyday. Considerable emphasis is laid on the acquisition of "cultural capital" (Bourdieu, 1984). Three musical domains – the local, the national and the global – exist in Nigeria civil/contemporary culture, not in opposition but in tandem. The music trend, both on the national and regional levels, is shifting towards popular music, which dominates the electronic media in Nigeria. As popular music tends to have an edge over the traditional, music performance takes place as entertainment, a diversion cut from the political and economic milieu which sustains it and in which it grows, develops and transforms. The organization of musical activities in this domain is situated in the hands of individuals, organizations, institutions, promoters of the arts and culture and organizers of political events or animateurs.

It is expected that the Nigeria society should mediate the relationship between its two cultural domains to serve the course of progress. This has not been the case. In Nigeria, culture and society are worlds apart due to government intransigence about things cultural and avowed pursuit of technological progress. As such individuals, depending on their status, group affiliation, the event, or the occasion, have freedom to participate in either the traditional or the contemporary culture or both. The need to mediate the relationships between society, culture and the individual in Nigeria makes the formulation of the cultural policy for Nigeria imperative.

In the post-independent Nigeria, music culture is as diverse as much as a fragmented one. There are wide-ranging differences in respect of the aesthetic, ethnic, tonal, technical, functional and commercial motivations for which various

music genres in Nigeria are made. Music genres in Nigeria include traditional Nigerian music, intercultural traditional Nigerian music and modernized traditional Nigerian music (sourced from traditional minstrelsy types but featuring modern instrumentation, harmonic devices and promotional gimmicks). A wide variety of religious music exists: indigenous, Afro-Islamic and Euro-American. Popular music are available in a wide variety of urban music directly imitating Western pop, indigenized Western pop, indigenous popular music, Islamized traditional Nigerian music, jazz, theatre music, film music and almost omnipresent background music and advertisement/commercial jingles. There is Euro-American art music together with the Nigerian art music. Nigeria is a multi-musical society. The need to harness the musical plurality and diversity in Nigeria to serve the course of progress is the need to have a cultural policy.

From 1970 onwards, it became evident, after the end of the Civil war fought to keep Nigeria one that Nigeria is a conglomerate of numerous cultural groups that have agreed to live together in one territory. The country contains diversified cultural groups that differ remarkably from one another due to contact by trade, travel, reading, religion, war and conquest. As each of the groups, that makeup the country cherishes its culture highly; Nigeria government had to put in place a cultural policy so that Nigerians can see themselves as a people with common traits or culture. The cultural policy is to enable the emergence of Nigeria as a multicultural nation in which the constituent cultural groups are expected to safeguard their cultural heritage so as serve the course of progress. Both the formulation and implementation of the cultural policy thus require that the multicultural traits are preserved and transformed in a robust way so that the nation can attain mutual respect and collaboration based on her multicultural identities and diversities.

It is necessary for Nigeria to preserve and promote its cultural diversities and identities through fostering its musical traditions. For wherever people are deprived of their musical traditions, they are bound to loose their identity. Nigeria

is a multi-musical nation with pluri-musical groups operating a national framework within which every ethnic group strives to uphold its musical life. Since each of the groups that make up Nigeria loves to uphold its musical way of life, the need to safeguard and enhance the Nigeria musical heritage becomes an important cultural policy issue. Musical heritage in this context embraces the inherited and the newly created musical forms.

The 1988 *Cultural Policy for Nigeria* (CPN) responds to the need to safeguard and enhance the Nigeria cultural heritage. With the CPN's formulation, the Nigerian government seeks:

not so much to prescribe a normative definition of culture, as to grapple with the understanding of the nation's cultural conditions, needs, aspirations and goals and the basis of such understanding, to enunciate a set of rules, decide on requirements and priorities and sketch the ways and means for attaining the laid down goals (FRN, 1988:5).

The CPN, somewhat comprehensive, covers education, the arts, tourism and mobility, mass media, religion, languages, food, dress, traditional medicine, economic development and environmental planning. Its dominant cultural concerns are on education, the arts, tourism and the mass media. Expectedly, the creative and performing arts are considered crucial to the ideals concerning other key issues. The policy will be critically examined later in this thesis.

3.1 The pre-colonial systems of music education in Nigeria

During the past century, changes in social and cultural patterns have transformed Nigerian societies. In particular, the Nigerian educational systems have been the most touched by cross-cultural contact. Since the eleventh century, one of the most important forces causing socio-cultural changes in Nigeria has been Islam together with Islam came Islamic education. During the past century, European colonialism became the most potent force causing socio-cultural change.

This thesis limits itself to the field of music education, perhaps in many ways the most important arena of socio-cultural changes in Nigeria. Nigerian societies like all societies have responded to cultural contact by selectively incorporating, reinterpreting or adapting and adopting alien music-educational elements into their existing musical ways of life. However, the degree and content of musical acculturation have varied greatly from community to community in Nigeria depending mostly on differences in cultural contact and historical circumstances.

Two traditions of music education in Nigeria antedate the European contact. These are the indigenous and the Afro-Islamic. The indigenous tradition refers to the music education delivery systems of the different Nigerian ethnic groups. The Afro-Islamic tradition is commonly found in the northern and south-western Nigeria. The local musical cultures in these areas, over the centuries, have been, in a sense, Islamized but, on the other hand, Islamic musical practices in these areas, have become substantially indigenized. Islamization is the transformation of a worldview, an idea, a practice from one that is non-Islamic to one that is Islamic. Daud (1998:309) says 'an idea is Islamized when 'it is put in its proper place within the Islamic vision of truth and reality'. The influence of the Arabs and the West African tradition of Islam are important elements in this tradition while indigenous Muslim leaders and musicians are part of the socio-cultural and educational scene. Between 1861 and 1960, Europeans established a crucial presence in Nigeria. With the European intrusive colonization came the third model of music education, which emphasizes Western music culture in Euro-modern conceptualized Nigerian schools.

3.2 Music education in the pre-colonial Nigeria

The rest of this chapter is concerned with the indigenous African system of music education in Nigeria.

3.3 Indigenous music education in Nigeria

3.3.1 Indigenous African education in Nigeria

The history of Nigeria as a modern nation is recent but the history of the people who live in the country is rooted in the indeterminate past. Since time immemorial, the traditional Nigerian societies have developed their own systems of education. Each of the constituent communities of the traditional Nigeria has an on-going culture and makes adequate arrangements for the induction of its members into this culture to make certain of continuity and pattern maintenance as well as guarantee the perpetuation of the society. Culture, here, is regarded as the totality of a society's way of life, acquired by traditional transmission and applied in contexts of interaction. As Hobbs and Blank noted:

In order to function within society, the individual must acquire knowledge of culture by internalizing the acceptable and appropriate behavioural patterns... Culture can be conceived as a continuous, cumulative, reservoir containing both material and non-material elements that are socially transmitted from generation to generation (Hobbs and Blank, 1975: 83-84).

Nigerian culture as the social heritage of Nigerians is the soul of Nigeria. Notably, the endurance of Nigerian culture (s) from generation to generation is made possible by its systems of education. However, the colonialists who came to Nigeria, from the nineteenth century, pre-occupied with the demonstration of superiority of British civilization in their institutions claimed that:

the African (Nigerian) culture and religion had no system of ethics and no principle of contact (Lugard cited in Okonkwo, 1986: 21).

The early Europeans such Richard Lander, Mungo Park, Richard Burton and so on who came to Nigeria undoubtedly found nothing that resembled what they were used to in their parts of the world. They therefore hastily concluded that Nigerians had neither culture to perpetuate nor education to operate. Many of the Nigerian products of colonial schooling unfortunately accepted such observation uncritically and jumped on the bandwagon renouncing and denouncing their indigenous knowledge systems.

For some colonialists and their Nigerian disciples, education is schooling. Education connotes the process of learning in a classroom or in any forms of institutionalized Euro-contrived formal schools. The colonial school trained the educated African elite not to take cognisance of the formal indigenous initiation schools, for instance. And since there was no such so-called classroom in traditional Nigeria, the educated African elite were coerced to regard indigenous Nigerian education systems as no education or valueless. The problem was that the early colonialists had no 'understanding of the fact that education is itself part of the social organization of any society, whether or not that society has anything which might be recognized as schools' (Wilson, 1966:15). Without doubt, modern education has come to be associated with classroom and formal schooling. However, 'schooling is only one among a number of social agencies concerned with the process of education which did not appear until the systematization and steady increase in the use of written language' (Richmond, 1975: 15).

For some other colonialists, the assumption was that since the traditional Nigerians knew neither alphabet-based reading nor writing, they had no system of education and hence no contents and methods to pass on to the young. To those in that school of thought, to educate Africans is to import European civilization wholly to Africa. This is to wrongly claim that in traditional Nigeria where there is no western civilization in terms classroom or reading and writing of alphabets, there is no education. This is definitely mythical. Schooling, writing and reading are not as encompassing as what education connotes. The fact is that schooling is only a part (and probably a minor part) of the process of education. Education is a process of inducting human persons into a society's ways and values of existence, awareness and identity.

Tuzin sees what might be called education as 'the socially interactive transmission of cultural knowledge which is not only trans-generational but also intra-generational' (Tuzin cited in Poole, 1994:839). Thus, education is the process of perpetually constructing cultural knowledge within the contexts of

people's practical engagement with one another. As if reacting to this definition of education, Moumouni writes:

Pre-colonial African education responded to the economic, social and political conditions of pre-colonial African society... It was fully capable of supplying the necessary elements to maintain in its entire essential the level attained by the African society in the economic, social, technical and cultural spheres. In other words, it fulfilled its objectives. Even today, the technical achievements, political and economic organization, works of art, the striking personality of older Africans, and the intact vitality of Black Africa, bear witness to this fact (Moumouni, 1968:24).

Thus, in the traditional Nigerian societies there were systems of education before the colonial period. Nigerian societies had been involved in inculcating the culture of their group from generation to generation before their contact with non-Africans. The unique way of up bringing in the traditional African society is called indigenous education. By indigenous is meant what belongs naturally to a place. It means something that is original, not the imitated, in a place. It is something that originates within a group.

Taiwo defines indigenous education as 'the education, which, each Nigerian community handed down to succeeding generation quite apart from the western style of education of the modern system or the formal education of the Koranic schools' (Taiwo, 1980:178). To Fafunwa, 'it is the type of education that existed before the arrival of Islam or Christianity' (Fafunwa, 1974: 15). Okon and Anderson see it 'as tribal or community based education' (Okon and Anderson, 1982:16).

According to these definitions, Nigerian indigenous education is that type of education given by the traditional Nigerian communities to its people for specific purposes and which was devoid of external influences. It is an education acquired by oneself through real life, communal experience. Nevertheless, Taiwo and Fafunwa's definitions tend to regard Nigerian indigenous education as static.

Every culture, society and education is bound to change and grow; the rate of change and growth however may vary from one society to another. It is worth noting that despite fundamental and multi-consequential changes Islam and Christianity brought about in Nigeria, Nigerians have used and are still using, their indigenous systems of education to trade influences with the external forces. This accounts for the emergence of Nigeria's traditional cultures, which Ekeh says:

Ultimately flow from pre-colonial indigenous cultures but their characteristics have been affected and even re-shaped by modern experiences in which these cultures are forced to co-exist with one another. In this process of co-existence, they have acquired their own unique characteristics... These primordial (traditional) cultures must therefore be understood to be a special attribute of a multi-ethnic society, such as Nigeria is, in which indigenous institutions have been transformed from their isolated tribal forms of existence to widened cultural multi-ethnic entities in a national mould (Ekeh, 1989:8).

External influences (Islam, Christianity and colonialism) have shaped the development of Nigeria's traditional cultures. Nigerians have used their indigenous systems of education to shape their reception of the external influences. For example, the spread and the continuum of much indigenous Nigerian music have been deeply affected by the agencies of Islam, Christianity and colonialism (Omojola, 1995). Though the methods of Nigeria indigenous education differ from place to place as dictated by social, economic and geographical circumstances of the societies, they all have common educational aims and objectives.

Ben Ukeje observes that traditional education 'was largely vocational and generally aimed at the acquisition of skills, abilities, and behaviour patterns necessary and desirable for effective life in the society' (Ukeje, 1992:13). According to Fafunwa, 'the aim of traditional education is multilateral and the end objectives are to produce an individual who is honest, responsible, skilled, co-

operative and conformable to the social order of the day'. Fafunwa outlines the goals of traditional African education as follows:

1. To develop the child's latent physical skills;
2. To develop character;
3. To inculcate respect for elders and those in position of authority;
4. To develop intellectual skills;
5. To develop a sense of belonging and to participate actively in the family and community affair; and
6. To understand, appreciate and promote the cultural heritage of the community at large (Fafunwa, 1974:20).

This indigenous system of education is functionally versatile and its focus is on serving the society. Music education is an integral part of the indigenous African education system. Musical socialization involves the transmission of a common fund of musical knowledge, which enables individuals to operate as effective members of society in which they live, and which fosters cohesion and awareness thereby permitting active musical involvement in public life. The production of specialist musicians involves the identification and selection of the individuals/families with promising musical abilities and the encouragement of these to become the culture's musical referents that safeguard and enhance the musical heritage.

3.3.2 Indigenous music education in Nigeria

Fundamentally, an understanding of traditional African music education will depend, to some extent, on what is thought of the African worldview. However, worldview is rarely understood without a definition of culture. Geertz defines culture as denoting:

an historically transmitted pattern of meaning embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about, and attitude toward, life (Geertz, 1973: 89).

Since Mbiti's observation that 'Africans are notoriously religious' (Mbiti, 1970) is difficult to deny, a definition of religion too, is necessary. Geertz defines religion as:

(1) A system of symbols which acts to (2) establish powerful, pervasive, and long-lasting moods and motivations in men (3) by formulating conceptions of general order of existence and (4) clothing these conceptions with such an aura of factuality that (5) the moods and motivation seem uniquely realistic (Geertz, 1973: 89).

From his definitions of culture and religion, Geertz derives definitions of 'ethos' and 'worldview'. 'Ethos are the tone, character, and quality of their life, its moral and aesthetic style and mode...the underlying attitude toward themselves and their world that life reflects' (Geertz, 1973: 89). Worldview 'is the picture of the way things in sheer actuality are, their conception of nature, of self, of society and it contains the most comprehensive ideas of order' (Geertz, 1973: 89).

Putting Geertz's ideas in another way, Busia says:

the viewpoint and attitudes which people adopt towards their political, economic, or social questions are influenced by their historical experiences and judgments based ultimately on their world outlook which consciously or unconsciously derives from their cultural heritage (Busia, 1976:1).

Thus, it becomes evident that, in order to understand the value of music in Africans' general order of existence, one needs a good knowledge of their culture and worldview.

Many scholars have noted that music is representative of Africa (cf. Agawu, 1992; 1995). Music is the Africa's contribution to the 'ever spiralling vortex' (Nwoga, 1988:5) of human civilization. The fact that music is an integral part as well as an essential aspect of African cultural heritage is well documented in literature on African music. For example, Emeka says:

The African is probably exposed to music more than is a member of any other race. (...) The African in the traditional society is bound to sing or dance or make music

in any way at certain points in his life rites and the culture prepares him for that. (...) At any time of night or day... in an African society... somewhere, some music is sounding (Emeka, 1974:1).

Africa is distinguishable musically. Anytime African music is heard, seen, felt, and danced, it reflects a community's needs, fears, sources of stress and ideal norms of behaviour as well as the creative development of the community. Being dynamic, it is kept alive through the efforts of creative human personalities who are formed and informed by it. Nzewi asserts:

Music in Africa is a philosophy of life, a transaction of the meaning and processes of communal living. (...) In African life and worldview, music is a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces... music is rationalized and applied as a life-force as well as a life-agent for Africans. (Nzewi, n.d: 1).

Moreover, Chernoff writes:

Music is essential to life in Africa... The development of music awareness constitutes a process of education, music's explicit purpose; in the various ways it might be defined by Africans is essentially socialization... Within the complex balances of community activities, Africans manage to retain a focus on the individual. Just as they encourage a musician's confidence in order to enhance creativity, so too do they encourage participation in order to enhance possibilities for personal happiness and community realization (Chernoff, 1979: 154 and 162).

These basic features of African musical practice, found in today's ethnographies, were also regularly featured in the written records of various travellers, explorers and missionaries beginning with the Al Bakri, Ibn Batuta of the eleventh and fourteenth centuries. They are also found in the writings of Richard Burton, Richard Lander of the eighteenth century, and the ethnomusicological works of Hornbostle, Jones, Merriam and Blacking of the twentieth century.

Thus, music is a culturally pervasive or historically persistent practice in Africa. Being an oral art it is built up by a continuous process of musical selecting and generating, of creative interpretation-in-context, on socio-personal level. This implies an underlying continuity, a tradition, a developing 'culture' guided by a kind of socio-musical norms. For, its creative interpretation takes account of what is appropriate to the different genres of a body of musical folklore whose content has been determined by a community process. Thus, traditional African music, communally owned is performed for a community in a tradition.

'Tradition', Opland says:

...is an aggregate of elements held together by a centripetal force operating on the individual bearer of tradition, a force that conduces to conformity with other bearers of tradition. In the course of time, the bearers of the tradition might relinquish some elements in favour of new elements, with different elements altering at different points in time; thus, aspects of the tradition might change, and the tradition would yet retain an identifiable character. (...) So, that it could have nothing in common with its existence at the first point of observation and yet by virtue of continuities and changes still be the same tradition (Opland cited in Drewal 1992:46).

William says 'tradition involves not necessary, but desired continuities' (William in Drewal 1991:38) of the 'established structures of creativity' (Joyner, cited in Copland, 1991:40). Tradition, Copland says:

Functions as the historically emergent framework of culturally grounded perception, in which both the identity and meaning of a special action or event as well as its possible interpretations, are dependent upon a symbolically constituted past whose horizons extend into the present. (...) It provides images, expressive principles, and aesthetic values by means of which performances are both fashioned and made sensible. In performance, tradition provides authority to representations of the present by seamless connection with the remote past (Copland, 1991:40).

That is to say that the tradition of African musical practice has remained not static but stable. It has moved, it is moving, and progressively too, with a consistent advancement from a state of relative imperfection to a condition of relative perfection. It is not stuck in a time warp but is involved in transformative practices and processes in flux over time. The term traditional African music designates the sum total of African music traditions (deeply) embedded in the life of African communities, identified with by Africans who make and use it, or having integral significance that is basic to the matrix of Africa's social life. Some of these traditions now thrive in the rural and urban Africa. They are performed on indigenous and foreign musical instruments. The repertoires are transmitted orally/aurally or through tonic solfa and staff notations, form part of a recognized local, national, regional or continental African heritage, are recently created, or adopted from foreign sources and adapted for local use.

Eric Springsted has defined education 'as the means by which the values of a tradition are transmitted to a new generation and the new generation is claimed by this tradition' (Springsted, 1988:128). If we agree with this definition of education, then, African music education is the means by which the values of African music tradition are transmitted to a new generation and the new generation is claimed by African music tradition. This is possible because music and education in the African philosophy are close. African music education as such is the means by which Africans are aided in inheriting their music tradition.

3.3.3 Philosophical foundations of indigenous music education in Nigeria

Of recent, a wide-range of intellectually inspiring works on African philosophy has been published. Some of these include Temples (1959); Mbiti (1970); Wirendu (1980, 1996); Huntondji (1983), Gyekye (1987, 1997); Mudimbe (1988, 1994); Appiah (1992); Masolo (1994); Rauche (1996). These prove that 'there is such a thing as African philosophy' (Kaphagawani and Malherbe 2002:219). Philosophy is the context of this thesis is understood as 'a cultural enterprise'...in which 'systems of reasoning are bound by the traditions within which they develop'

(Coetzee and Roux, 2002: x, xi). The acknowledgement that Africa has a philosophy implies that Africans have something that guides the way they live, their perceptions of otherness, and the decisions and choices they make about their every aspect of their lives. Africans as such have a distinctive set of beliefs and values with which they identify and Africans philosophise about their musical arts practice.

The inevitability of music in the African holistic appropriation of reality makes music education imperative in traditional Africa. This type of music education functions as the transmission of musico-cultural manifestations from one generation to the other. It equips the African to function in the total musical life of his environment. It involves an endless, ageless transmission of musical life as musico-cultural continuity from generation to generation. It is aimed at preparing the human person as music maker who can use music performances in promoting, conducting or transacting the crucial issues of community living as well as in probing the meaning of life.

Like any system of education, the African traditional music education is based on some kind of philosophical foundations. A number of principles underlying it, identifiable in literature include: meaningful existence, consciousness of the spiritual factor, cycle time framework, communalism, creativity, the use and discard syndrome, humanism, holism, functionalism, perennialism and African musical practice.

3.3.3.1 Meaningful existence

In traditional African societies, enormous value is placed on meaningful existence. The principal essence of existence is being alive and sustaining it. Moreover, life, for Africans, is better sustained by continuously celebrating it. For this reason, the idea of art in the African worldview is functional rather than archival. As Nwoga (1988:15) observes, 'things are what they are because of what they do'. Some music in traditional Africa is found to have value as

entertainment, some in ideological significance, some in a ritual context, while some have communication values. Music is seen in traditional Africa in terms of its functional versatility. Music making is not peripheral but crucial, integral and intrinsic to the historical constitution and perpetuation of African societies.

The primary intention of preponderant music making in Africa is the celebrations of everyday life to motivate achievement. Celebrations in Africa involve being there, and being there with others, and being completely involved with others in preparations for and actualization of music performance. African music performance is, in several respects, participatory. Music is made for the sake of self and other selves. For, music has its validity at the point of usage, and its total value and effectiveness and force is manifested only in the contexts of performance. Even two performances do not generate same value and impact. Celebrations of everyday life to motivate achievement do not rely on past performances. What is past is past. Musical creation is not fixed and unchanging; it is re-created and re-interpreted imaginatively in cognisance of the community needs at every occasion.

Myriads of festival music in Africa are rationalized to enhance the social, spiritual and moral concerns of the community. They are used to provide efficacy and entertainment. Festival music is used to reinforce old values and symbols and acknowledge new realities. In the of context music making, the community of music creators and users participate in communion to celebrate the continuity of the community over time, affirm its vitality, and the integration and wholeness of life. The context of festival music making is a natural way of combining enjoyment with education in Africa. It enables participants to learn more quickly and with less effort when they are enjoying themselves. The way the participants enjoy themselves in the contexts of festival music making, stimulates their desires to participate more actively in future festivals. This kindles more interest in genuine music learning, more music making and more celebration of life in Africa.

3.3.3.2 Consciousness of the spiritual factor

In traditional Africa, performance moment, when music is made manifest, being taught and learnt, is the time for overcoming human contradictions and complexities. Human contradictions and complexities result from the meddlesome nature of the visible and invisible domains of life. Music is considered a spirit whose varied energies or forces can be harnessed by human agents to serve critical human needs. Hence, opportunity for music making and taking is made abundant. Music education is massified. This is not to make every African a music specialist or expert. But to make him music conscious, educated or enlightened enough about music and what it stands for (its philosophy, practices and skills) so that he can consciously or subconsciously apply music making in his private and public life and in contributing to finding, solving and meeting socio-musical challenges socio-personally.

This provides a reason why the development of mass musical cognition through active participation in music performances is life-long. This is conceptualised as a progressive process in which human persons are encouraged to respond to their potential to reach for higher levels of musical understanding. It is also understood as a means of empowering all members of a human community to participate in the maintenance and advancement of their community musical practice. This makes community members serve as bridge between the musical ancestors and the future perpetuators of the community musical practice. Current musical practice is a creative interpretation of what musical ancestors have bequeathed to the community living.

Music as such is often made in Africa with 'the consciousness of the spiritual factor' (Nwoga, 1988: 17). As Nwoga explains:

The African perception of the spiritual factor is not an exclusive distancing or even identifying, of a spiritual world separate and existing in another sphere from human beings. It is rather an interweaving of the spiritual factor

with the non-spiritual factor such that individuals are both the people we see and their deities. (...) Indeed, events can be said to be accompanied by the spiritual essence distinct from but intertwined with the physical events (Nwoga, 1988:17).

With the consciousness of the spiritual factor, many traditional African societies, like Hausa, Yoruba and Igbo do not confine music making to the human realm, but ascribe musical art to the deities and denizens of the waters, land and forests. Belief in divine intervention makes an Igbo musician to assert that “*egwu nka bu egwu alusi nyelu anyi*” (the music is given to us by a nature spirit). Among the Yoruba, certain musical instruments are effortlessly associated with certain deities. The *bata* drums (a group of double headed, cylindrical membrane drums) are associated with *Sango*, the deity of thunder; the *igbin* set is associated with the cult *Obatala*, the arch-divinity of Yorubaland

Music is often performed to establish links between living human persons and the community of ancestors. In Hausaland, *bori* music in performance is believed to have enormous spiritual power that can help worshippers to reach a state of ecstasy through which they communicate with their ancestral spirits. “Masquerade” with “masquerade” music is regarded as a form of spirit manifestation of ancestral forces. The performance of mythical spirit manifestation implicates supernatural sentiments or potency. “Masquerade” performance is used to generate psychic reactions and to carry out a communal assignment, which could be economic, political, medical, religious or the educational. Among the Ngwa (Igbo), *ese* as well as *ukom* music is a password to ancestorhood for those who have lived well, died well and accorded full burial and funeral rites. Again, ancestral forces are believed to facilitate the selection of infants who are likely to demonstrate musical potential. For example, among the Yoruba, children born to the *ayan* families are upheld as future specialist musicians. This is based on the historical fact that *Ayan* was the first person to teach some Yoruba families the art of drumming the hourglass drum of the

dundun set. Since then, drumming has become a family craft that one is allowed to 'talk' with if one belongs to the drumming family.

In the consciousness of the spiritual factor, traditional Africans take cognisance of the spiritual vitality of the natural world and the belief in resident spirits' influence in all aspects of music performance. Hence, acknowledgment of the presence of spiritual forces in songs preludes music performance. The infestation of the performance arena with favourable spirits enables the creative personalities to transact unlimited believability of societal actions.

An integral part of the consciousness of the spiritual factor is the idea of what Nwoga calls 'cosmic optimism'. 'Cosmic optimism', Nwoga explains, 'implies that one still believes that what people say, what people do can influence the movement of the world towards its perfection' (Nwoga, 1988:17). In traditional Africa, music performance is a major mode of attitudinalisation and transaction of public morality. Music performance is a medium for bridging societal systems and mediating human issues. As Meki Nzewi asserts:

African traditional music in its manifold ramifications was conceived, philosophized, configured and deployed as an enspiriting theatre of social, political, educational, medicare, religions and collective mores and actions. Music theatre was effective in transacting societal actions as well as commanding attitudinal conformity. The musical art is for the African mind the affective as much as the effective medium of spirit or super-human intervention as well as beneficial participation in human affairs (Nzewi, 1997:7).

This makes it imperative that specialist musicians are prepared for the role of spokespersons as well as objective observers who can select the themes uppermost in the public domain. Music is thus a committed art. Knowledgeable agents who make it commit it and the community to the exigencies of socio-political actions, and the realization of society's consciousness through culturally constituted and socially negotiated live music experiencing endowed with psychological force. The creative personalities in this context are not merely

entertainers; they are promoters of socio-political actions. They champion communal ideals in upholding the conscience of the society, in being the agents of supra human authority - the music spirit, in the promotion of human welfare and human dignity; in the maintenance and furtherance of cultural life.

'Music making', John Blacking says, 'is not simply an exercise in the organization of sound; it is a symbolic expression of societal and cultural beings who create it' (Blacking, 1971:86). Moreover, he says 'music contains symbols and tropes of the very life-blood of a society in all its intellectual, emotional, physical, and mercantile manifestations' (Blacking, 1973:101). Symbolically and topologically or figuratively speaking then, music in traditional Africa embodies a web of human-made significance. In recognition of music's cultural power in Venda society Blacking says, 'the chief function of music is to promote soundly organized humanity by enhancing human consciousness' (Blacking, 1973:10). The sounds of African music convey important social and cultural messages. African music's capacity to evoke concretely cognitive and corporeal meanings makes it a certain way of life. Like other symbolic media, music's capacity to mediate powerfully between the individual and society, makes it a medium of learning what is culturally valuable and heritable in Africa and why it has value.

African music exists in performance. It is expressed oral-aurally. It is realized by means of social manipulation. Therefore, socially participative meaning characterizes it. Its meaning is grasped inductively by active participation in many instances of its social uses. African music is known by practicing it and by contributing to its making. It is creatively interpreted in context in relation to the community's musical standards, histories and artistic ethics. It is mastered, appreciated, felt and understood through sustained exposure to the social-creative interactions of practical experiencing.

The essence of this well-rationalized approach to Africa music is to imbue intuitive understanding, to free the human mind and demystify for the masses

those socio-cultural processes and relationships which tend to dehumanise them in what they do to keep alive. Africa music in this instance is a form of education. For education involves 'the guidance of the individual towards a comprehension of the art of life...(towards) the most complete achievement of varied activity expressing the potentialities of that living creature in the face of its actual environment' (Whitehead, 1957: 39). What mass musical involvement in Africa seeks is to enable individuals to live-into African music culture. It is aimed at raising the consciousness of the community, inducting members of the community to the community's musical ways of life and developing the emotional intelligence of music specialists who have the responsibility to update style and increase repertory.

3.3.3.3 The cyclic concept of time

In world societies, time orientation is determined by linearity or circularity. About time orientation in Africa, Nwoga has argued that:

There are no people without a consciousness of linear time. For example, the African knows that there is month one, month two, month three... that we go from the dry season to the rainy season and back to the dry season and back again to the dry season; that a child is born, grows becomes an adult, marries, bears children, trains them, takes titles, begins to falter and finally dies. These are all recognitions of a linear progression of time. But overall, there is a consciousness that this linear progression is within a larger framework of cyclic reality in the sense that each thing starts from a point and progresses to the end but it is the same pattern that is repeated over and over again (Nwoga, 1988:15).

According to this postulation, time is seen as period, duration, moment or specificity of event occurrence. The determination of time is by the occurrence of events in it. The conception of time varies from when things happen, have happened to when things will happen. Thus, time is never an abstract concept. It is seen as a continuum along which events are placed as they happen. For instance, in many African societies events, festive seasons and other activities

are calendrically timed and lined up for a period of yet to come time. Again, Africans implant a linear orientation to life within an overall cyclic perception of reality. In line with the principle of holism, time orientation in African is the interlocking presence of linear time within a cyclical model of time. Circularities indeed, are very important in the perception of the African reality of time.

Music is very central in African life and thought. Music reflects the African cyclical orientation to time. Musical time too, cyclical, has no end. A part of the cyclic dynamics of African worldview and existence is reincarnation. Many scholars have researched reincarnation as element of the corpus of the belief systems of traditional Africans (Idowu, 1973; Opata, 1998). Generally, reincarnation involves some type of re-embodied existence after having lived and died in the world. In the musical life of some African societies, children born into certain families are believed to be under the constant mystical influence of a community's widely known musical progenitor. Among the Yoruba, for example, Ayan, as stated supra, is upheld as the first *dundun* (hourglass) drummer who taught some Yoruba families the art of drumming. He, subsequently, became not only the *orisa* deity of music but also a musical ancestor who gives part of his spirit energy to children born into *ayan* families. *Ayan* families, with a long history of specialist musicians, are still producing for Yorubaland, musicians who grow up to become specialists. In this way, the principle of circularity (via reincarnation) still conditions the mind of the Yoruba to the fact that musical virtues endure in perpetuity in *ayan* families.

Again, in African performance practice, music, individually or collectively shared, is rigidly controlled by an externalised or felt cyclically reiterated phrasing matrix. This enigmatically fixed background phrasing reference has been variously defined as 'time line', 'bell pattern' or 'phrasing referent'. Phrasing referent, as a term adopted here is to underscore the fact that the role theme is not structural but a phrasal in nature. Creatively static, phrasing referent is a mono-toned ensemble layer without variation. It is perceived essentially as a circular rather

than as a linear concept. It is configured in such a way that other performers can go in and out of it during performance without inhibition.

During a musical event, the pulse unifies the phrasing referent. Pulse is an ensemble layer of sound, which is regular, periodic, deep-toned, and in continuity. On top of the phrasing referent and the pulse role themes is configured a unilinear arrangement in which fractions of the ensemble theme, Ensemble Thematic Cycle (Nzewi, 1997) are assigned to the instruments of an ensemble. The performers who share the unilinear ensemble theme play interdependently. However, they are free to vary sections of themes they play independently. Interlocking with the concentric circular layers of sound of the phrasing referent, the pulse and the unilinear lines is the master musician's creative interpretations of the ensemble theme, on-going social acts and events as phono fact. Thus, African music stresses the notion of a superimposed layer of melorhythmic activity over an underling framework, with melorhythmic interacting streams of creative interpretation providing a three-dimensional quality of temporal organization (cf. Nzewi, 1997).

Significantly, in the performance process, the individual masters a technique, which enables him/her to participate in collective action, tolerate others and respect other people's feelings and acts. Thus, it is the processes of music-making and music-knowing that enable 'human persons to focus on human-caring and feeling, that is, the OTHER-recognizing in terms of self-knowing' (Nzewi, 1998b: 6). Barbara Schmidst-Wenger's observation reinforces Nzewi's discernment when he says:

As in music making, the goal in societal life is the achievement of balance between independent and normal behaviour. For the Tsokwe (African), the music performance is the model for social life: the way parts relate to the whole, the way the musical elements and processes balance; the way supporting roles and soloing interact to create effective dialogue. Musical processes become metaphors for life activities and life is learned by making music (Schmidt-Wenger 1985:78-79).

Music making processes reflect the Africans cyclic orientation to life; music time too is cyclical. Within the cyclical model of music time, the pulse and phrasing referent themes and the unilinear themes interlock. Practitioners perform in dialogue with each other by tolerating others' actions and feelings within performance. Music-making and music-knowing employ multiple voices and perspectives continuously under negotiation that enable individuals learn to recognise a belongingness to a community of human OTHERS. Thus, as people with their community are involved in the processes of music making, they imbibe the value of maintaining a sense of balance in life, which is cyclical and endless.

3.3.3.4 Cosmological orientation

The African personality is cosmocentric. Cosmos is the sum total of all that exists: tangible and intangible. Being cosmocentric entails being in harmony with the totality of all that exist. As Ebigbo has written:

The dynamics of the African personality... are motivated by a positive cosmos. This striving we called cosmos expansive drive. Yet, there is another negative unconscious aspiration not to be in harmony with the cosmos. This ... we called cosmos reduction drive, as the goal is to please self at the expense of other beings and things or elements of the cosmos. The former aspiration led to adaptive behaviours while the latter to mal-adaptive behaviours. The structure of the African personality has three dimensions. The core, which is made of his bio-psychological organism, we called the endocosmos. This is followed by the second dimension, which is made of all animate and inanimate beings that he does and could entertain relationships with. This region we called the mesocosmos. The third dimension is the region of the ancestral spirits; spirits gods and (or) (God) which we called the exocosmos (Ebigbo, 2001:23).

To be in harmony with the cosmos, Ebigbo says, the individual has to out-grow his endocosmos, that is the traditional concept of self, and identify with his mesocosmos as part of himself and even transverse this to the exocosmos,

which also has to be identified as part of self (Ebigbo, 2001:2). In essence, the individual must be communally integrated.

In traditional Africa, the belief is that the individual is composed of many parts (See Didier Kaphagwani's (1998) discussion for African conceptions of personhood, Kwame Gyekye (1987) and Segun Gbadegesin (1998) for discussions about the Akan and Yoruba concept of a person respectively). The Yoruba, for instance, believe that the individual is made up of *ara* (body), *ojiji* (shadow), *okan* (heart), *emi* (spirit) and *ori* (personality-soul). *Ara* is the physical body, the concrete tangible thing of flesh and bones that is known through the senses. *Ara* houses the other components of the individual. *Ojiji* is the human shadow, the visible representation of the personality - the soul, while *okan* is 'the seat of the emotion and psychic energy'. *Emi* is 'the vital principle, the seat of life' that is closely associated with breath. *Ori* is the personality-soul, 'the inner person' (Idowu, 1977:170). *Ori*, which is equivalent to *chi* in Igbo, 'is a person guardian, a protective and directive spirit responsible for the tides in the affairs of every person's life in an individual way, an individuating supernatural force that guides and determines the life graph of every individual, and an invisible pilot that propels man according to divine ordinance' (Opata, 1998: 157). Of all the component part of man, personality-soul is that which makes a person a living being.

Active participation in African processes of music making rationalized 'as the practical application of embodied skills and knowledge to the task of taking action in everyday social life' (Drewal, 1992:3) imbues the African person with a strong sense of personal identity. This, says Nwoga (1984:58), 'involves mental and moral ability, dedicated use of physical strength, bravery and restraint, developed contact with the innate extra-physical powers of the human being as well as one's access to one's deity'. Involvement in the processes of music making as well as music teaching/learning process in Africa enables a person to combine these elements favourably so that he/she can achieve the idea of existence in

Africa, which is a respectable and satisfied life. In Africa, the belief is that music in performance exists as a body of ideas and practices that can lead to the realization of the individual as a human person. Music making in Africa is directly concerned in the education of the whole person. The education of the whole person involves the integration of a wholesome and harmonious personality and the appropriation of refined intellectual sensibility.

However, the emergence, growth and fulfilment of the individual should not be construed as reducing the sense of group solidarity in Africa. As Nwoga points out:

To a large extent, the individual in Igbo is subsumed within the requirements of the community yet the strength of the (African) community is dependent on the extent to which it promotes the individuality of the person and encourages the individuals in the community to achieve self-fulfilment (Nwoga, 1984: 44).

The personality or personal identity of the African is highly regarded as meaningful in community life, which indeed is the person's root and foundation. The community does not suppress the spirit of individuality in the African but the activities of the individual are not allowed to prevail over the community. About African corporate life (Mbiti, 1969:108) states: 'I am because we are and since we are, therefore, I am'. In traditional Africa, the belief is that the whole person belongs to the community and in turn, the community belongs to him. The whole person is the African who participates actively in the community and learns to draw life from it. African music making is a communal endeavour in which cooperation between people is both a means and end. Active participation in the preparation and actualisation of a music performance is a means by which the individuals come to draw life from it as a communal property - heritage from the past and a humanizing gift for tomorrow.

For the individual to participate in the communal music making, the belief in Africa is that creative behaviour is innate in each person and all people can make

music. Invariably, the development of creative potential and the cultivation of mastery of music making are woven into music making in Africa. These enable everyone to acquire the ability to make music in course of work, play and worship. This enables the continuity of the community's musical heritage.

Music considered as a live-art experience, a social fact, and a psychic force with innate transforming power, is deployed in the formation of the African modal personality. Socialization into musical forms of the community enables individuals to attain higher cosmos expansive drive. Constant, life-long, mass musical involvement enables individuals learn to recognize, attend to, construct and manipulate myriad aspects of the interactive contexts of music making. This enables the individual to develop a sense of identity - a sense of having a place in the community as a human person capable of making music with others and comprehending the community musical forms as others. This is music education at the level of general cultivation of human beings, towards the best and highest musical life of which they are capable as individuals in a community of others, actualising their creative musical abilities, enriching and perfecting themselves through active engagement with the preservation and promotion of African musical heritage.

The Africans life world is guided by holism. A corroboration of this is provided by Nwoga's delineation of the concept of space among the Igbo thus:

Space is another concept, which even more clearly relates to the content of the concept as against absolute dimensions. Again, one may speak of the large issue of the meaning of *uwa* as the world in Igbo. The various contexts in which *uwa* is used indicate that the Igbo speak more in terms of fields of action than a place of action, not just a location made up of discrete physical distance and separate physical distance. *Ala mmuo* and *ala mmadu* are then planes of spirit action and of human action and these need not be physically separated (Nwoga, 1984: 36).

In the organization of space, Africans believe that human beings and spirits cohabit the same space either alternatively or even simultaneously. As Nwoga later points out:

It is this non-separation that makes interaction between the various worlds possible so that spirits and their activities impinge on the realities in the human and physical sphere. Spirits can be invited and become present in a location but are not seen because their nature and sphere are different though they are in the same location (Nwoga, 1984: 36).

Taken together, material and spiritual aspects of life interact. 'Life', to Africans, is essentially 'communion in interaction' (Onyewuenyi, 2002:414). One of the various levels of human existence at which the human person is expected to actively interact with the life forces in Africa is the socio-musical. In Africa, based on knowledge of the psychophysical qualities as well as the social engineering potentials of music, live musical art is instituted as a most effective medium for super-ordinary communications and interactions. The need for music in traditional Africa includes 'establishing super-ordinary situations for achieving rapport with effective and affective intangibles such as deities and environmental phenomena' (Nzewi, 1991:117). Music, in Africa is a quest for unity and integration.

Africans, at the social level, are educated to meticulously understand the why and how of musical creativity and presentation associated with social and musical interactions. They are guided to gradually absorb the ideas of making musical sense and making musical meaning in their cultural milieu from very early in life. The sense is basic to musical considerations while the meaning is basic to contextual (human) issues (cf. Nzewi 1997: 25-29). The whole person is an African who understands the complementary dualities of making musical sense and making musical meaning. Such individual becomes culturally, socially, musically and personally significant in an African community. Moreover, Nzewi says:

African music is a psychoactive force that empowers community energy by invading and dispelling personal space, a force which draws-into-the-circle-to-be-communally integrated, to be psychically purged. It is an evocative, reaction-compelling force (Nzewi, 1997: 61).

In Africa, actualising music has both its communalistic and individualistic aspects. Communalistic in the sense that the musical creation of an individual rarely belongs to him but to the group he belongs. He takes cognisance of the less musically endowed in his group or community in the creation and presentation of his musical creativity. In this sense, *orin re, ilu re, ijo re* (his song, his drumming, his dance) becomes *orin wa, ilu wa, ijo wa* (our song, our drumming, our dance). This communitarian or communal spirit of making traditional African music has been noted by scholars like Agawu (2003), Blacking (1973), Chenoff (1979), Nzewi (1991), Omojola (2000), Blacking (1973), and Merriam (1964) and so on. The individualistic aspect of music in performance stresses music makers externalising their inner world of musical ideas, in a world where they are autonomous - in line with Africa's cultural ideal. In serving the community, the music makers fulfil themselves; the community, in turn, enables them to realize their own individual hopes and aspirations. The whole person, in Africa's view, is the person who draws musical sustenance from African musical ancestors, uses it for community ends, the good of others and informs it with communal purposes.

This is because music making in traditional Africa is driven by psychological group motive to be in harmony with the cosmos - to attain higher cosmic expansive drive. As music is made, 'community of emotions and movements' (Nzewi, 1999: 192) are shared. Music experiencing is merged with music ennobling to develop emotionally cultivated human personalities. In particular, through the well-rationed age-sex roles in music making, individual's sense of selfhood and self-esteem as well as a communal sense of caring, feeling and being is cultivated.

A central motive of mass musical involvement in traditional Africa is the quest for the affirmation of personal worth. This is evident in being a member in one of the common interest associations in the community that uses music for social recognition and conducting its (private and public) affairs. When the group's performance is judged appropriate to a context to which they were invited, the esteem accorded the group is accorded its members. However, the group's worth is not constant. The assessment of collective merit proceeds only by comparison. Hence, the common interest associations are always struggling for relative group worth and legitimacy to have some special socio-musical mission to perform in the community. Thus, music making enables group identification with the community to satisfy the general urge to be in harmony with the cosmos. Music education at this level entails the empowerment of individuals as members of society, becoming socially responsible, enriching and perfecting themselves through active participation in the collective musical life.

Furthermore, Africans look for a kind of whole person, a creative personality, who can use African musical environment and phonofacts to express their collective ideas and ideals, their norms and values, collective experience and desired goals. Traditional Africa accord recognition to the specialist musician who uses the medium in which he is proficient to express the societal values in a language they can understand and appreciate. In traditional Africa a musician who is an embodiment of proficiency, visionary leadership, great skill, and a reflection of the societal ethos is highly respected and sought after. Traditional Africans value greatly a musician who demands from his public audience an active participation - an involvement of the mind, spirit, and senses. They seek out and prize highly a musician who can reflect in his/her artistic performance the rhythm of life and passage of time. The African people prefer a musician who makes music for the sake of life.

Such an African creative personality, as a self, a culture-bearer, is nurtured over a long period. He motivates self and he is motivated by his community to live a

musical life that is transcendent of time and place. As he achieves status in his community and among his people, he could become a standing testimony, a monument for all time, and an ancestral spirit as in the case of *ayan* in Yorubaland or 'Asanni the forefathers of minstrels and chief of dancers' (Burdon, 1972:22) in pre-Islamic Hausaland.

This is to argue that only a person who lives out a musical life that is self-transcendent that becomes truly human. His/her music making makes other human persons experience music as profound human emotions and feelings. His/her quest for meaning in life in the contexts of making music enables him/her to make music that imbues human-being-ness in solving problems. However, his quest for meaning in life is rarely actualised in isolation; it is achieved in the process of making music with other selves in the community.

Africans believe that life is rooted in transcendence, and that human life has its origin and ultimate meaning in God or Supreme Being. Human life is carefully guided, maintained and provided for by Him. In Africa, the belief is that man's relation to God is that of absolute dependence. As an Igbo proverb says: *Chukwu ji mma, jide ji, onye owanyelu olie* (God holds both the knife and the yam, he for whom He slices a piece, eats) (Anyika, 1988:332). Invisible good forces like deities, divinities, spirits and ancestors assist God. Scholars like Echeruo (1979) and Nwoga (1984) have argued that man's relation to deities and divinities in several African communities can be described, at best, as ambivalent. Donatus Nwoga, for example, says, 'the Igbo recognize and care for deities only as long as those deities are effective. Any deity that becomes ineffective has no right to expect to be served, since the essence of godhead is power' (Nwoga, 1988:14).

The ability of human person to simultaneously recognize, judge, demote or discard an ineffective deity places human person in Africa at the centre of existence. Africans also recognize some spirits as malevolent. These complement the benevolent ones. The agents of the invisible forces at the visible

realm include priests, kings, medicine men, diviners, elders and heads of families, clans and towns, magicians, witches and wizards, masquerades and musicians. The good visible agents ensure that human life is rightly ordered and channelled to its ultimate source - God. This religious orientation makes some aspects of life in Africa sacred. To Africans, life is both sacred and secular. Music exists as a spiritual, charismatic phenomenon that mediates the relationship of the spiritual and sacred aspects of life. With their spiritual bond, Africans rationalize and apply music as a life force for realizing life to the full.

Music is used to manifest a complex relationship between people and society and their understanding and experiences of the world. To achieve this, the African creative personality is educated to be emotionally intelligent. To be emotionally intelligent is to be sensitively human. This enables him to mediate musical processes with sublimating human essence. The moment of his performance with other music making personalities is the time to understand African perceptions of the cosmos, creation, human dilemmas and cultural priorities. It is the time to understand how music is in some way integrated into life in the community to achieve higher cosmos expansive drive.

Thus, African music education scores high in the production of creative personality who uses music to interpret the deep nature, the inside of African humans, their communities and states of being. The music the human person makes with others is concerned with human issues. African music education is principally aimed at the cultivation of an African modal personality who is capable of making humanism-oriented music.

3.3.3.5 Humanism

At a certain level of understanding in Yoruba thought, there is no such thing as a non-living thing. Every object and creature of this earth can be made to come alive and participate in an important endeavour. This is why *Ifa* personifies all so-called non-living things and speaks of

them in human terms as if they are human beings (Abimbola, 1994: 114).

African religion scholars, notably Mbiti (1969), Busia (1976) and Idowu (1973) have emphatically asserted that the world of man and woman in Africa is pregnant and replete with immanent spiritual beings, spirits, the living-dead or the spirits of the ancestors in conjunction with mystical power, magic, benevolent and diabolical spirits. At the head of the spiritual world is the Supreme Being or God. He is the autobiography of the universe, the forces of nature and human beings. The human being, a creation of God, is imbued with His spirit; hence, the spirit of man.

Every human person is believed in Africa to have non-dichotomous physical and spiritual aspects. The physical aspect is the body that is seen. The spiritual aspect is invisible but observable. Man's spirit serves as a link between the human person and the spirit world. Hence, human beings are in a sense considered spiritual entities. The spirit of man is seen as the essentiality of the human person(s). The spirits of the human persons are considered observable in their actions and words in the world. As Gibran puts it:

The spirit in every being is made manifest in our eyes, the countenance, and in all bodily movements and gestures. Our appearance, our words, our actions are never greater than ourselves, for the soul is our house; our eyes its windows; and our words its messengers (Gibran in Opata, 2000: 88).

In Africa, music seen as a spiritual phenomenon operates through sound energy. And it is viewed fundamentally a human behaviour. Many musical forms are spiritually motivated whether performed for an individual, a group of persons or the larger community. This is because music in African thought is understood in terms of cosmic optimism. Hence, there is a tendency to use music to originate, to communicate, to instruct and to learn powerful cultural meanings. This is to boost the spirit essence of the human person. Spirituality in this sense is akin to humanization. As Nzewi observes, 'music, for the African is regarded as a sacred

(spirit), charismatic, phenomenon created by spiritually altered humans to serve critical human needs'. (Nzewi, 1998b: 3).

Thus, for the African human persons to exist safely and to find their ways in life, they need spiritual compass provided by music. The music is to be made by the human persons themselves and/or with the music specialists interactively. To make music, every person is prepared inductively as an agent for harnessing music power in creativity through active participation in open socio-musical activities. Every child is brought up to be a generally musically capable person who can activate music essence in performance. Performance itself is regarded as a quest for realizing human-musical ideals. To enjoy a sustaining music - enhanced human living and humanness, every person is offered continuous opportunities to interact musically with other persons as fellow performers and music specialists.

Specialist musicians are at times selected by birth. As such music specializations in certain musical genres and instruments tend to run through certain families or households. Ancestral forces, too, are believed to facilitate the selection of infants who are most likely to demonstrate musical potential. In some African communities also, specialist musicians may emerge among persons who demonstrate expertise essential to peculiar disposition. Promising music specialists are encouraged to learn more, and specifically trained as the carriers of the music spirit and the conscience of their various communities.

Specialist musicians are most often socially set aside because of their spirituality and their inescapable role in the community. About the *griots* in Africa, Nzewi suggests:

The philosophy guiding the type of social avoidance, which the griots are subjected to, is the need to protect their spirit-nature from human recrimination in any form. The possibility of being persecuted or injured would undermine the objectivity and forthrightness required of the griots in the execution of their crucial role as the historians and

moral conscience of the society. Their role as entertainers is secondary. To challenge a spirit or harm a spirit agent in any manner is to destroy the spiritual foundation of societal order in African socio-political systems (Nzewi, 1998b: 5).

To play their role successfully as carriers of music spirit, specialist musicians are trained to be sensitively human.

.... being human is being always directed, and pointing, to something or someone other than oneself: to a meaning to fulfil or another human being to encounter, a cause to serve or a person to love. Only to the extent that someone is living out his self-transcendence of human existence, is he truly human or does he become his true self. He becomes so; not by concerning himself with his self-actualization, but by getting outward (Frankl cited in Opat, 2000: 83).

Africans believe in a human person who restlessly sees self in terms of others in his quest to satisfy and give meaning to his needs. These make the African values man-made and homocentric.

To produce the human person, the Africans have the belief and faith in the existence of music in performance as a body of ideas and practices for making a human person human. About African music and humanism, Nzewi says:

African cultures used music to humanize people and societal systems; to mediate between the societal systems and the key operators; and to imbue as well negotiate spiritually and its supernatural connotations. The essence of music was rationalized to inspire spiritual living, moderate personal idiosyncrasy, to sanitize the personal and corporate psyche, to harmonize and mediate interpersonal and inter-group relationships, and to focus as well as activate, thereby inculcate, communal virtues, ethos and aspirations. A primary intention in music thinking and presentation was the management of human as well as communal health (Nzewi, 1997:5).

About music making in Africa, Chernoff lends credence to Nzewi's assertion when he states that 'we should be conscious of the fact that music making is above all an occasion for the demonstration of character' (Chernoff, 1979: 64).

The philosophy of humanism thus is the way the African community seeks to use music to imbue human-being-ness in solving life problems. This is the way Africans seek to bring up the inexperienced to experience music (i.e. to make sense of and give form and meaning to music) as profound human idea, emotions and feelings. To achieve these, the development of creative potential and imaginative capacity is woven into music making as a way of life. This is predicated on the belief that creative behaviours and imaginativeness are innate in each person, and every person is capable of making sense and meaning of music. Every person is then encouraged to take active part in music making throughout life so that he/she can become truly human. Indigenous African music education is made a process of engaging the individuals socially in music performance as a primary site for the production of knowledge. This involves studying and learning from the past to inform the present. While creative musical ability is developed to enable individuals engage in musical interpretation in context, imaginative capacity is developed to enable individuals experience empathy and an ethic of care. Every person is brought up largely by the process of socialization to see music as a way of ennobling human life, and music performance as a process of transacting crucial issues of community living, imbuing humanness and an unbounded way of searching for meaning in life.

3.3.3.6 Communalism

In traditional Africa, music and community are close. Community, to Africans, consists of the living, the dead, and the unborn. The living are those who are in existence in this world. The dead are understood as the ancestors. Ancestors are community members who have lived well, died well, become ancestral spirits because they have been accorded full burial and funeral rites. Ancestors are the dead who are held to be still alive and form an integral part of the community in

the world of spirits. They are referred to, therefore, as “the living dead” as these are called in contemporary African scholarship. The ancestral land is seen, in Africa, as one of the sources of new community members. Ancestors, thus, are the unborn human-children. Human-children are good progenitors that return. A binding factor among community members is the ability to trace their origins easily to the same ancestral fatherhood or motherhood. What is more, every African community has a central place where members congregate for meetings, ceremonies, rituals, festivals and music performances. The place, generally known as the village square or village common ground, provides the space for validating, regenerating or commemorating the ‘communally binding and viable mythological concepts and covenants’ (Nzewi, 1978).

Mbiti (1969) sees the African spirit of communalism as ‘closeness of living because each person belongs to others and in turn, is belonged to by other’. To be an African entails belonging to the community, actively participating in and contributing to all the activities of the community for the concrete benefits of both the individual and the entire community. To Africans, ‘the idea as well as the goal of art is community-oriented’ (Nzewi, 1997: 26). Art in any form, whether oral or not, in visual arts, music, dance, drama, mime or in the crafts, is an alternative in the imagination to the reality around human beings. Art is therefore a rationalized mediation of life. So is music, which in Africa, is viewed in terms of its relationship to the total art complex and not as an isolated phenomenon. In African community, all art is integrated with life and with each other. Hence, music and life are close.

Music is not a consciously defined and marked domain of reserved activity. It is taught and learnt as a search for meaning. Music making is intended to provide understanding of self and other selves better, allowing more intelligent and meaningful action in all aspects of life. African music changes as situations of life change. It is socially and historically constructed and subject to life's tensions and contradictions. It involves making sound qualities and patterns, which reflect the

values and the past and present ways of life of a community. Though sound is evanescent, music does not deal with the ephemeral; it is concerned with things of enduring permanence. It exists as a community-wide musical convention, which does not come ready-made but continually being reshaped, creatively interpreted in the contexts of performance. Current musical conventions are the sedimented outcomes of the struggles of past generations to make music available for use. Thus, sound qualities and patterns condense a community's recollections of its ways of thinking; doing things and being. Relevance to social reality, therefore, is at the heart of the community music maker's endeavour. Every person is musically educated to make music and place it at the service of the community.

The community as such determines performance occasions and takes responsibility for quality and propriety. For, just as African traditional music is a communal property - a heritage from the past and a patrimony to tomorrow, so too it is part of the group's identity. It is doubtful, in an African community, whether there is actually anything like music for music's sake, that is, music for no community realization.

In traditional Africa, members of the community become by being the agentive centres of musical awareness and experience. A goal of education to which music contributes is the common good as well as communal sense. Ellacuria defines the common good as 'a coherent set of structural connections that promotes the interests of all members of society' (Ellacuria cited in Preston, 1997: 16). Participation in music performance that enables community members inherit their music tradition also allows them develop a communal sense and a sense of the common good. Community music education is aimed at enriching the personal and social life of members of the community, cutting across age-sex categories, and social status roles and contributing to socio-cultural regeneration.

Children are launched at birth to understand that the music they inherit is not a pre-formed totality but rather a phenomenon that is under construction within the dialogic contexts of everyday interaction of community members. Children imbibe the idea that the end of music making is not pre-established because the way of getting there is always unpredictable. Children learn that processes of music making lie at the heart of the community and that there is provision for individual music making but music is generally organized as a social event, towards which all must contribute. Children also learn that music performance acts always include gestures, singing, and dance, playing of musical instruments, words, costuming, incantations and a network of behaviours which performers employ to communicate with the audience.

Beginning with their first experience of music performance, children, usually in the company of their parents, learn that music as a human behaviour is acquired directly. Direct acquisition means music is learnt in the same natural way a child learns a language. As children attend music performance, they observe the costuming, how musical events are organized, and gain the awareness that both the music makers and the audience/society judge their musical product instantaneously during the course of the performance as well as after. Children listen to both their parents' opinion concerning the performance and the audience reactions and appraisal of the performance's success measured in words. For example, among the Yoruba, there are critical comments like:

<i>Ogbo' lu, oleti ilu</i>	He/she understands drumming.
<i>O lohun orin</i>	He/she is song gifted.
<i>Nse lo ba orin ninuje</i>	He/she made song unhappy.
<i>Nse lo n pa'jo lekun</i>	He/she is making dance cry.

From attending many music performances, they also imbibe how their parents, the music makers, and the audience use 'some para/extra verbal communicative criteria' (Opefeyitimi, 1995: 151) or what Seiber (1975:425) describes as 'gestural responses echoing value judgment' in appraising music in performance.

In this way, children acquire performance competence through observation, musical involvement/participation in situations of interactive music making which are the very sites from which the community's musical ways of life unfolds. Growing community members acquire musico-artistic skill, aesthetic ideas and beliefs by participating appropriately in shaping contexts in which processes of music making occur and musical knowledge is generated. In the context of music making, children also acquire social competence. This entails the ability to recognize/interpret what musical activity/event is taking place and to participate in ways sensitive to the context.

Socio-musical interactions, such as these, begin early in life, growing in complexity as the child's musical competence and skills and the ability to recognize and express feelings in context increases. A fundamental aspect of musical competence here is communicative competence, which is the ability to make musical utterances that are appropriate to the occasion. Musical skills entail more than mastery of a musical structure that allows a person to make patterned sounds, it also involves knowing how to make use of the patterned sounds appropriately in social settings. In this way, children learn that the community-wide musical conventions are not ready made but are continually being worked at and absorbed as abstract structures and formal frameworks by each new generation. Children learn music in African community not in order to gain entry to the adult musical world, but to make their way in it.

As soon the children attain the ages of five and six, they form their own music groups, drawing their members from those of the lineage or children living in the same homestead. Children transfer the experience they have gained from musical involvement in adult groups to their own practice. Often, the moonlight nights are chosen for the rehearsal within their compounds. Nevertheless, they are also free to practice the music, dance and masking during the day. Children's musical instruments and props are improvised. Children may indulge in taking

their performances from house to house and compound-to-compound especially during festive periods. Adult members of the community are free to give advice to practicing children. In the context of their rehearsals, children become aware of their musical capabilities, select the role-players - lead singers, lead dancers and lead instrumentalists - of their groups. This is usually based on the proven musical abilities of the selected children. For example, a selected lead cantor is always a person having a good voice quality who can render songs powerfully. Once chosen for a role the child continues to play his/her role until the group disbands or metamorphoses into a common interest group in the community. In the children's group, a child participates in music making with his peers and receives corrections from his peers or elders.

Learning to make music in African community does not end with children and at childhood. In the attainment of years of maturity, individuals may become members in common interest groups that specialize in minstrelsy, chronological songs, royal drumming, praise songs, dirges, instrumental/dance ensemble, songs of choric dance, esoteric music, occupational and ceremonial music. Training approaches vary according to the musical specializations of the common interest group of choice. Nevertheless, the entire system of training is subsumed under the general umbrella of the indigenous apprenticeship system. In traditional Africa, some musicians are widely recognized as the culture-bearers, the voice of the community and the ancestors. These have been trained by the society as a repository of communal music knowledge. Moreover, they have achieved reputation because of their experience, visionary leadership, music interpretive skills, expertise, and a reflection of societal ethos.

They have become known for their abilities to creatively interpret music in context, constructing sound qualities and patterns to suit the audience and the occasion. They are musicians who achieve status through their powers to choose and select musical materials, gestures, words etc to demonstrate their originality in creating an aura based on their own imaginations and cognitive

world - a world redolent with meanings associated with the society's physical settings and community history. They are musicians, gifted or trained who cooperate with the young members of the community with little musical knowledge and the proficient alike, in making music relevant to the life and continuity of the community. In context of music performances, they lead the way in the teaching and learning of music for life's sake and serve as the means of its actualisation and transmission. It is towards such master musician-educators that the would-be community music makers turn to, to acquire the community-wide musical requirements.

Music experts often grant training to community members who wish to become masters on certain instruments that play principal musical roles in ensembles. Chenoff (1979), Nzewi (1977) and Uzoigwe (2003) provide accounts of how they studied and master techniques that enable them to participate in musical discourse with indigenous African music experts. Community members who join a master's group for training become apprentices. After formal agreements have been made, training begins with portaging and learning to set up the master's instruments. The apprentice learns by observing the master and others more proficient than him as they perform during individual and group rehearsals as well as on public performance. After some time, the apprentice begins to sing choruses and refrains, to play minor instruments in the master's ensemble. Apprentices can, according to their own progress, move gradually until they have mastered the master's musical instruments. The rise from a novice to a level of proficiency often takes considerable time, up to ten years. John Miller Chernoff, an ethnomusicologist, for example, says he studied drumming technique under his Ghanain master musician in Ghana for ten years (Chernoff, 1979:125). Uzoigwe (2003) also narrates his apprenticeship experience with the masters of *ukom* ensemble. Nevertheless, Emeka reports that:

There is the example of a virtuoso *uvie* drummer, Uzegbu Agbata of Umuleri in Anambra State. He drummed for virtually every title taker in the Eri clans of his day. He drummed himself and his assistant into the highest title of

their clan. This assistant was his apprentice for forty-three years. He was fond of saying that anytime he thought he had learnt the art from Ogueri Uzegbu Agbata he brought out something new (Emeka, 1999:3).

Where the master is an epitome of creativity like Agbata, closing the creative gap between the master and the apprentice may take lifetime apprenticeship training.

3.3.3.7 Creativity

While African music varies in its types, styles, and functions as well as uses it has a basic underlying creative philosophy. This is derived from African belief that the Supreme Being is a creative Person. As Idowu notes:

The Yoruba myth of creation points conclusively to *Olodumare* (God) as the Creator of all things... In His capacity as Creator, God is called *Eledaa* (*oni-e-da*) the one who creates or who owns creation. Any living creature or being is called (*eda*) the created (Idowu, 1977:12).

In African belief, creativity is an attribute of God. He created everything including the human person. Human persons, being creatures (*eda*) of God, are all creators as God imbued them with the capacity to create (*da*). With the human person's ability to create, creativity in general is considered an integral part of everybody's life. Thus, Africans believe that creative potential is innate in every person. Moreover, human beings are the conduits of musical creativity.

Furthermore, in some African societies, certain divinities are regarded as divinities of creativity. For example, among the Igbo, *Ala* the earth deity is the powerful divinity of creativity and art. Divinities of artistic creativity, like *Ala*, it is believed, have a capacity to possess human beings to bring some creative things to be. Alternatively, while they possess the human person, they may instruct the community to prepare a creative event in their honour. For example, the creation of *mbari* houses among the Igbo is usually a celebration of communal creativity. A human person may also attribute his creative output to a deity. There are deities too that may seem not to be too involved in musical creativity but seem to

be very philharmonic. Often, the contexts of rituals and ceremonies in their invocation, honour or for petitioning them are stimuli for musical creativity.

The ancestors too are thought of as the forebears who once carried on memorable creative musical activities while on earth as human beings, and handed down artistic-musical traditions to the succeeding generations. Those who achieved greatness in musical creativity, among the ancestors, are immortalized and even deified. Their spirits are believed to enjoy another spate of life through re-embodiment in other selves of their family lineages. For example, among the Yoruba, *Ayan* (a legendary drummer), mentioned supra, is upheld as a god of drumming by drummers.

In Africa, musical creativity is not confined to human order. It is also ascribed to God, deities, and denizens of waters, hills and forests as well as ancestral spirits. Musical creativity is seen as part of 'the ancestral legitimation through which flow the life-force...that drives the world and makes it live' (Davidson, 1969:25).

Life is conceptualised as a cosmic cycle or what Eliade calls 'the myth of eternal return' (Eliade in Modum, 1979:88). What this means is that for traditional Africans, they feel that in making or recreating music, that is essential to their life, they are repeating acts done by supernatural beings at different mystical times. According to this way of thinking, they feel that anytime they are making music, they are repeating and participating in creation. Put in another way, Africans see participation in music making as a way of integrating selves into the cosmogonic pattern.

This accounts for the reason why musical creativity in Africa happens in relation to communal traditions and standards of musical practice. As Nzewi notes:

Creativity and performance composition are (then) processes of judiciously selecting and transforming culturally normative structural-formal frameworks to achieve tension and catharsis, while mediating the situational,

contextual, artistic and aesthetic intentions of music (Nzewi; 1997: 42).

Therefore, music making involves learning the why and how of musical creativity. Musical creativity revolves around 'making musical sense and making musical meanings' (Nzewi, 1997:25). It involves learning to generate, select and make original musical utterances in relation to the inherited tradition and the on-going musical contexts. Musical creativity involves knowing why, when and how to shape the on-going music performance in ways that are contextually, situationally, artistically, socially and personally significant. This is so because the real life drama provides the resource for creative musical activities in Africa.

Nzewi has argued a creative theory for African performed arts. As he argues:

(African) artistic vision unfolds along a sequence of four stations of creative logic. The journey into artistic creativity is an infinite process which starts at the fertile plane of CREATIVE PHILOSOPHY along which germinates CREATIVE INTENTION which informs the negotiation of CREATIVE RATIONALIZATION manifested at the terminus station of CREATIVE FULFILMENT at which a fresh journey in creative re-performance of the same material is initiated (emphasis in the original) (Nzewi, 1997: 26).

The logic of this artistic vision is that music in Africa is a communal human creation for human purposes. As such, creative possibilities are endless as human needs are insatiable. However, musical output is deemed creative only when it passes socio-personal validation.

A number of strategies for developing musical creativity in Africa are identifiable in literature. These include parody (Hutcheon, 1988), signifying (Gates, 1988), improvisation (Gates, 1988) and performance-composition (Nzewi, 1997). 'Parody', according to Hutcheon 'allows ironic signaling of difference at the very heart of similarity paradoxically indicating both cultural continuity and change, authority and transgression, involving both creator and partaker in participatory hermeneutics' (Hutcheon, 1988: 35). Signifying involves revising 'that which is

received, altering the way the past is read, thereby redefining one's relation to it' (Gates, 1988: 64).

Gates (1988) defines improvisation as 'repetition with revision'. Drewal (1992) sees it more specifically 'as moment-to-moment manoeuvring based on acquired in-body techniques to achieve a particular effect and/or style of performance'. However, Nzewi says, improvisation is 'an absolute/cerebral exploration of the sheer musical possibilities of a known musical theme and/or format' (Nzewi, 1997:68). Performance-composition is 'a mediation of continuity and conformity in a creative situation i.e a superstructural fleshing of the fish-bone to propel creative continuum in historical time and terms' (Nzewi, 1997:68). These strategies apply regardless of the musical medium: instrumental or vocal. They have been the major ways of immersing, inducting and initiating Africans into their musical ancestry.

The development of individuals' creative musical abilities to the highest level possible is woven into music making, and creative musical growth of every personality is helped by encouragement and affirmation of one another in situations where there are opportunities for everyone to participate and contribute to the perpetuation of the musical tradition. On performance occasions, every level of creative musical ability is put into best possible use through the development of singing skills, instrumental skills, and interpretive and critical skills. These enable individuals to understand socially the various idioms of creativity and conventions of musical presentation and how phonofacts are appreciated. Expert musicians, on their own, drawing upon their creative intelligence, use parody, signifying, improvisation and performance-composition to make music a way of understanding African life, having a direct knowledge of music, and cultivating a mastery of musical making.

3.3.3.8 The use and discard syndrome

In Africa, because the idea of art is not archival, art objects are discarded once they have served their purposes and remade when they are needed again. The transcendental inspiration to erect a religio-cultural temple called *mbari* among the Igbo, and its consequent communal construction, celebration and abandonment by an Igbo community epitomizes this. As Nzewi writes:

... *Ala* reveals to a community that she needs a cultural temple. The community mobilizes religious, economic and creative commitments to fulfil this supernatural directive. Over a period of time, a team of appointed specialists and artisans cooperate to raise the religio-cultural temple called *Mbari*. (...). Each *Mbari* temple encapsulates and updates the community's social-cultural environment at the time of its erection. The complete *Mbari* temple ... is dedicated and celebrated with elaborate music, dance and feasting. It is, thereafter, abandoned. Its objective is its fulfilment not its utility. Its essence is the celebration of its momentousness; a socio-spiritual regeneration and sustainment. Its philosophy is that death and demise is the essence of growth (Nzewi, 1991: 12).

The *mbari* temple among the Igbo is erected, celebrated, abandoned and remade because of its use-value. Music in Africa, like the *mbari* art, is made, created, recreated and reinterpreted when needed because of its use-value. 'Use values', says Gregory (1994:195), 'refer to the objective properties of things and are a function of the technological and scientific knowledge available to a society at a given point in its history' (Gregory, 1994: 915). That is to say, values in use consist in the capacities of objects to fulfil human needs. Thus, the presentational content of traditional African music in performance is a condensation of a community's recollection of its musical past, deployed to serve critical human needs.

Music making in Africa keeps members of a community abreast of their musical knowledge, thinking, feeling and behaviour necessary both for preserving and defending the basic institutions and values of society, as well as for adapting these to meet changing circumstances and new challenges. Again, Nwoga has maintained the idea of the principle of mutability among Africans. He says 'what

goes in at night as one object could come out the following day as another object' (Nwoga, 1988: 13). This is a principle in which transformations are possible and transformations of reality form an essential element of life. This principle applied to music means that the presentation content of African music, based on oral traditions as it is, is a database. Its data is a socio-historical reality as remembered as well as used in contexts by members of the community. The musical information it contains is a transformable reality, which can be used and re-used according to the needs of person(s) and the community.

Since the structure of music and the norms of its use are basic to the matrix of social life in Africa, appreciative learning is emphasized. Unoh describes appreciative learning as the learning situation, which involves 'the process of acquiring attitudes, ideas, satisfactions, judgment, and knowledge concerning values, as well as the recognition of the importance which the learner derives from participating in learning activities' (Unoh, 1982:15). In this way, a balance is maintained between the role of music and the effective and affective use of music, which enables the learner to develop a taste, a liking for artistic qualities in traditional African music. Participating actively and creatively in music making, when needed, enables the participants understand music artistically and contextually.

3.3.3.9 Holism

Scholars have been recently preoccupied with understanding the African worldview and the consensus tends to be that African metaphysics is holistic (Teffo and Roux 2002: 164-165). Generally, it is stated that Africans see the universe as comprising two distinguishable but inseparable worlds - the visible and the invisible. As Anyika puts it:

Africans have a conception of the universe as consisting of two worlds - the visible and invisible... The visible world is the material world, which represents the whole of man's physical environment... The invisible world is the world of spirits, which to Africans is extremely real... However, the wall separating the sacred and the profane, that is, the

visible and the invisible is not gaping but paper-thin... Stated in another way, the spirit world is in some ways a mirror image of the physical world. There is in fact no real distinction between beings in the material world and those in the world of spirits. The family is conceived as consisting of both the living and the dead (Anyika, 1988: 330).

In this conceptualisation of African cosmology, the visible and the invisible, the sacred and the secular, the past and the present, are no dichotomies. The issue of dualities has been well discussed by many African scholars such as Okolo (2002: 211) and Nasseem (2002: 264), and the consensus appears to be that the Africans see things in complimentary dualities. As the Igbo people say: *Ife di ibua ibua, nke a kwulu, nke a kwudebe ya* (things exist in twos, when one stands by, the other stands closely by it). In Animalu's interpretation, this statement is on a par with an eclipse and its involutes (Animalu in Egonu, 1988: xvii). Opata (1998:39) discusses the dualities in terms of "binary synthesis". However, Nwoga suggests:

the standard posture of contemporary African metaphysics which divides reality into the physical and the spiritual world should be considered inadequate to explain satisfactorily the experience of the Igbo (Africans) (Nwoga, 1984: 17).

As Nwoga considers the prevailing concept of duality inadequate, he posits that the Igbo recognize three types of reality, namely the physical, the spiritual and the abstract. Nwoga states that:

The physical is that which can be touched, weighed, eaten that can touch one through the usual senses; the spiritual is that which may not be seen or touched except by specially "washed eyes", but which, all the same, can affect the shape and nature of physical being; while the abstract is that which exists and may affect reality by becoming realized in either of the other forms, physical or spiritual (Nwoga, 1984: 17).

To illustrate this Nwoga uses *ala* (the earth) the most important, immediate reality to the Igbo. As he explains, *ala*, the earth deity is the spiritual; *ala*, the land we stand on, is the physical form while *ala*, iconographically represented as man,

woman, child or cult object, is the abstract. Thus *ala*, the deity manifests itself in both spiritual and physical forms as well as in abstract form. Analogous to *ala*, the sound energy through which music operates is the spiritual; the actions of performers as the agents for harnessing music energies in creativity are the physical form of music. The pictorial illustrations of music making and the verbal accounts of music making in anthropological and historical documents as well as the graphic notation of musical works are the abstract forms of music. Music, like *ala*, manifests itself physically, abstractly and spiritually. It has three types of reality in Africa.

The African reality, viewed as binary synthesis or a ternary synthesis, is governed by a holistic principle. The African world is a primary site where multiple forces interact holistically. It is a dynamic world of propulsion and of flux. African musical art reflects this worldview. As Senghor observes:

Negro-African civilization stems from a unitary vision of the world. None of the domains into which the 'human sciences' of the West artificially divide it enjoys an autonomous existence. The same spirit prompts and links Negro-African philosophy, religion, society and art. And their philosophy, which is ontology, expresses their psycho-physiology. Art itself is simply one of many artisanal techniques, the one that is most effective for identifying with one's ancestor, or for integrating one with the vital force to God. For, the latter is the source of life itself, which in Black Africa is the supreme good. Which is why the word art does not exist in the Negro-African languages - I do not mean the notion of art nor the word beauty. Because it is an integral technique, art is not divided against itself. More precisely, the arts in Black Africa are linked to each other, poetry to music, music to dance, dance to sculpture, and sculpture to painting (Senghor 1964: 238).

Holism, the principle of appropriating things from many perspectives, underlies the entire African metaphysics. The holistic orientation to the understanding of reality, among the traditional Africans makes it difficult to have boxed up units of discourse. Music features strongly in the holistic conception of the African universe. Traditional African music education, for example, is conceptualised as

a unity of performance and transmission. Every time music is performed, it is being taught. And every time it is heard, it is being learnt. As it is being taught and learnt the essential values of a culture it reflects are transacted and transmitted. The actual transfer of indigenous music from elders to young ones usually takes place through performance. As Finnegan observes:

...there the connection between transmission and very existence is a much more intimate one, and questions about the means of actual communication are of first importance (Finnegan, 1970: 2).

Therefore, the creativity, performance, transmission and existence are one. This enables Africans use music to maintain forces of nature in balance or harmony. It enables them to deploy music to maintain human life in harmony with the rest of Nature.

Furthermore, discussing the principle of binary synthesis/complimentary dualities further, to which the Nwoga's ternary synthesis might be added, Opata (1998: 56) explains the use which the African makes of the intermediate space between complimen-tary dualities. He suggests that the middle space, which is both a metaphysical principle as well as a physical existent, is the democratic space, the point for conflict resolution, and the paradigm of general social problem solving among the Africans.

This postulation is very helpful in discussing the place of the human beings and music in the African universe. Ontologically, it places Africans and the music they make, at the centre of the African worlds, between the visible and the invisible, but at the same time making Africans the arbiter, through music making, between human beings and spirit essences. This again, is important for the musical mediation of the relations between the individual and society, which emphasizes the inevitability of individual autonomy and creativity to the social process. Inescapably, music is as important as the music makers in Africa are. Embodied in music abstractly, are the values and ideals, the customs and beliefs most cherished by the community, the inculcation of which is considered as an

essential prerequisite for proper socialization and integration within the group. The music makers by the subtle use of the influence of music, a product of imagination, enable the interaction between the visible and the invisible, musical process and product, the formal and informal processes of music learning/teaching, the teacher and the learner, as well as between the individual and the social. Not only are both sides of the each dualism integrated, but also the integration of the five together. As Nzewi says:

The need for music in Igbo society...included establishing supra-ordinary situations for achieving rapport with effective and affective intangible such as deities and environmental phenomena (Nzewi, 1991: 117).

Thus, music conceptualises the African quintessence of holism. In the holistic African worldview, the notion of man is focused on the human being (human person), human life and human values. The expression of which is found in the human person's attempt to find meaning and sustenance in the world through interaction (communication), work and play. As Opatá explains:

By interaction is meant not only conventional, verbal and dialogic communication but also both ritual communication and participation in group work or play. By work is meant any type of activity whose immediate benefit is not leisure or recreation... Work is the foundation on which man builds his daily life and the source from which he draws the specific dignity which is proper to him...Play is any human activity whose immediate goal or result is the provision of recreation or leisure (Opatá, 1992: 98).

African music is nested between the three seamless categories of interaction (communication), work, and play. African music is interactional because it is conceived in terms of live performance. This gives it auratic uniqueness that characterizes an event. Again, African music, like traditional music elsewhere, is a multi-sensual art. Though oral-aural in essence, it is embedded in and linked with other means of expressions to be perceived by senses other than hearing, visual stimuli of all kinds and body movements that prompt the people to participate in the socio-musical events. Hence, African music in performance involves participation, fostering of a communal sense, concentration on the

present moment and the use of musico-cultural formulae and cues for interactional purposes. The music makers are the senders as well as the receivers of socio-musical information. Their participation and communal involvement, tied to a particular music event, which is unique in time and place, bring both society and human beings into a coeval interaction.

African music involves work and play. For example, among the Igbo, the word *egwu*, which refers to musical performances, translates as 'play'. It refers to the activities of singing, drumming and dancing. Permeating this performative behaviour is play in which energy is spent to experience fun. Furthermore, the phrase '*ndi egwu*' or '*onye egwu*' refers to the 'doers' or makers of music. Music making connects people with their community. When 'people participate in the appropriate way' (Chernoff, 1979: 153), 'that is, when they sing, dance or enjoy themselves' (Oehrle, 1993: 259), in the process of music making they experience 'an interplay of efficacy and entertainment' (Schechner, 1994: 614). The efficacy value of music is concerned with specific issues of life while the entertainment value of music is about ennobling human life.

In Africa, the human person who makes music in the appropriate way finds human worth and significance in music as a meaningful way of playing, interacting and jobbing. As the human-person-musician makes music he gives expression to his value systems and uses music, as a spiritual phenomenon, to evoke some spirits to participate in human affairs. He also uses music, as a spirit that operates through sound energy, to evoke, coerce, control and titillate thinking, feelings, emotions, movements and actions in human others. Hence, music in an African context is not simply a medium of communication. It is also a metaphysical principle for manipulating cosmic forces. Above all, music also embodies some code of conduct in forms of delineating musical system of a people, how to use certain forms of musical elements, when to use them, and who to use them. All these formed part of the African musical tradition and training of the human person holistically.

Holism is a dominant principle in the practice of traditional African music education. Traditional music education encourages members of society to engage in mass musical knowing through performance-participation as well as within the context of other forms of artistic experience (dance, drama, poetry, plastic arts and so on). In this way, they find themselves engaging their whole personalities in the whole web of beliefs, concepts, traditions and standards that give personal expression to their inquiring and imaginative minds. This enables members of society to relate to one another more completely and competently, sharing their inner imaginative lives in ways that enhance their musical lives and power of communication or interaction.

In the indigenous African music education system, there is no point in the life cycle at which the creation of musical awareness could be said to be 'complete'. Music educational and social processes are indissolubly linked and take place within contexts in which members of society relate to each other, their environment, the land and spirit. It is made to relate to wider human concerns and interest. It is involved in their wholeness of being. Apart from the music training that is aimed at producing the specialized musicians, traditional African music education, lifelong, is broad-based. This is rationalized to enable individuals function musically in the society in a holistic form.

The broad-based music education system prepares members of society for full participation in African musical way of life. Even music education at the production of specialist musicians' level is not compartmentalized. There is no separate package for music history and music theory for a group or level. Music performance is not divorced from music composition. The aims, content and method of African music education are intractably interwoven. Learning in African music involves performance-composition, listening in situ, performance-participation, parody and signifying. The theoretical and practical aspects of music education are synchronized. Holistic music education, in which members

of society creatively interpret sound qualities and patterns from African musical tradition within the rich context of life itself, ensures the psychosocial unity of the individual and the social.

3.3.3.10 Functionalism

Functionalism is another principle that guides the operation of the traditional African music education system. Music education in traditional African is utilitarian. It promotes a central role for music in the life well-lived. It makes personal participation the core of all musical activities. Its central concern is the induction of members of society into musical ways of life. For a lifetime, members of the society are engaged in active music making – teaching and learning what is musically worthwhile (i.e. useful in real life). They do this using musical content they have appropriated in some personally meaningful musical way; applying their musical actions to the needs of society; giving both spirit and meaning to their actions. The traditional African music education equips community members with the understanding necessary to maintain an unbreakable and essential connection between active functional and contemplative musical life.

3.3.3.11 Perennialism

Traditional African music education has strong elements of perennialism. It is focused mainly on African musical continuity or musical transmission. Through regularly staged performance, African musical heritage is transferred from the old to the young, from the experts to the novices. Its main concern is an unbroken transmission of African musical way of life from generation to generation.

3.3.3.12 Preparationism

A crucial concern in African cultures is the preparation of the individual to develop his or her musical aspirations in terms of individual and group survival. This is based on the understanding of the individual as relational, socio-centric, holistic or socially embedded person. As such, personal musical aspirations are bound up, developmentally and otherwise, with the musical aspirations of the

other people. Moreover, it is meaningful only in the context of group development. An individual survives musically to the extent he has personally acquired and internalised the culturally constituted and socially negotiated musical skills and knowledge. Group development requires that musically capable individuals are motivated to be dedicated to the realization of the socio-musical aspirations of the community. Yet, self-projection requires the individual to use his ambition, tact, drive and creative musical ability to deviate and do what may become culturally, socially and personally significant. In other words, realizing self-projection enables a person to become socio-musically distinctive. In these philosophies, socio-musical progress depends on the musical personality's abilities to conform, compete and dare.

Therefore, an important principle in traditional music education is preparationism. Africans have a strong respect for their musical tradition. They look upon the musical ways of life of their pre-existing community of practitioners and audience as right and proper and try to safeguard that musical way of life in their own way. African music education prepares the individual to actively appropriate, perpetuate and transform the distinctive principles, values and structures of African musical mentors. It prepares the individual to draw upon the historically rooted aesthetic principles and values of African performance traditions in order to enhance an individual's understandings of, and participation in, the activities of social life.

This philosophy of preparationism dominates the practice of traditional African music education. Children are prepared to become musical useful members of the family, village, clan and community rather informally. Most often, children are prepared to dance before they perform dance music. Children are prepared as chorus singers before they assume the role of a soloist. Children are prepared to play accompaniment instruments before they play on master musical instruments. Children (gain) acquire pulse sense and rhythmic orientation before they acquire ensemble sense and develop general musicianship. General

musicianship prepares the individuals for membership in special music ensembles based on age, sex and occupational categories.

Every traditional educated African is made a musically capable person before he becomes a music specialist. From being a specialist, traditional African music education prepares one to be a master musician (though this is not always so), a person who uses music in a wide-ranging socio-musical experience to heal, to restore, to envision for his community and mobilize communal conscience.

In view of what has been discussed above, it is clear that traditional Nigerian society has an effective policy on music education, though diffused in nature. Every section of the society is involved in its formation, implementation and evaluation, which are essentially geared towards producing the musically useful person in the society. Again, the policy is highly coherent. The work of the various agencies of music education in traditional Nigerian societies forms a harmonious whole. Music education is life-long. It is given anywhere and at anytime with the involvement of whole community. The music educational policy in Nigerian traditional societies covers all aspects of the individual's life - social, cultural, economic, political, religious, educational etc.

3.3.3.13 African musical practice

A review of literature shows that many scholars have been preoccupied with rigorous technical studies of African music in order to establish what makes African music what it is or what African creative genius produces. Some of the representative scholars who have tried to provide an understanding of African musical thought and practice include Hornbostel (1928), Blacking (1957), Jones (1959), Wachsmann (1965), Anderson (1968), Pantaleoni (1972), Nketia (1974), Ekwueme, (1975-6), Chernoff (1979), Keil (1979), Locke and Agbeli (1980), Agawu (1988, 2003), Nzewi (1991) and so on. Though ethnomusicological understanding of African musical practice is inchoate, it is still possible to discuss emerging facts about African music discourse from these sources.

In traditional Africa, music is a functional-contemplative rationalization that follows the dictates of the society in configuring sound patterns to articulate societal systems. It is conceptualised as a spiritual phenomenon that operates through sound energy. The energy is created in patterns or themes by the human mind. Though sound energy is ideologically neutral, it is the belief of Africans that music is a metaphysical communication medium for the psychological manipulation of people's mind as well as societal systems. Africans as such create and prescribe differentiated musical sounds to accomplish socio-musical intentions - social, religious, political, economic, recreational, educational, artistic-musical and so on.

To realize each of these intentions, music energy is configured in line with what the culturally cognitive and socially associated minds would perceive as 'transcendental communication' (Nzewi, 1991: 93). That is, music that is 'there' beyond the sounds of music, the performance of the musicians and the reception of the audience, for human needs. Yet, the transcendental communication is inseparable from the medium of the communication - the musical content. The idealized musical patterns are socially situated. The process of configuring music patterns generates dynamic energy that prompts participants to exhibit a range of socially appropriate behaviours. Among other things, the participants may think about life, generate and acquire knowledge, wail, cry, sing, dance, drum, keep silent, listen, dramatise or make comments in words and actions to and about each other. Thus, the construction of music structure, or the organization and the conceptualisation of music knowledge involve an active process of negotiation in which participants with varied sensibilities, understandings, and expectations, reflexively examine the cognitive emotional force and structural coherence of music as it unfolds in a socio-cultural milieu (See Agawu, 1988, 1989).

Because music is an oral art – orally taught, orally learnt and orally performed, African musical artwork has a two-in-one dual existence. It exists both in memory

and in performance. All forms of traditional Nigerian music making are preserved in the memories of the actively alive music makers and takers. Both the music makers and the music receivers in inter-stimulatory rapport with themselves and the inherited music practice gained knowledge of music tradition through creative interaction. They modify the inherited musical tradition as they remember it in performance contexts. African musical practice is a transformable reality reliant on both whims of the imagination and the needs of the community. It is generated when needed. It has its validity at the point of usage and its full value and impact and force is manifested only in the context of performance.

The quality or the effectiveness of indigenous African musical work, as an oral art, is dependent on the musical-interpretive skills of the music makers. The creative music makers use their skills to vary the syntactical and non-syntactical musical patterns to suit the occasion. They interpret some ideas artistically and contextually to arouse creative impulses in the music receivers. The oral nature of the African work encourages music makers to cultivate and depend on a wide range of performance-interpretation, performance-composition, and possibilities in realizing it. It functions not only to make music makers do better and to arouse more musical vocations, but also to encourage music makers to give self-transcending performances on each performance occasion. It encourages all participants on each performance occasion to know it by contributing to its making. The musical work, in other words, is generative, expansive, meta-mimetic, ameliorative and participatory in nature.

In traditional Africa, a variety of sense of music are manifested and experienced in the varied contexts of community life. This sediments as a kind of culturally approve-able phonofact. This musical content is perpetually under construction within the contexts of people's engagements with one another. A musical content is not confined to its original meaning but takes on new meanings as it is interpreted in new contexts. It is subjected to collective revision. In the contexts of music performance, Africans actively and interactively participate in their

musical practices' constituent material and cognitive processes to encounter ideas, issues, and traditions of music making and histories of meaning. Through direct involvement and experience Africans question, try things out, investigate, and make meaning while trying to understand their musical heritage. They participate in the perpetuation of their musical practice so that they can be drawn into the music, so that music can illuminate their experience. The constituent meanings of generated music energy are drawn from the relational contexts of people's mutual musical involvement. However, the performers or the audiences do not just make what they like of music. African societies have their community-wide musical conventions, which are continually being worked at, revised and transformed, as they struggle to make themselves understood.

Since the contexts in which Africans live their lives are the contexts in which they make music, people's relationships with one another are endowed with musical meanings. Thus musical meanings, in Africa, are associated with physical settings and community history. Music is made 'manifest' within the community attuned by practice to recognize the conventions and respond to them.

Music making is a social art in which importance is placed on activity and interactivity. The idea of music making and taking implicates a social gathering within its own social framework in which music makers and music receivers belong. The basic ingredient for work and the uniting factor in this social arrangement is the construction, absorption and remembrance of musical conventions in effecting musical intentions. Musical intention entails the affective or effective musical communication. The re-creation or the reinterpretations of musical conventions takes accounts of what is appropriate to social contexts of music making whose contents are determined by a community process. As music content is socially configured, a fluid discourse creating multiple musical meanings, depending on how music makers and music receivers are situated and how they negotiate their identities in specific contexts is set up. What is set up normally encompasses different levels of perceptual skills, cognitive

understanding and appreciation of socio-musical thought and practice, which individuals bring to bear on music making in context.

Music is situationally 'per-formed ('through-formed') and present-ed ('made present')' (Paynter, 1997: 9). Its content is made to convey ideas about African perceptions of the cosmos, creation, human dilemmas, and cultural priorities. Music makers and music receivers participate actively and creatively in the teaching/learning process. They do so by playing their own part in shaping contexts in which community-wide musical conventions are condensed and knowledge of music and society is generated. Such interaction is life-long and self and collective knowledge of music and society increases as they cultivate the mastery of music making.

Individuals in the context of music making learn how the structure of music and norms for music use are basic to the matrix of social life. They also acquire the ability to express status, and role through music making and taking, and to recognize and express feelings and thoughts in context. Ineluctably, music making, in traditional Africa, functions as a way of coming to know. It is a way of coming to know African music contexts and societies that generate it. The acquisition of skills and knowledge in African music is not only in internalising the musical structure, it also entails learning of status and role, of appropriate social affect and effect, and of African worldview.

While music making is largely a social fact, what is experienced through music is entirely a matter of individual interpretation. When an individual participates actively and creatively in music making, music stimulates his musical perceptions, which are personal to every individual. The personal-social-musical action the individual takes enables him to appropriate, and imbibe the new meanings being given to music in progress. For, it challenges him to take socio-musical action. Music itself, in its moment of 'now-ness' is a 'translation' of meanings associated with physical settings and community history. As music

manifests, it demands that the individual uses his musical perceptions to personalize the unfolding musical content, to savour this momentousness, to evaluate music-artistic presentation and to achieve the intention of musical life.

Since the African musical knowledge is contingent, individual's learning is always informed and guided by earlier music learning, his needs, intentions and expectations as well as his beliefs and values. Each person's perspective is valued as having its own merit because it sheds light from a different angle, and in relation to other perspectives, provides a more rounded view of musical life. As such, no particular perspective is normally considered as representing the final word of musical event.

Multiple perspectives on musical events are welcomed and encouraged so that qualitative opinions can keep pace with changing contexts of music making. Music teachers and learners are encouraged to try out different ways of doing and making music, to explore different meanings and interpretations and articulate a range of ideas and material constructs within a framework of collective experimentation and mutual responsiveness. As Africans participate in the practice of African music, they learn to make tentative and conditional judgments about musical events because they know it is always subjected to continuing revision.

Music performances have value because community owns music and values it. The performance of each musical genre, style and type has flavour of contexts and content in which it is made manifest. Every person carries out a valuation of music in performance in terms of enjoyment, contemplation as well as criticism of participation in the appropriate way. Music makers and music receivers indulge in such valuational attitude to music making. As such, different levels of perceptual judgments are attained by all participants in the achievement of intention of musical creation, which 'could be music specific (implicit in the structural-phonetic

affect of a phonofact) or context-specified (extrinsic to the musical sound but approved by usage)' (Nzewi, 1997: 27).

The perceptual judgement of individuals is helped to grow to the highest level possible through active participation in making comments about impending performance. During music performance, people's behavioural identification with music in progress enables them to comment in words and actions about the ongoing performance. Through interactive appraisal of ongoing performance, music makers between themselves, and music makers and music receivers, sharpen their music appreciation skills. Notably, the inter music makers-music takers criticism on stage places the music receivers in the position of being custodians of quality and propriety. The post-performance criticism enables the participants to assess the product of their endeavour and what they have learnt from their musical heritage. This process of music appreciation, which enables active participation of individuals in music making according to their level of musical perception, imbues individuals with the perceptual skill to make sense of musical ways of life, beyond time bound experience and expression.

The indigenous African system of appraising music performance yields some terms from which elements of musical conception in Nigerian communities are discernible. Concerning what music is, scholars observe that there is no single word for music in a number of African languages. This is of course derived from the holistic nature of African worldview. Based on the holistic view in the appropriation of reality, music is understood from many perspectives.

Among the Yoruba, for example, an array of terminology is expressive of the people's conception of music. *Orin* is song. *Ilu* is drum/drumming. *Ilu* represents the totality of musical instruments. *Ere* is play while *are* is entertainment. *Korin* is to sing and *lu'lu* is to beat drum while *orin kiko* is singing. *Ilu lilu* is drumming. Melody is *ohun orin*, which translates as 'the voice of song'. *Didun ilu* or *iro ilu* is 'the sounding of musical instruments'. *Ijo* is dance. *Jo ijo* is the act of dancing.

Pagbo ijo is to organize music performance. *Alujo* is rhythm of dance and so on. Music performance combines the ideas of *ilu*, *ijo ati orin*. It is situated in a network of *isele* i.e., social-cultural circumstances. It is given form according to the traditions of Yoruba community of music makers and music takers, to achieve the conscious intent of particular *isele* whether music specific or context specified. Though *orin* (vocal music), *ilu* (instrumental music) and *ijo* (dance/dancing) are in Yoruba discourse distinguishable, they are inseparable. The Yoruba conceptions of music and music making from a holistic perspective of reality therefore involve connections into rather than separation from different dimensional processes. The phenomenal absence of a definitive and exclusive lexical term for music in Nigerian societies has been noted by scholars like Akpabot (1975), Omojola (1999), Keil (1979) and Nzewi (1991).

3.3.4 Music educational policy in Nigerian traditional society

The term 'policy' has been defined as 'the conduct of public affairs or the administration of government' (Dunn, 1981: 7); as 'whatever government chooses to do or not to do' (Dye, 1981: 5). Policy has to do with action, decision, or intention of government in matters of public interest and importance. Government's benign neglect or outright indecision too has the status of a policy option. Policy is not made finally. Policies are made to address emergent problems in human society. Broadly conceived, policy-related activities are on-going concerns made or not made to address different problems in different epochs of societal history. Policy, thus, arises from and relates to the dynamics of human society.

Problems that policy is made to address are some unrealised value, need, potential, opportunity in a society, which require government action. Government in this context refers to who holds political power. Kim gives a broad conception of power as 'the ability to define, control and transform the agenda' (Kim, 1983: 44). Kim calls this 'normative power' (Kim, 1983: 44). Earle (1994: 951) identifies four sources of political power: social, military, ideological and economic. Social

power is based on the ability to draw support from close kin. Military power is based on threat and intimidation, or on the direct use of physical force. Ideological power is established through the promulgation of belief in the natural right to rule of the elite, backed by religious sanction. Economic power lies in controlling access to the means of production of necessary goods, whether staple foodstuffs or prestige-conferring valuables (Earle, 1994: 951).

Of these four sources of power, the social is the most common in traditional Nigeria communities. It is the society, connoting 'a domain of external regulation – identified either with the state itself or in polities lacking centralized administration, with comparative institutions serving to curb the spontaneous expression of individual interests on behalf of higher ideals of collective justice and harmony' (Ingold, 1994: 738), that holds the normative power. It is the society, in traditional Nigeria that defines controls and transforms the public policy.

One of the problems traditional Nigerian society face is how to preserve and pass on their inherited music culture. The ancestors, from time immemorial, have bequeathed a particular system of values and function, music to go with it, and an operative system of music education to retain a sense of the continuity of their musical ways of life. From birth onwards, music education is massified. Members of community are inducted into their society's expectations about what is proper and good that are encoded in their symbolic forms; into social structures and processes that shape everyday musical life; into their musical ways of life. This continues until old age, when they become repositories of their society's musical folklore and continues until they, deceased, having lived well and died well, are mourned and buried with appropriate music that gives them a password to ancestorhood.

The music education policy in Nigerian traditional society is established as old as the society itself. Being an oral society, music education policy follows an

unwritten code. The code, which has been formulated and handed down from time immemorial, from one generation to the other, is made and re-made, formulated and re-formulated, implemented and re-implemented, as members of the society interact in day-to-day life. The music education policy-related activities are integral and intrinsic to the society and its social processes. In particular, the society and its processes constitute the source of music education policies. The society's major structures (social institutions) provide the basic context within which all music policy-related activities take place.

The whole society is involved in music policy-related activities. Music policymaking, formulation, implementation, and evaluation activities are not divorced from each other. They are carried out by institutions of the society acting as agents of public policy. Each of the institutions knows exactly what music education is aimed at, understands clearly its responsibilities and is aware that the realization or non-realization of specific objectives of music education, or the emergence of intended and unintended consequences, results from its failure or success. A study of traditional music education policy is therefore a study of social institutions and their united efforts to socialize every member of the society to cultivate the mastery of music making. Socialization according to Poole is:

the process by which people (a) learn to become members of groups and society (and) (b) learn the social rules defining relationships into which they will enter. Socialization involves learning to behave, feel, and see the world in a manner similar to other persons occupying the same roles as oneself (Poole, 1994: 832).

The goal of musical socialization is to instil in individuals the norms, values, attitudes, and behaviours deemed essential for the continuum of the Nigerian musical tradition. Traditional music education in Nigeria has a sophisticated organization which operates these six systems in parallel: child rearing practices, age grades, life rites, the community, festivals and ceremonies, the apprenticeship system, and royal courts. The narration below was derived largely

from interviews with eight research participants who were asked to describe their experiences of indigenous Nigerian systems of music education.

3.3.4.1 Child rearing practices

In traditional Nigeria, children are highly valued (Isreal Fatola, 2004: personal communication (pc)). Notably, they are expected to continue a family's name and tradition - the cherished ancestral lineage - to retain whatever property the family is heir to. The Yoruba say: *omo t'a o ko, ni o gbele tako ta* (The child we do not educate is the one that sells the house we build) The great importance of children to a community's musical continuity over time makes child-rearing practices, in traditional Nigeria, imperative.

Child-rearing practices, ordinarily, cover all that happens in a person's life from birth to the age of responsibility. Child rearing, in this context, is defined as a process through which a new member of a community develops musical awareness, through socialization geared towards enabling him, to participate actively and creatively in communal musical activities and achieve social adjustment within the community. Socialization involves 'the acquisition of interwoven social, cultural, and personal dimensions of identity, and, of their meanings in the context of socio-cultural understanding and action' (Poole, 1994: 831).

The first and probably the most foundational agency of traditional Nigeria music education policy is the family - the extended family. The extended family system provides the child with multi-musical learning situations of expected roles, obligations and sanctions. Normally the child is born of a family to the community. During the months of pregnancy, the mother, while attending socio-musical occasions, begins the musical sensitisation of the child. While in the mother's womb, the child begins to absorb the community's musical feeling. On safe delivery of the baby, a woman from the family (the mother-in-law, a grandmother, an aunt or niece) raises a birth chant to announce the arrival of the

new community entrant, its sex and say the traditional prayer for the baby's place in the scheme of the community's life. On hearing the soothing birth chants, women from the neighbourhood would rush in and join in raising and singing songs of joy and congratulations for the mother, the child, and the community. These may go on intermittently for several hours and days on end. This performance is a form of music education for the young mother and other young women around who are potential chanters/singers of songs on such themes later in life (Yetunde Ajayi, 2004: pc).

From birth onwards, in the family day, as the child is happy or distressed, the adults perform, teach and learn appropriate cradle songs. As cradle songs are performed, the child is jogged and rocked gently to the regular pulse of the songs. Around the house, the mother or any helper straps the baby to the back while performing daily chores. Some of the daily chores such as sweeping and pounding follow regular rhythmic pulsation. These gradually develop the child's pulse sense. Whenever children's musical activities are going on in the homestead, a young baby carrier may participate while carrying the baby. As the baby carrier carries the baby and participates in the musical activities, the child being carried gradually absorbs the dance sensibility of the community (Tinu Oladipo, 2003: pc).

'The young child all daylong Janet Adebisi (2004: pc) says, 'is surrounded by different sound effects that characterize the community of his birth. The sound effects may include voice qualities of different persons around him, the sound qualities of animals, the eerie sounds of night spirits, the imagined voice of the ghosts and spirits in folk tales, the wailing of other children, the joyous sounds of music, the solemn hush of mourners, the constituents of the dawn chorus, the dialogue of women, the sounds of different musical instruments and so on. Gradually, the child learns to recognize the volume and qualities of these sound effects, differentiate between them and understand what they mean to the people.'

Early in life, the infant-child, apart from crying, uses gestures as communicative behaviour. The child's attendants, too, use gestures to interact with him/her. In this way, gesturing becomes a communicative device that prepares the child for dance and movement to stage emotions. As soon as the child is able to sit, he/she is gestured to crawl and stand. In moving through these stages, the child is helped to make some active response to musical stimuli by the people around him/her. The child could be gestured to imitate other peoples' musical efforts such as clapped games of older peers, and coerced into standing, walking and balancing with some exhortative rhythmic chants. The child's efforts to walk to the pulsation of songs being sung are praised. If provided with a rattling musical instrument, the child, with the help of the baby sitters, begins to make some patterned rhythms, in imitation of its attendants, with its instrument. Throughout its early life, the child is exposed to, and begins to absorb and appropriate the values in the community's array of music styles and types when he/she feels the pulse, motions, and sounds of its music culture as its carriers participate actively and creatively in available socio-musical events (Janet Adebisi, 2004: pc).

The child before long begins to combine his gestures with his acquired senses of rhythm and pulsation effectively into dance movements. His increased complexity in locomotive capacities allows him to explore both his own body for dance expression and nearby objects and persons for musical expression. For example, as soon as the child can move about, he can be allowed to move to any safe object nearby and be allowed to tap or bang some patterned rhythms on it (Janet Adebisi, 2004: pc).

From about two years, the child's linguistic competence and conversational abilities are established. His articulatory organs have become fully developed for him to engage in the speaking act. As soon as the child forms the linguistic skills that enable him understand and communicate effectively in its mother tongue, he begins to participate in vocal music making. In the vocal music style -

characterized by solo stanzas and refrains - some stanzas have fixed refrains that are easy to learn. The child learns, at first, how to follow up a stanza sung by a soloist, with the appropriate refrain. Later, when he wants to sing songs in this song style on his own, he learns to sing both the stanza (s) and the refrain parts. In the short song style without stanza and refrain, the child starts by humming the tune of the song and picks up one or two words here and there. As time goes on, he repeats whole phrases and later, whole sentences until he becomes competent to sing the song from memory (Beatrice Onunkwo, 2004: pc).

Some characteristic features of Nigerian vocal music aid the learner-child. The first thing that gets fixed in the mind of the learner is the tune of the songs. So that, if in performance the child forgets the words of songs, he can hum the tune to the words being sung by others. The tune of a song becomes an aide memoir. Then, in the call-and-response type of vocal music, the chorus part consists of set-phrases that keep recurring in the song. Within a short period, these set-phrases get fixed in the mind of the learner. As soon as the soloist sings its phrases, the learner quickly complements the soloist with appropriate set-phrase (s) (Isreal Fatola, 2004: pc).

The child learns subsequently to differentiate between various vocal forms. It learns to understand what distinguishes speech mode from heightened speech mode and song mode. Among the Yoruba, for instance, the child must be able to distinguish among the following vocal behaviours.

<i>so oro</i>	-	say words (speak)
<i>pa aalo</i>	-	narrate stories or tell tales
<i>gba adura</i>	-	say prayers
<i>ke ibosi</i>	-	shout with excitement
<i>pa ose</i>	-	hiss
<i>su ife</i>	-	whistle
<i>sun ekun</i>	-	cry
<i>rin erin</i>	-	laugh

<i>ro ejo</i>	-	report 'matters'
<i>pariwo</i>	-	make noise
<i>p' ofo</i>	-	recite incantations
<i>ran 'mu</i>	-	nasalize
<i>p' orisa</i>	-	invoke or praise-call divinities
<i>k' ifa</i>	-	chant ifa oracle/divination poetry
<i>sun 'jala</i>	-	'cry' or chant <i>ijala</i> of hunters
<i>k' orik i</i>	-	chant praise names of living and non-living beings
<i>d' aro</i>	-	lament
<i>da 'rin</i>	-	raise a song
<i>gba orin ko</i>	-	receive a song from another singer
<i>gbe orin</i>	-	sing response to a song
<i>sunkun korin</i>	-	cry sing

Importantly, the child learns that vocal music is a heightened form of speech, and singing involves the transformation of speech to song. He learns that vocal music making is different from speech making; that various methods of vocal manipulations can be employed in vocal music making. He learns that vocal music making is nothing but a musico-poetic expression.

As soon as the child can walk, run and talk around the house, he is allowed to partake in the (musical) activities of the adults in the ordinary course of social life. Ineluctably, the child learns that the social life of the community of his birth flows with rhythms of festivals, rituals, ceremonies, work and play. The child is immersed in social processes within which many music types are originated and organized. Some of the music types, the child must learn to recognize, make and appreciate with peers under the direction of older music makers include: birth songs, teething songs, cradle songs, game songs, moral songs, songs of lament, funeral songs, satirical songs, songs of insult, praise songs, puberty songs, marriage songs, royal songs, religious songs, folktale songs, occupational songs, historical songs, didactic songs etc. As the child participates actively in

contextual musical interpretation of these music types, he learns that the context generates the music structures. He develops his vocal technique and learns to compare self with other vocalists, thereby knowing his own limitations; recognizing good and bad vocal technique of self and other selves; internalising musical structure; and norms for vocal music making and use (Janet Adebisi, 2004: pc).

In traditional Nigerian societies, life is dependent on the sun and moon for primary lighting needs. The day is for subsistence occupations. The night is for resting from the day's toils. However, the night is either dark or moonlight. Children often have an early night on the dark nights because it restricts the playful activities of children. Nigerians, like many other people elsewhere, see darkness as when life forces are active. Some see it as being gloomy - the habitat of all forms of dangers (wild beasts, hazards) and horrors (monsters, evil men and women, spiritual pariahs) - that terrify or destroy and a time for elders to carry out some communal assignments. Moonlight nights are welcomed glorious relief from the gloom of dark nights. Among the Igbo, for instance, the conception of moon as a symbol of enlightenment makes an achieved person to take the title name of '*onwanetirioha*' (the moon that shines for all), that is, a person that radiates enlightenment in his community. It is this desire to be enlightened that brings the community out for moonlight play in traditional Nigerian communities (Chike Emeka, 2004: pc).

The moonlight nights are rationalized in traditional Africa as 'the time when people are disposed to teach and learn music and when they are in the right frame of mind to sing and dance' (Fajana, 1972: 46). Moonlight performances give the young the opportunity to learn and rehearse songs, folk dances, dramatic sketches, didactic tales and songs, competitive races, music associated with local history, and so on. The performance may involve people who gather in their respective compounds. Alternatively, it may take some brave ones going to

the village common ground for a performance. Moonlight performances provide occasions for the youth to learn the musical heritage of their community.

At dark night, children in traditional Nigerian communities often run errands with glowing embers serving as a torch. As the torch illumines the bush path every form leaps to life taking on bizarre movements and shapes, which children often imagine as the mystic figures of ghosts, witches and wizards as well as malevolent or pariah spirits they have heard of in folktales. Such perceptions initiate children into the realities of the community's mystic and mysterious life-world which music is deployed to reflect later in life. Furthermore, in the contexts of some festivals, children come across the ferocious looking masks with teeth of animals and masks with arrays of hilarious costumes, the masked voices of spirit manifests, the evocative music that propels the masks and the general mystic aura that surrounds the masks. As the children try to connect these mysterious objects with what they are told of in folktales, thereby learning more about the cosmos, they are inducted into the ways in which music is used to mediate the physical and metaphysical domains of life. The aesthetically pleasing nature of the masks and the emotional response the masks generate stimulate in the children the urge to join the common interest associations of the community that use masks (Isreal Fatola, 2004: pc).

Traditional Nigerian communities are child-centred. From a very early age, children are encouraged and expected to be independent in caring for their personal-social needs. Children are, for instance, allowed to use any safe objects in their environment as musical instruments. They improvise their costumes and props from materials immediately available in their environment in imitation of the adult models. Children are allowed to explore their environment for playing materials without sex restriction. The young children are allowed to play together as much as possible (Isreal Fatola, 2004: pc).

When they have made a selection of their musical instruments, parts to be played are assigned to individuals according to their perceived abilities by the emergent music leader. What part is assigned to each person is approached in terms of what the individual can do and wants to do. On their musical instruments, children play their part as variant versions of the adult music style or type they are modelling. As children perform, they offer help to each other and encourage the slow learners to work harder at it. The more capable child might simulate speech patterns on his instrument and encourage peers to decode what is played (Chike Emeka, 2004: pc).

Adults are free to give creative and imaginative corrections to children music makers. The corrections are usually taken with gratitude. An essential principle in children music making is making musical sense and not making musical meaning. This is because children's music making is not context dependent. Therefore, children often compete musically among and within themselves to impress adults and to inspire creative excellence. They make their music for aesthetic development and enjoyment. As children play and move to the music they make, they imbibe the ability to adapt or communicate a noble feeling, to appreciate and feel music as a qualitative phenomenon.

At playtime children without improvised musical instruments may indulge in playing musical games. The musical game performance, often ad hoc, is normally well organized with systematic clear rules of play and determination of winners and losers. Children musical games, like *tente*, among the Yoruba are performed using body parts such as the voice, which sings the tune of the game and counts the scores; the hands, which provide the instrumental clapping accompaniments; the legs, which perform the quiz and the catch of the game, and the other parts of the body which move in time to the game in play (Tinu Oladipo, 2004: pc). Musical games naturally, do not deal with any contextual issues as they are recreational activities involving active music experiencing that engender cognitive development, musical expressions and capabilities in

children. It serves as avenues for identifying children with special musical abilities.

During socio-musical events, children are encouraged to engage the arena with the adults as fellow musicians imitating the adults in contextual music making (Janet Adebisi, 2004: pc). This enables children to acquire more musical skills and creative tact. Performing along with adults enables children to acquire not only a specific set of practical musical skills but also an understanding of the appropriate contexts for their deployment. As children make music with the adults, they define themselves

As children grow up and become more discerning, they are introduced to the elements that make up the community life. These include sun, rain, moon, storms, harmattan, fire, water, harvest, ancestral spirits, witches and wizards, shrines, oracles, animal's hills and valleys, spirit manifests and so on. The introduction is via the paradigmatic folktale. Nigerian folktales, like folktales elsewhere normally have their setting in the wild, in the forests and seas in the hill and valleys as well as human milieu. The characters are invariably animals, birds, trees, stones and rivers, benevolent and diabolical spirits and human beings. Adults narrate, dramatize and sing folktales to children. An integral part of a folktale is its sung sections. The sung sections punctuate the episodes of the tale. Adults and children sing folktale interludes in a special way to arouse the children's consciousness. The ways the tales or fables are sung, narrated and dramatized capture the children's imagination (Chike Emeka, 2004: pc).

The folktale world is a world in which non-talking/singing/moving being talks/sings/moves, and incredible come alive in narrative. Folktale is often told creatively in the nights (especially in the moonlight nights) when adults bring out children into the open with their songs and games. Children learn the art of story telling from adults by participating actively in the telling of the story and singing of its sung sections. Children learn folktale as a genre of story telling in which

narration, dance and songs are juxtaposed. Children on their own often have folktale sessions whether or not the elders are around (Chike Emeka, 2004: pc).

From folktale, children learn how entertainment goes hand in hand with education. They develop a concern and a commitment to conserve, enrich, and even empathize with nature. This enables children to develop a moral identification with the wider environment. As children grow, they learn to make music that emphasizes the ecological ethics. They learn to make music a medium for interfusing God, human beings and the supernatural forces. It is through folktale sessions that children are exposed to how values for human life are vigorously promulgated through music making. Children learn the structure of their community's melodic, harmonic and rhythmic thoughts through singing of folktales. Perhaps the most obvious features of Nigerian communities' melodies are the order and complementarity pattern. Notably, a melody is in two parts. The first part, sung by the narrator of a folktale, provokes a response. The second part sung by the folktale narrator's audience responds and serves as an answer or a compliment to the first. The first part is normally subjected to internal variation while the second part remains as a recurrent pattern. It is through the folktale sessions that children imbibe the musical and extra-musical dimensions of their community life (Chike Emeka, 2004: pc).

Folktales help in the development of children's memories. The memory as a faculty is the seat of information storage, information about the past event; it is also the ability to recall such stored information. Folktales enable children to store the laws, the rules, the norms and the musical conventions of the community in memory. Eventually, when children become old, those who have better memory among them become the respected adult storytellers and community historians.

The childhood musical experiences have formative qualities, underwriting all that occur in later musical life. The children when they become old are expected to

tutor young ones into the community musical ways of life. Adult musical experiences too, especially the experience of tutoring children musically, can be transformative, since the adults are expected to be creative interpreters of musical traditions they embody. From about twelve years, children are initiated into age-grade sets of their community often, along sex lines. Almost all children in traditional Nigerian communities are encouraged to pass through musical experiences narrated above as a matter of policy. It is aimed at initiating children as emergent community of music makers and listeners into the pre-existing Nigerian community of practitioners and the practice world they embody and represent.

3.3.4.2 Age-grades

In traditional Nigeria, time is reckoned with in terms of events that characterize it. Hence, chronology in Nigerian's reckoning is almost invariably relative rather than absolute (Chike Emeka, 2004: pc). So, things are remembered by events. Greater events supersede minor ones in community time reckoning. Children born to a community within the same range of time marked by certain memorable events are pooled into the same age-grade (age-band) set. Time-marking events may include the period of war, great flood, drought, famine, solar eclipse, bumper harvest, coronation/death/dethronement of a ruler, institutionalization of an ancestral spirit, and a valued period in a community's life. Age-grades are sometimes named after the events or phenomena that occurred at the time of their origination (Chike Emeka, 2004: pc). Using any or some of these as events period, members of an age-grade are usually known and initiated into the community's musical life at the same time.

Children of a particular age associate, from the onset, as they grow up and play together at the moonlight games, which have already been discussed as a major socialization institution. At the initiation time, the initiation community uses the age-grade system as an agency for collective exposure of peers to what people of their age should know musically. They are exposed to what is musically

relevant to their age for the time being. All age-grade mates are encouraged to regard themselves as socio-musically equals by the community (Chike Emeka, 2004, pc). So, they strive to prove their worth through achieving excellence in the music-artistic practices - dancing, drumming, singing, costume making, musical instrument fashioning and so on.

After a period, age-grade sets emerge as common interest associations. Early European writers culturally tabooed from observing such sensitive rites of passage wrongly refer to these as secret cults. The common interest associations in traditional Nigeria are formed, established and mandated as agencies for executing societal policies and for maintenance and transmission of traditions and development. To satisfy these mandates, most common interest associations use music as part of their expression of lifetime group solidarity and identity. They offer their members specific musical training that enables them to make music to arouse as well as consolidate their group ethos, thereby providing extra opportunities for their members to sharpen up their musical skills and knowledge. They usually organize rehearsals and music performances in designated locations or honour the invitation to perform at community festivals and ceremonies to meet the various developmental demands of their members (Isreal Fatola, 2004: pc).

The common interest group music ensemble may be vocal or instrumental in orientation. The instrumental ensemble is commonly marked by a wide variety of dance forms. Musical knowledge, skills and values are transmitted from invited or member specialists to the new comers through aural instruction in which specialists interact with new comers. The period of training is flexibly fixed - new comers learn by observing the ways the individuals in the group dance, the ways instrumentalists play differentiated ensemble role themes, or the ways ensemble vocalists sing and learn how the ensemble music repertory is composed in performance.

New comers, as part of the vocal ensemble, begin their induction by singing ensemble's refrains and choruses appropriately within the interchange of musical ideas of the ensemble. Later, they learn how to raise, lead, receive and harmonize songs as active exchange of ideas between the lead cantor and the chorus. As part of the instrumental ensemble, new comers may start by playing 'the Ensemble Phrasing Referent layer' (Nzewi, 1997: 18). The pattern in this role theme is strict, and it provides a point of reference for other members of the ensemble. This most demanding ensemble role theme is played on the simplest looking but most difficult instrument for beginners to play. The new comer's confidence in playing this role theme enables him to move to another level of music learning other ensemble role themes. New comers then assume responsibilities for the articulation of the basic metric patterns of the ensembles on supporting instruments. They also learn how to 'talk' with moderation on the supporting instruments. New-comer-learners according to industry can move to instruments that play major musical roles in their ensemble. Nevertheless, essential for the development of musical expertise is experience. Training for master musicianship requires experience to draw directly from the sound resources of the community to create and recreate community celebrations or other ritually efficacious events.

Generally, the music making of an age-grade is a group activity in which every member freely takes part. The group makes sure that on performance occasions there is no marked distance between the experts and the less musically endowed members (Dike Udeozor, 2004: pc). There is no passivity. Belonging to the group means being there to make music with others for all to come into being a truly integrated community.

Common interest associations do not operate as separate organizations. They keep in mind that they are legitimate part of the community's life, integrate new comers into their group, and encourage new comers to develop the skills of handling regular responsibilities. The newcomers learn to be leaders from a team

of older helpers who create environment in which natural leaders can grow (Isreal Fatola, 2004, pc). Music education, in the context of common interest organisation, is a process of encouraging new comers to have a go at music making so that over a period they can discover what their gifts and abilities are. This enables some individuals to unfold as very talented and prolific musicians above the level of the average person. The sustained exposure of members of common interest associations to the social-creative interactions of practical music making prepares them for psychologically balanced participation in community life. Technical competence enables several individuals to emerge as visionary leaders in the field of music making. In traditional African communities, a policy is that common interests associations produce musicians and leaders who understand their people and the need to represent their whole web of beliefs, concepts, traditions and standards musically.

Some of the common interest associations constitute an important arm of the executive organ of the traditional Nigerian political administration as well as the pinnacle of the judicial system (Chike Udeozor, 2004: pc). Often, such associations engage music in performing a community assignment, which could be social, economic, medical, political, educational or religious. Such associations may use mytho-mystical spirit manifests and make esoteric music to carry out their assignment (s). Belonging to such associations entails learning to make music that evokes spiritual essence and presence. It involves learning to participate actively and creatively in making special music that can infuse music-spirit in a medium. It involves learning how abstract concepts and philosophies, symbolized in masked forms, are ascribed mythical and mystical potencies. It involves knowing how human actors are transformed through music-spirit into mytho-mystical spirit according to indigenous Nigerian belief system.

Common interest associations use music to conduct affairs and to imbibe the attitude of serving the community. They make music not as a way of wielding power or a means of self-elevation but as a means of preparing individuals who

make music to please not themselves but the community. The associations as a matter of policy prepare music specialists who make music to enable the transaction of issues crucial to community life. The traditional Nigerian society recognises the inevitability of change and the need to cope with it. The common interest organizations as such prepare their members as agents of musical change within the community but assure that such change solely come about within the framework of inherited musical tradition. They promote social-musical actions and give both spirit and meaning to it. The associations as a matter of policy train their members to maintain an essential connection between active functional and contemplative musical pursuits that ensures the continuity of the age-old musical arts traditions.

3.3.4.3 Life-rites

In traditional Nigeria, birth (naming), puberty, marriage and death (burial) are institutionalised social events of crucial significance. They, in simple terms, refer to the arrangements, including ceremonies and rituals, which a society approves for a human being to become a real human person. The human beings are believed to be made of the material and spiritual essences. These ritual ceremonies, directed at the spiritual aspect of a person's life, are processes that turn a human being into the spirit that he is and should be. In a spirit charged world such as that of traditional Nigeria, naming, puberty, marriage and burial are ceremonies believed to take place in the full view of the divinities and ancestors. They thereby involve transmuting human persons into spiritual by ritual contact with greater spiritual powers - divinities, deities and ancestors.

At birth, a newborn child is regarded as an ancestor that returns. The return is welcomed and celebrated with divination and a ritual that fuses the human and spirit worlds into one celebrative cycle. Naming ceremony which is the official naming of the child, in Yorubaland, for instance, involves giving the child some often divinity-charged names such as: Ogunranti (*Ogun* remembers me), Ogunfunmi (*Ogun's* gift), Sangoseyi, (*Sango's* providence), Oyadeji (*Oya* has

come twice), Olubunmi (God's gift), Oluseyi (God's providence) and so on. "These are not just labels that distinguish individuals but acts of devotion to the forces that control life. These names invariably connect individuals to the forces that control and guide life" (Janet Adebisi, 2004: pc). Thus, through the naming ceremony and its spirit implications, a spiritual background is created for the on-going formation of the child.

The birth of child and its naming ceremony motivate a distinctive form of musical expression in traditional Nigeria. 'Attendance at naming is obligatory. A non-attendance by a community member may warrant suspicion. Attendance at naming ceremony provides individuals with opportunity to give thanks to the ancestral forces for their providence' (Janet Adebisi, 2004: pc). Individuals who participate actively in naming ceremony have the opportunity to recreate and re-interpret the songs of joy they know as well as learn new ones.

At the age of puberty, children, from twelve years onwards, are taken from their families and given formal training, which prepares them for life (Isreal Fatola, 2004: pc). This marks the formal admission of a person to a degree of community's life and being. Puberty rites prepare the boys to become men and girls to become women. It also initiates and admits individuals into various clubs, societies and levels of community life according to sex.

Among the Igbo, for instance, *iba mmonwu* is the initiation of boys from boyhood to manhood through enacting spirit manifest shows. According to Anyasodo, there are three types of *mmawu* (spirit manifests) to which a person can be initiated: '*Akataka* for boys between 10-15 years; *Agabaude* for men between 15-22 years and *Anyaoche*, *Akwa*, *Ajokuobi*, *Mgbagu*, *Nwanza* and *Ojionu* belong to men between 25-50 years' (Anyasodo, 1975:68). Each type of *mmanwu* represents a certain level of enspiritment and toughness. The *mmanwu* ritual of initiation turns the initiate into 'a more disciplined person who joins others in upholding and promulgating the laws of the community' (Anyasodo, 1975:70).

While the boys attend an initiation camp in the bush, 'they are trained in the transmission of musical arts, in the fabrication of costumes and masks from environmental materials, and in the transmission of social responsibilities' (Lawrence Emeka, 2003: pc). Thus, the making of spirit manifest and spirit manifest's music is an integral part of musical knowledge passed from the initiated to the novice during the puberty rites and ceremonies.

Among the Efik and Ibibio, *mbupo* (the preparation of maiden for marriage ceremony) prepares girls for marital homes. After a period of seclusion, in which the girl is cared for and does little physical work, she comes out of her confinement with a star dance and the appropriate songs she has been taught and practicing. At the end of her initiation period, she comes out with robust body, and performs her star dance in the company of older initiates (Akpabot, 1986). Among the Igbo, initiation into womanhood involves, among other things, learning to make women-oriented music. At the end of the initiation period, the new initiates (girls) normally perform *egwu umuagogho* (the maiden dance) to celebrate their coming of age (Lawrence Emeka, 2004: pc).

In all, initiation into manhood or womanhood and its associated musical practices does not involve merely the acquisition of new musical skills and knowledge. It involves acquiring the ability to use the musical skills and knowledge in a new way. That is to transact crucial issues of the personal life. Initiation into manhood/womanhood prepares individuals for marriage.

Marriage, a human institution for social reproduction and stability, is not conceived as a coming together of two individuals but of two separate families. Hence, a marriage ceremony in traditional Nigeria is a community affair. Among the Yoruba, for instance, marriage contracts are not accomplished until the supernatural powers are invoked to bless the tie with children. There is as such only one complete marriage ceremony in a lifetime. Even if one party to the

marriage remarries after a separation or the death of the other, the ceremony is necessarily abridged (Isreal Fatola, 2004: pc).

Marriage ceremony generates a musical expression of joy and sorrow. Among the Yoruba, joyful songs are learnt by married women from the groom's family to take the bride from her family to theirs. The bride's age group sings joyful songs that one of them has succeeded in completing her marital rites. The bride sings *ekun iyawo* (bride's sorrowful songs) bidding here parents and friends' farewell. Brides specially perform *ekun iyawo*, as a vocal genre, on their wedding day. "The ability to render *ekun iyawo* in an emotion-laden way is the hallmark of a musically well-educated bride" (Isreal Fatola, 2004: pc).

The phenomenon of death, as the logical end of birth, which is the beginning of life, is common to all peoples of the world. To traditional Nigerians, death is 'simply a return to where life emanated, but a return that is never final and definitive' (Opata, 1998: 174). As, the Igbo say: *uwa bu abia ala* (life is a process of coming and going/returning). Thus, the world is a place where people keep coming (being born) and going (dying). As part of Nigerian's cyclic conception of life, death is not an end, a complete annihilation of living-ness. It marks the completion of a person's graph of existence in the physical world and the beginning of his journey to the world beyond - the ancestral land. To facilitate the dead's smooth arrival at the world beyond and to pave a way for his return (reincarnation) into the physical world the designated funerary/burial rites and music are performed. Since death causes an abrupt break in social relationship when someone dies, the performed funerary rites and music also functions to re-order the society, to enable the living replace the departed in those societal activities that must be carried out as an on going process in the traditional Nigerian societies. As such, *ese* music, among the Igbo, for instance, 'confers the ancestral honours on the deceased and accrues the social-spiritual status to the sponsor' (Nzewi, 1987: 106). The sponsors are the deceased's children.

However, not all death accords honour to the dead and accrues status to the sponsor. Only those who lived well and died well, 'who achieved the ideal of existence which is a respectable and satisfied life, who attained fullness of age, and achieved status in their community and among their people' (Nwoga, 1984:9), are accorded full burial and funeral rites with designated funerary music. The death of a person with such social ideal motivates some forms of musical expression. Individuals may wail, lament, express sadness or joy, sing or dance and contemplate the meaning of life in response to the different musical situations in the process of conducting the dead's burial rites. There is a body of funeral songs for novices to learn contextually, perceive functionally and contemplatively, while burial and funeral rites last.

Specialist musicians and musical groups however are brought in for the supernatural and human implications of burial and funeral rites to be transacted appropriately and properly. Among the Yoruba, hunters pave the way for their dead colleague to become an ancestral hunter by performing the special funeral dirge *iremoje*. In the context of *iremoje* and the performance of other dirges, what the novice learns include how wails and cries, oral literature, ordinary speaking, heightened speech, singing, music and dance are contextually combined to make sense of death. This is done through reflection on and exploration of meaning of life in the physical world and through speculation over what the spiritual world stocks for human beings - dead or alive.

Some communities in traditional Nigeria designate some specific music genres to accompany funerary rites. Among the Igbo, the institutionalization of *ukom* music is for the funerary rites of a woman of achievement. *Ese* music is designated to bury and mourn the death of a male person of achievement on behalf of the bereaved. *Uhie* music is set aside to conduct the proper burial of a fully titled adult man (Nzewi, 1987). What a novice learns in this context include: what music genre buries a person according to his/her sex, age and status. How are the musical instruments and musical form of the genre constructed and used in

the funerary context for which they are conceived and institutionalized? How is music generally structured into the form and structure of funerary events in his community? What does it take members of the community to access the designated music types to repose the spirit of their dead person (s) in the ancestral realm? What roles (musical and non-musical) do individuals play to successfully repose the spirit of the dead in the ancestral realm? Music education in contexts of life rites, in traditional Africa, as a matter of policy, is to enable individuals use music to establish relationship with self, with Nature, with others and with some high powers. Music making policy in life-rites is for spiritization.

3.3.4.4 The community

In traditional Nigeria, every community forms a basic socio-cultural unit. The community offers what each of its members needs to achieve the ideal of existence, which is a respectable and satisfied life. This is learnt through active participation in communal activities. Music making is in some way integrated into life in the community. It is rationalized to transact or enable the transaction of the meaning and processes of communal living. Hence, music pervades all communal activities within which it reflects a community's needs, fears, values, and the past as well as the present ways of life.

Music making as a matter of policy is made a communal affair. There is music for communal work, and music for communal recreation. Music for forming and cementing social relations, remembering the past, propitiating the gods, exorcising the demonic, and maintaining cosmic order are communally made. These provide the contexts wherein the community-wide musical conventions are taken on rather unconsciously as an abstract structure by each new generation.

“Every community provides a space for musical performance which also serves for meetings, ceremonies, rituals, festivals - in fact for events relevant to the on going life of the community” (Lawrence Emeka, 2004, pc). The space also provides contexts for music learning and teaching. Performance at the village

common ground is accessible to every member of the community. At the village common ground, the new generation of specialist musicians is offered opportunities to acquire knowledge and skills in making present perceptual musical judgement. This allows the emergent experts to feel that they are living part of the community's musical heritage. As every member of the community participates actively in communal music making, he draws sustenance from musical tradition and uses it for the good of others, so that the community too may nourish him. At the village common ground, specialist musicians assist and inspire the other members of the community to participate actively, so that 'expertise' is passed on.

In Nigerian communities, "creative musical talent or gift is viewed as divine endowment. Among the Yoruba, it is regarded as *ebun Olorun* (God's blessing) that translates as *onyinyechi* among the Igbo" (Lawrence Emeka, 2003: pc). The Supreme Being is said to have given the gifts to enable the recipients render good (musical) services to the communities. This gives a communal orientation to music making and ascribes special role and status to music specialists. Lifelong active participation in community music making as a matter of policy is mandatory for every person. The community provides primary sources of experience and knowledge through its agents: families, peer groups, life-rites, festivals as well as community musicians. The community members' use of its artistic resources enables the maintenance and furtherance of the community's cultural life. Communal music making, as a matter of policy, is to imbue communal living with humanizing virtues.

3.3.4.5 Festivals and ceremonies

In traditional Nigeria, festivals and ceremonies are celebrated in and through music as part of religious rituals. Busia writes that:

rituals surround important seasoned community activities as well as the critical periods of an individual's life. Planting, harvesting and fishing, birth, puberty, marriage – these are occasions for the community or kin-group to

come together, to join in song and dance or in ritual to give expression to the sense of dependence on the ancestors or on other supernatural powers (Busia cited in Modum, 1979:86).

The celebration of festivals and life rites in traditional Nigeria is founded on religion and on the need to maintain equilibrium between and among the various inhabitants of the African's world - humans, spirits, ancestors, animate, and inanimate beings. Festivals and ceremonies are celebrated for the performance of religious obligations; for periodic assertion of group solidarity and for the commemoration of common ancestry. They are celebrated to propitiate the gods, to seek their support in the people's effort to cope with and survive the challenges and travails of life.

Music in festivals and ceremonies is made to transact or enable the transaction of crucial life issues. Music making on festive and ceremonial occasions is characterized by an engaging interaction between specialist musicians who lead the performances and the community who not only provide critical assessment but also participate actively and creatively in shaping the contexts of performance.

Music making in the context of festivals and ceremonies structures rituals. Rituals provide framework for solemn public and interpersonal transactions. Music in festivals and ceremonies enable the perpetuation of certain religious ideas and social rituals. It generates a whole world of knowledge - knowledge of, and knowledge about cosmology, myths and legends, social organization, musical arts practices, values and cherished traditions, and musical heritage. It is aimed at engendering a mental disposition that enables self to respect the sensitivity of other selves in the pursuit of daily living. Active and creative participation in music making associated with rituals imbue individuals with the essential spirit quality that makes a person. Music education in the context of festivals and

ceremonies, in traditional Africa, as a matter policy, is institutionalised for the generation of socio-musical knowledge.

3.3.4.6 The apprenticeship systems

Every Nigerian community has its pool of musical skills and knowledge, which it ensures that it passes on to the succeeding generation. This consists of different types of complex instrumental and vocal music as well as simple folk tunes for day-to-day social use. While some music types are known and can be performed by all because of their functional significance in the society, the ability to perform others is a specialized art that requires long periods of training according to the traditional method of apprenticeship. Apprenticeship is the system whereby the community multiplies and passes on its pool of knowledge and skills, which is beyond the unaided efforts of individual to acquire. It involves an arrangement in which a 'master' in a specific skill or knowledge agrees to take on apprentices who strive to master the master's skill and knowledge in specialized vocal and instructional forms. Apprentices may move in to live with their communally adjudged master musicians or choose to come from their various homes for the period of apprenticeship.

A form of musical apprenticeship, among the Igbo, 'is the music/dance borrowing practices' (Nzewi, 1998). When a common interest association wishes to learn a new dance or instrumental form, it sends out talent scouts to neighbouring towns, villages and communities. The scouts, bearing the group's mandate in mind, hold preview sessions with several prospective troupes until a viable one is selected. Both parties negotiate until a set of conditions, favourable to both, is agreed. The scouts depart with a small number of skilled performers, reflecting the various departments of the ensemble, selected by the instructing troupe, for an agreed period (Eunice Bui, 2004: pc).

On reaching the learners' place, the visiting instructors are billeted with their counterparts in the learning group. The learning persons strive day and night to

learn as much and as fast as possible from the instructors what it takes to be proficient in the assigned roles. At the end of the agreed period, the instructors, satisfied with the performance level of the learning group, go home to return for a rehearsal session well before the premiere (Eunice Biu, 2004: pc).

When a family is communally selected to uphold a musical tradition, the young (the less knowledgeable) in the family learn from the father or mother until the father or mother retires because of age, or dies. As soon as the child is old enough to walk about, he is coerced to learn how to play a supporting role on an instrument or in the vocal chorus in the master's ensemble. As time goes on, the child begins to learn the leading role from its master. This may involve some direct and indirect instructions. When the child-apprentice has acquired reasonable musical skills and knowledge or if he manifests outstanding talent, he could be allowed to perform some leading roles in context under the watchful eye of the master (Isreal Fatola, 2004: pc). This meticulousness in training is made to ensure that the community mandate given to the family is not compromised.

But, just as traditional Nigerians believe that musical virtue can endure in some families in perpetuity, so also they believe that families that lack musicality presently could acquire it from those who have it. As a Yoruba adage admonishes: *bo ba je wo lo loni, ko lo ipo re ko ko dara. Nitoripe, elomiran mbo ti o l'o jo ola*. That is, "if you own today, use your position well, because others will own tomorrow" (Isreal Fatola, 2004: pc). This adage conditions the mind of traditional Nigerians to the fact that musical virtue may endure in perpetuity in some families; other families or individuals too, can be musically endowed next time around or they can acquire the musical skills and knowledge if they so wish. The acquisition of these ideas is through the indigenous education system.

Certain deities in some traditional Nigerian communities have peculiar musical traditions for invoking, propitiating and venerating them. In some cases, each deity has a set of musical instruments that is associated with it, and a unique way

of making music for it. For instance, among the Yoruba, rituals in honour of *Sango* (deity of thunder) are accompanied and performed on an ensemble of drums known as *ilu bata* (a group of double headed, cylindrical membrane drums) while *Obatala* (Yoruba arch-divinity) is venerated with instrumental music played on *igbin* membrane drums. Each Yoruba deity also has specially reserved chant for invoking and singing his praises. *Sango's* chant is called *Sango-pipe* (the praise-calling of *Sango*).

Music making procedures for the deities during formal acts of worship, at the annual festival and even on social occasions, are fixed. Music so ritualistically made serves as link that enables the sacred and the profane domains of life to communicate, commingle and coalesce but maintain their uniqueness and functions. So, safeguarding the musical traditions associated with traditional deities is considered important for maintaining and perpetuating Nigerian communalism. The production of religious specialist musicians who transmit these musical traditions is undertaken via the apprenticeship system.

Akinwumi Isola (1976) narrates how an *adosu* (someone who has in a special ceremony pledged to devote his entire life to *Sango* worship) learns *Sango-pipe* from *Iyaososa* (an elderly woman *adosu* who is appointed to take care of a new initiate). As Isola describes it:

The *Sango-pipe* artist is a specialist whose training follows a strict schedule. The art is taught to the *adosu*. A child may be set aside for the worship of *Sango* at the age of eight. The child may be a boy or girl, but more female *adosu* than male ones learn *Sango-pipe*. The child spends seven days in the *Ilero*, a sacred room where *adosu* are kept near the *Sango* shrine for purposes of purification. Her *Iyaososa* stays with her in the *Ilero* throughout the period that she is kept in this room. The parents or any other persons are not allowed into the *Ilero*. After initiation period, the child remains with her *Iyaososa* until the latter feels that the child has learnt enough about the *Sango* cult. One of the main duties of the *Iyaososa* is to teach the new initiate the artistic rendering of *Sango-pipe*. The training lasts several years, and it demands a great deal of effort. A good

memory and a mellifluous voice are basic requirements. The novice learns by imitation. (...) She has to try to repeat the words after her seniors in the cult as they chant at every given opportunity ... she repeats whole phrases and later, whole sentences until she herself becomes a competent chanter with the ability to render from memory, and for hours on end, whole corpora of *Sango-pipe* chants. On any particular occasion, she can perform only after all senior devotees have performed. There is no 'passing out' ceremony that is traditionally performed to mark a novice is becoming a full-fledged *Sango-pipe* artist. In fact, the process of learning is considered to be a life-time undertaking, but as soon as a learner has acquired a repertoire of *Sango-pipe* chants copious enough to last a couple of hours, she is usually allowed to perform on formal occasions (Isola, 1976: 80-81).

The learning process described above is aimed at producing the *Sango-pipe* artist. The training follows a form of apprenticeship that lasts several years - indeed a lifetime. During the period of apprenticeship, she acquires a large repertoire of *Sango* chants and develops the quality of her voice. She learns how to draw materials from known *Sango* repertory to meet contingencies of performance occasions. These enable her to emerge as an artist capable of chanting appropriately with other chanters to hasten the process of the *elegun* being 'possessed' by the spirit of *Sango*. The *elegun* is a devotee who incarnates *Sango* at festivals. He acts as *Sango's* mouthpiece bringing messages from him. The *Sango-pipe* artistes create the special music-spirit that transforms the *elegun's* personality to bring *Sango's* messages to the community.

In Nigerian communities, several occupations - fishing, carving, divination, smithery, hunting, tapping, pottery-making - exist as occupational associations with their associated music. As soon as a person is apprenticed to a master, his training in the specific occupation is not divorced from his training in making music associated with the occupation. He learns the necessary occupational skills, and the associated musical forms, through observation and imitation. This enables an apprentice develop a complimentary dual-personality. His relevance in the community is measured in terms of his occupation and his proficiency in

the specific guild music. The apprenticeship system in this context perpetuates and maintains traditions of occupations and occupational music.

Perhaps the longest apprenticeship is on certain ceremonial and ritual instrumental music. This is partly because in many Nigerian communities, certain ritual musical instruments are used occasionally and partly because very many taboos surround their use and performers may only practice within certain communities. Those apprenticed to masters of these forms of music making cannot set up their own practices till the masters die or retire on account of age.

During the period of apprenticeship, the apprentice relies on intuition sharpened through knowledge and experience for problem-solving method in music making situations. Intuition, the mental reception of knowingness, develops after the apprentice must have acquired the knowledge base necessary for use in the medium in which he seeks proficiency to express the societal values. Apprentice's experience allows the apprentice to recognize musical cues and patterns necessary to make correct, on the spot, socio-musical decisions. Sustained exposure to regularly staged musical events enables the apprentice improve his intuition, and the apprentice ability to judge promise of musical ideas depends on having performed in similar musical situations many times before. Apprenticeship system affords regular contextual exposure that enables the apprentice acquire the discipline to revive and re-arrange community musical conventions appropriately. In traditional Nigerian communities, indigenous apprenticeship system, as a matter of policy, is institutionalized to enable the production of a corps of proficient musicians who are educated to understand music as an applied art. For, to the African, music is intended to heal or mend ailing humanity, to give man a vision of life for his own edification, and to mobilize group conscience for the health of the community.

3.3.4.7 Royal courts

In traditional Nigeria, there are some communities where centralized political systems are norms. Kings who bear royal titles, which vary according to local usages, head the systems. For example, among the Yoruba and Edo, kings of sovereign states are associated with titles like *Oba*, *Alaafin*, *Awujale*. In some part of Igboland, kings are known as *Eze-ala*, *Igwe* and *Obi*. The king of the Tiv is called *Tor* and that of Igala, *Attah*. Among the Hausa, the title of the king is *Sarki*. Some of the kings combine political rulership with spiritual responsibility, and are regarded as progenitors of their community. The kings and their ruling councils comprising heads of lineages as well as elders who achieve status in their community are responsible for law making and arbitration. In some communities, age-grades, cult-slaves, diviners constitute the law-enforcement agencies.

The kings live in palaces and their royal institutions are replete with elaborate traditions of courts and palace music. Music performance occupies a central place in the constitution of palaces. Each of the royal courts maintains a group of music specialists whose prerogatives are to:

- (i) create awareness of court musical tradition;
- (ii) safeguard court musical traditions;
- (iii) provide entertainment for feudal aristocracy and make music embodying contemplative quality and ennobling sensitivity;
- (iv) make ceremonial and ritual music that are necessary in and around the court;
- (v) act as the historians and moral conscience of the community;
- (vi) make music that justify and sustain both the divine headship and the societal systems; and
- (vii) educate their young ones as specialists in the musical traditions of the court.

Royal musicians are selected by birth from certain family lineages. For example among the Yoruba, the *Alaafin's* royal drummers are drawn from the six different titled drumming compounds in Oyo town. Moreover, they exist hierarchically as

Otun Onilu (right hand drummer), *Otun Keji (Osi) Onilu* (second right (left) hand drummer), *Ekerin Onilu* (fourth drummer), *Ekarun onilu* (fifth drummer), *Ekefa Onilu* (sixth drummer).

In families in which there are acknowledged experts in royal music making family tradition trains *omo onilu oba* (the young royal musician). The young ones begin their musical training with their parents early in life between ages of four and five. The parent-child relationship encourages instruction that is more direct. The art (as vocal or instrumental) is usually a family art so that the royal musician grows into it, learning from the many music performances in and around the palace.

The musical instruments royal musicians learn to play depend on the types of music and musical instruments of the king's regalia. The use of ivory horn is widespread in most Nigerian palaces. In some palaces, drums are used in addition to ivory horn. For example, the royal music of Edo (Bini) is performed on an ensemble constituting of *ikpema* (a cylindrical membrane drum), *izaduma* (a war drum), *ida* (hourglass drum), and *akohan* (ivory horn).

In the palace of *Alaafin* of Oyo, for example, a person may train as specialist in any of these ensembles: *bata*, *dundun*, *kakaki*, or *gbedu* which are used for different occasions in the palace. He learns to wake the king up everyday at about 6 a.m. in the morning with drumming. He learns to use drums to alert the king about visitors approaching or leaving the palace. He learns to notify the populace about the king's daily movement. He learns to use the instrumental ensemble he belongs to in all aspects of the palace's musical life.

Yoruba royal music singing is often a part-time vocation. Royal music singing is a family art too, but only those who are gifted with mellifluous voice that become royal singers (*akigbe*). Male or female *akigbe* grows into the art by practice from childhood to adulthood by performing at various functions. By the time, the individual becomes a master *akigbe*, he should have learnt to distinguish the

various Yoruba chanting modes and songs. Among these are: *esa*, spirit manifests' chant; *oriki*, praise poetry; *ijala are ode*, hunters' entertainment; *rara*, eulogists' and minstrels' chants. What an *akigbe* does is to train to be a specialist in one of these chanting modes that his family is known for. If the family specializes in *esa*, for instance, the student *akigbe* learns the distinct tone of voice with which *esa* is chanted and sung. He should have a large repertoire of praise poems of principal lineage in Yorubaland. He should have a rich wealth of proverbs, wise sayings, incantations and jokes to draw from. He should be familiar with principal personalities in the community. He should have learnt the sequence and technique of *esa* performances. Above all, he should be able to sing the *oriki* praise poetry of the successive *Alaafins* until up to the reigning one.

The *akigbe* can sing with or without musical instruments. The *akigbe* may operate either as soloists or in teams. As a soloist, the *akigbe* may sing a capella or he may be a person who combines solo singing with being a drummer, or a *sekere* (maracas) player. Invariably, the *akigbe* learns to play a musical instrument and joins other singers and instrumentalists in palace music making. The *akigbe* has the liberty to perform at different functions outside the palace. At such functions, he is accorded the respect of being the *akigbe oba*. The *akigbe* is trained too to use his art to comment on the ills of the society, pass remarks and condemn the unbecoming attitude of an individual or group of people in the community. The *akigbe* is empowered to use his art to praise, shower rebukes and biting comments on the rulers and the ruled in a way that no ordinary person could do without recrimination in the community.

The *akigbe* is expected to creatively recreate traditional pattern and content of the chants he learns in his performances. Yet he is not a mere carrier of oral traditions or a mere performer reproducing by rote what has been handed down by generations of performers. He is expected to be a creative person who composes and performs at the same time what he learnt by rote to suit the circumstances of the performance. As an entitled member of the *akigbe's*

audience arrives, departs, or offers a gift, he reacts by singing the *oriki* or *orile* (praise poetry of family lineage) of such person. In the process of doing this, the *akigbe* may digress to make a joke, satirize a social misbehaviour, give a moral lesson, offer prayers and give thanks to each member of the audience for the gift and goodwill. The master *akigbe* is a person who has acquired specialization through many years or practice. He has developed a large repertoire of songs, to interact with fellow music makers, and to demand from his public an active participation - an involvement of the mind, spirit and senses – in the contexts of performance.

Patronized musicians are not the only musicians that perform in the courts of Nigerian kings. There are certain cases wherein members of the royal household are the music makers for certain royal events. In *Alaafin's* palace, for example, there is the *akunyungba* troupe, which consists of the *ayaba* (the wives of *Alaafin*). The troupe performs to mourn the death of an *ayaba* (queen), sing the praises of the *Alaafin* on the throne, and his predecessors, their achievements and failures, and performs when an important festival comes up in the palace.

In traditional Nigeria, there is music for the title association, which is different from rulership music. Among the Igbo, for example, *egwu eze* is rulership music while *egwu ozo*, *egwu okonko* and *egwu ufie* are music types for title societies. Though these music types - *egwu ogalanya* (music for the celebrity) - could be performed for all to appreciate as members of the community, it is only titled persons or their associates, such as wives, that are free to dance or act to it. A non-member who acts or dances to *egwu ogalanya* may be sanctioned. Non-initiate of title society usually performs title music for the titled persons. The title music makers, among the Igbo, are specialist musicians who on their own right emerge by demonstration of expertise basic to the particular title music. They receive their training through the indigenous apprenticeship system. The title music specialists, thus, are hired and remunerated on part time basis as music specialists who provide community-wide service.

However, the fact that the Igbo musician that makes the title music is a non-member of the title society is not to say that he cannot become one. The Igbo musician is free as every other member of society and has access to the highest position of honour or leadership as long as he is considered worthy in character, achievement, and reliability. As Okafor notes:

Igbo musicians have acceded to the highest titles in their communities, have been elected to legislatures of governments, and given executive as well as honorific rewards because of their character and their achievement as musicians. (...) He is relevant as long as his music is relevant to the ceremonies, events, topics, ideas, visions, and goals deemed relevant to the life and continuity of the community (Okafor, 2000: 48).

The Igbo musician that makes title music emerges by demonstration of expertise rather than being selected by birth. If he achieves with his music, he too can become a titled person.

3.3.5 Essentials of indigenous African music education in Nigeria

An appraisal of available literature on indigenous African music reveals that in African society, a musically educated person may be seen to be familiar with five broad aspects of musical life: the world of things and music; the world of people and music; the creation and appreciation of music; the world of musical ideas, and the use of musical instruments.

3.3.5.1 The world of things and music

The world of things literally means the whole of universe, nature, facts, events, situations, actions or activities that are, and take place in the individual's immediate surroundings. The world of things to Africans consists of the visible and invisible. The individual has to understand that autochthonous African musical productions are abstract figurations rationalized to mediate and transform nature, life and the cosmos. The individual needs an understanding of the way musical works depict, describe or characterize things in African society.

Indigenous education demands that every member of the community understands how music is used to mediate the physical and metaphysical worlds.

3.3.5.2 The world of people and music

The African world is a place where individuals associate, and act with others in mind. A community-centred social world envelops the individuals interactively over a lifetime. The individual's understanding of the self is embedded in the social life. Self, itself, is considered as a mutable and multi-faceted social, cultural, linguistic and musical construction. The self, being a process, may take many forms in relation to changing contexts, experiences, circumstances and situations. Social life forms and informs content and context for music creation and appreciation. Music is the sum of the knowledge acquired by traditional transmission and imported into contexts of social interaction. It is the task of indigenous music education to cultivate in all members of a community the mastery of music making and musical thinking so they they can acquire a personal understanding of, and take active part in, socio-musical life.

Music education enables people to understand music 'as a learned form of social action that creates effects in the world' (Abu-Lugold and Luz, 1990: 12). People internalize the structures of African music and acquire norms for social uses of music and the ability to express status and role in Africa in the process of music making. They learn to perceive music as a way of coming to know Africans' ways of thinking, doing, and being through music teaching/learning process. Music education is what occurred in a holistic social context that developed the importance of each person as a contributing member of the community.

3.3.5.3 The creation and appreciation of music

Africans believe that creativity can be developed in all persons. Musical inventiveness and innovative thinking and doing are viewed as fundamental capacities of all individuals. As such, every person is encouraged to participate in an atmosphere that is supportive, dynamic and receptive to fresh musical ideas

and activities. A person, in Africa, is deemed creative when he is able to make music that is appropriate, that which fits the occasion or particular purposes of the community at a given point in time. Musical creativity results from individuals' attempt to achieve original and significant interpretations, improvisations, performance-compositions in relation to a community's musical conventions and the validation of a community of practitioners. The focus of music education is on values and identity; developed through the music maker's relationship to other persons and the environment. It imbues members of the community with the capacity to get inside the logic of African music creative philosophy and principles.

3.3.5.4 The world of musical ideals

Ideals have to do with standards in life to which people aspire. It also means guiding principles in life. African musical life is guided by certain principles and standards of perfection. Among other things, a musically educated African personality should respect the integrity of the African ancestral musical mentors and those who become old in the task of assuring musical continuity and posterity. Music education focuses on empowering members of the community on how they can make the musical audio-fact regularly available to sustain life in the community and continually re-orient inherited musical legacy in tune with the state of African worldview.

3.3.5.5 The use of musical instruments

Musical instruments, here, include voice, body, and other apparatus for making music. Any musically educated person should be able to sing with his voice, and use his body in dance expression. He should be conversant with his community's standards and traditions for assessing quality of singing voice and dancing body. The focus of indigenous music education is on how to make members of the community to perform on musical instruments to make musical sense and meaning.

3.3.6 The status of indigenous music education in Nigeria

Indigenous music education system in Nigeria is a stable but not a static category. It has been dynamic and transformative involving some changes in socio-musical ideas, beliefs, values, and ways of being, knowing and doing. It has been involved in dialogue and interaction with other peoples' music and their musical ways of doing and being, and has as such witnessed a collective transformation without losing its vitality, fluidity and flexibility.

The transformations however are by no means uniform. Whereas some agencies of traditional music education in Nigerian communities have been drastically modified, in some others the modifications are tokenistic. No where has the system entirely collapsed and completely disappeared and caved in to Islamic and Western music educational systems. Traditional music education in Nigerian communities is still for life and its reason has continued to be the survival and flowering of the individual and collective existence. Traditional African music remains a search for meaning and it is still taught and learnt in that context.

Communal music making and understandings as well as collective and cooperative effort to integrate understandings gained from music making for the common good is still valued. Its immediate goal remains understanding self and other selves better, allowing more intelligent and meaningful action in different facets of socio-musical life. The survival value of music making still lies in its community-making function. Music making in traditional Nigeria still develops sense of community albeit at local level among its makers and takers. The challenge today is how contemporary music making can be used to develop sense of community that is national, continental and global in line with the traditional perspective. One factor that has affected the nature, content and context of traditional music education in some parts of Nigeria, which is examined in the next chapter, is the Islamic educational system.

CHAPTER FOUR

AFRO-ISLAMIC MUSIC EDUCATION IN NIGERIA

4.1 Islamic music education in Nigeria

This chapter discusses the introduction of Islam to the geographical area now known as Nigeria and the influence of Islam on music education in some of the Nigerian provinces.

4.1.1 Islam: the root(s) of Islamic music education in Nigeria

Islamic educational system is grounded in Islam. 'Islam' is an Arabic word that signifies 'peace' or 'submission' (Rudolf, 1978: 117). It is a religion that stands for a commitment to surrender one's will to the overriding will of Allah. One who submits to the will of God, according to the teachings of Mohammed, is a Muslim. 'Islam and knowledge can be said to be synonymous, not so much because of Islam's emphasis on knowledge and respect for human intellect as for the practical step it takes in making the search for knowledge obligatory on every Muslim, male and female' (Bugaje, 1997: 80). This is because Islam makes no distinction between religion and social life. As a religion, Islam includes everything that one does, and is not composed of a few rituals. Islam is a complete way of life concerned with every facet of life of its followers. Every Muslim thus, often strives to become a good and devoted follower by learning the Koran as the first thing.

The *Koran* itself, derived from Arabic word meaning 'reading' is a revealed precept on how to live in a community of believers (*jamma*). To a Muslim the *Koran*, as Diop puts it, 'is the sum total of all that existed, past, present and future, the whole universe' (Diop cited in Katsina, 1997: 37). This is because the *Koran* not only sets out the basic principles of life for the Muslim but also urges the Muslim consistently to acquire more knowledge. The first revelation of the *Koran* is concerned with learning, reading and writing. Some of verses of the *Koran* read:

In the Name of the Lord who created man from a cloth. Read thy Lord is most bounteous. Who teaches by the pen, teaches man that which he knew not? (Holy *Koran*, 96: 1-5), and say: My Lord! Increase me in knowledge (Hk, 20: 114).

Thus, learning is made mandatory on all Muslim. Dagama says, 'acquisition of knowledge is an obligation upon every Muslim' (Dagana cited in Lawal, 1997: 70). Islam as a religion of learning, thus, places a very high premium on education, essential purpose of which is to prepare individuals for life within a *jamma* (community).

The *sharia* (traditional Islamic law) is also important not only because it provides guidance for religious and civic duties but also for every aspect of individual and social life. *Sharia*, meaning the broad path which all Muslim are supposed to follow, is based on four main foundations: the *Koran*, the *hadith* literature (the recorded deeds, and utterances of the prophet Mohammed not directly and manifestly reflected in the *Koran*), *qiyas* (analogy), and *ijma* (the consensus of the learned and spiritually wise within the Muslim community).

The Islamic oriented policies are based on *sharia* principles. It places high premium on both scholarship and learning. It asserts that the truth can be pursued and the *ummah* mobilized to establish an Islamic socio-cultural order. Indeed, it was this kind of policy on scholarship and learning that enabled Islamic civilizations to grow from the time of Prophet Muhammad, through the Umayyads, the Abdassids, the Fatimids, the Ottoman empire to the Sokoto caliphate. In Islamic civilizations, the world is almost invariably apprehended religiously. Religion governs the day-to-day lives of the believers, and Allah is the sole determinant of things. There is no God but Allah and Mohammed is messenger or prophet.

The Islamic life is based on five pillars of Islam, which are the religious duties of, and ethical demands on believers. These include the profession of the *shahadah* (Islamic faith), the *salat* (statutory daily worship), the *sakat*

(compulsory alms tax), the *sawn* (Ramadan fasting), and the *hajj* (pilgrimage to Mecca which a Muslim should perform at least once in a life time, but preferably yearly) (Rudolf, 1978: 118). Spiritual concerns and rituals permeate life activities as well as socio-political order. Much authority is vested in the Islamic scholars and missionaries. The mosque, *Koranic/Kuttals* schools and the Islamic law courts remain the most important socio-religious institutions of Islam.

Religion is at the heart of Islamic education. Secularization is anathema to religious ideals in Islam. Islamic policy encourages the development of education by individuals, community and state. Education is seen as what enables individuals to study their religion well and know what Allah demands of them in order not to drift away from the true path. 'All knowledge' Halstead (2004:524) says, 'has religious significance and should ultimately serve to make people aware of God and of their relationship with God'.

Art functions for integrating the believers with the vital force of Allah and for identifying the believers with their Islamic community. The essence of the musical art is mainly to interpret only human experience religiously. Hence musical art functions simultaneously to improve and reflect the quality of Islamic way of life and to worship, honour and praise Allah and to proselytize Islam. In an Islamic context, Mahmoud Saleh suggests that educational policy should lay emphasis on the following general aims of education.

The purpose of education is to have the student understand Islam in a correct comprehensive manner, to plan and spread the Islam creed, to furnish the student with values, teachings and ideals of Islam; to equip him with the various skills and knowledge, to develop his conduct in constructive directions, to develop the society economically, socially and culturally, and to prepare the individual to become a useful member in the building of his community (Saleh, 1986:19).

Reagan (2000:667) puts Saleh's ideas in another way by saying that 'the purposes of (Islamic) education are three: *ahdafjis miyyah* (physical), *ahdaf rhyyah* (spiritual) and *ahdaf' aqliyyah* (mental). Taken together the Islamic educational policy sought to educate and assimilate professed Muslims (no matter their nationality) into Islamic culture. C.N Ubah identifies five basic values that Islamic education teaches each believer in order to achieve the purposes:

those acts which from the standpoint of faith were obligatory (*wajih*). Those which are recommended (*mandub*), those which were merely permitted (*mubah*), those which were reprehensible (*makruh*), and those which were absolutely forbidden (*haram*) (Ubah, 1977: 123).

In the Islamic tradition, any subject or skill to be taught or learnt has its attendant 'dos' and 'don't'. This is because Muslims are only educated in subjects, which contribute to the spiritual and moral upliftment of humanity and inculcate humility by recognition of Allah as the creator and custodian of knowledge. That is to say, purposefully, Islam and Islamic education link the good society with the godly society. Music, in the various ways it might be islamically defined, is an integral part of Islamic education. It is subjected to Islamic educational policies. The orthodox Muslim, therefore, seeks for and acquires music education only for the sake of Allah and uses it to serve humanity with the purpose of worshipping and getting the pleasure of Allah and His reward.

4.1.2 The evolution of Afro-Islamic music and music education in Hausaland/Northern Nigeria

The introduction and spread of Islam and Islamic scholarship in Nigeria have been well documented (Trimingham, 1959, Ajayi and Espie, 1965). According to these sources, Bornu has the oldest history, in terms of Islamic practice, among all Muslim communities in Nigeria. Islam, a product of trade and commerce with North Africa, got to Kanem-Bornu during the reign of Umme Jilmi (1085-1097) towards the closing decades of the eleventh century. The Muslim king of Kanem and his successor, Dunama (1097-

1150) were said to have made repeated pilgrimage to Mecca and even built a hostel in Cairo (Egypt) for the welfare of Sudanese pilgrims and students. In no time, Kanem-Bornu Empire became a centre of Muslim culture with several Muslim institutions and an Islamic political facade with strong ties to the rulers of Tunis.

Bornu, in the fifteenth century, led by a number of energetic *mais* (kings) superseded Kanem and made some parts of Hausaland vassals to Bornu. During the sixteenth century, Bornu had close relations with foreign powers such as Ottoman Turkey and Sharifian Morocco (Martin, 1977). Kanem-Bornu lasted as an independent state that kept on influencing Hausaland until the end of the nineteenth century when the British incorporated it into the Nigerian colony.

Neighbouring the Kanem-Bornu was a vast territory simply called *kasar Hausa* - the country of Hausa language. The first inhabitants of the territory were the Hausa groups called the Maguzawa (Turaki, 1999:13). During centuries of migrations and assimilation *kasar Hausa* has expanded in all directions to encompass non-Hausa people especially the Zabarma/ Djerma and the Fulani/Fulbe who entered the territory and settled. On the ability of the Hausa to assimilate others, Adamu observes:

Throughout history, the Hausa ethnic unit has shown itself as an assimilating ethnic entity and the Hausa language, a colonizing one to the extent that many people who were not originally Hausa and did not use the Hausa language later became Hausa through assimilation (Adamu, 1978:2).

Sutton sees the Hausa's ability to assimilate others not only as a cultural process but also as an ecological one:

Being Hausa implied belonging to a wider, more open and receptive system, rural indeed but not rustic, one in which the countryside could support and interact with semi-urban centres where markets gradually developed and political power was increasingly focused...Hausaness was thus a rejection of the rugged hills and backwoods with their small archaic

and very local tribes and myriads of old separate languages, such as have persisted in the Jos Plateau and in the "middle belt", in fact all around the south-eastern and southern borders of Hausaland (Sutton, 1979: 183).

This ecological perspective lends credence to the wide geographic spread of the Hausa along the vast northern savannah belt. From a geo-political perspective, the Hausaland was strategically situated between the Sahara desert and North Africa, to the north; and the forests and west coast to the south. Its open savannah made travel much easier and encouraged the development of agriculture and trade.

The term Hausa as the ethnonym for the people has appeared in the written sources only since the sixteenth century (Turaki, 1999:40). Until that time, the people of the territory were simply known by the names of their particular cities and kingdoms like Katsinawa, Gobirawa and so on. Before the establishment of autochthonous cities and kingdoms in Hausaland, there were several centres serving religious and political purposes. Bala Usman identifies Dala, Gwauron Dutse (in Kano), Kufera, Madakarch and Turunku (Zazzau) among the ancient centres of religions and political influence in Kano and Zazzau (Usman, 1974:34). These centres served as rallying points for bringing the people together for festivals, ceremonies and provided the foundation of the corporate form of the Hausa musical tradition (Kofoworola, 1988:70).

Thus, from the earliest time, the Hausa communities recognized no political authority but it found a unifying force in the religious beliefs of the *iskoki* (spirits) 'which are some of the active beings which directly influence human affairs' (Usman, 1974:38). The *bori* adept refers to the spirit world as *jangare* and it is believed that 'each supernatural spirit which resides therein is inviolable as a force through which forms of life crises could be solved' (Besmer, 1973:15). Among the circles of adept in Kano, Besmer says, *Sarkin Makada* (the chief of drummers) is a 'leader in the spirit world

followers invoke regularly in performance' (Besmer, 1973:16). *Bori* music was performed to achieve communication with the *iskokiland* to enhance the audience's appreciation and pleasure in such 'life-crisis events such as namings and weddings' (Besmer, 1973:16).

Between the tenth and the eleventh centuries, *kasar Hausa* witnessed the growth of many independent states such as Kano, Katsina, Daura, Gobir Zazzau (Zaria), Zamfara and Kebbi, which were bound together by a common language and (musical) culture and linked by trade routes. These states were independently established as *Habe* dynasties. The *Habe* dynasty began in Kano at about the eleventh century when Bagauda became the first *Sarki* (king), marking the establishment of the *sarauta* system in Hausaland (Burdon, 1972:22). The last kingdom was established in Zamfara at the beginning of the sixteenth century (Mahadi cited in Kofoworola, 1987:2).

The Hausa's successful effort to establish the *Habe* dynasties would appear to have been due to some extent to increasing contact with the outside world and to the introduction of novel instruments of coercion. Between the twelfth and fifteenth centuries, the *Kano Chronicles* records that shields, iron helmets, coats of mails and guns were introduced into Hausaland (Palmer, 1928:32) by traders from North Africa. These instruments enabled the Hausa to vest political authority in the hands of some hereditary rulers who established the coercive powers of the government in many states, such as Kano, Katsina, Daura, Zazzau (Zaria), Gobir, Zamfara, and Kebbi. The growth of these states was further stimulated by outside commercial cultural and religious contacts.

The establishment of the *Habe* dynasties in Hausa states led to the development of centralized authority, administrative machinery and judicial institutions. Walled cities were built and palaces were constructed where the kings reside. The cities with centralized administrative organizations served as a nucleus of power under which settlements near and far not loyal to the

king were subdued. They were developed into some kind of centres of trade and commerce where different kinds of materials were brought from long distances for trade transactions. It seems musical instruments were part of material carried from long distances for trade transactions in Hausaland. The royal courts bought some of the musical instruments like *tambari*, *kakaki*, *kaho* and *kuge* and made them part of the exclusive regalia of the *Sarki's* office.

Habe royal courts became the centres of authority with the *Sarki* (king) as the custodian of the central authority. Royal music was developed as an essential part of the political machinery of the *Habe* dynasties. *Rok' on fada* (state ceremonial music) emerged as a symbol of state power as some musical instruments were reserved for the exclusive use of the royalty. Imported *tambari* and *kakaki* became the most prestigious of the royal musical instruments that confirm the central placement of the *Habe Sarki* within the political hierarchy of his kingdom.

There were also chiefs in addition to the *Sarki*. The chiefs were representatives of 'some distant ancestor of family around which the clan developed... the clan heads belong to such which were known for their specialization on particular kind of trade or craft-guild that existed in all the socio-economic system of the people's organization' (Kofoworola, 1987:25). The chief in charge of royal music performances was an integral part of the political structure of the *Habe* dynasty. Describing one of the major divisions of the central administration of the *Habe* dynasty in Katsina, Bala Usman writes:

Within the palace was also the *Tamburan* Katsina, the head of the royal drummers who played on the ancient *Tambura* (Kettle drum) on special occasions; and various court artistes like the *Makadan Taushi* (small kettle drum players) *Makadan Kotso* (players of open hourglass drum), *Masu Kakaki* (head of *kakaki* players), *Masu algaita* (head of reed pipe players and the *Sarki Mahaukata* (royal jester) (Usman, 1974: 80).

Central to the establishment and the consolidation of the dynasty in Hausa states was organized warfare system. The Hausa chieftains used warfare to establish their authority over a wide expanse of territory. They were constantly at war with the aborigines on their borders to ensure a steady supply of booty as well as human resources in form of slaves. The *Habe* dynasties developed martial music not only 'as an important realm of their political machinery but also as a pre-determined practical measure to provide reason and justice to whatever inarticulate sense of injustice is registered on the body politics through such military action' (Kofoworola, 1987:29).

The major musical instruments utilized in course of active military service to the royalty were *Tambari*, *Kuge* and *Kaho*. These were used as means of rallying together a strong support of the military requirement of the royalty in times of warfare. Of these musical instruments, *Tambari* was the most important. *Tambari* was usually beaten wherever there was a warfare crisis to make 'a formal declaration of war and a symbolic demonstration of the fearlessness of the people to face the war... Soldiers also took *Tambari* to war and "its capture marked a symbolic record of warfare achievements of any royal kingship"(...). The *tamburi* of the *Emir* of Bauchi's palace are said to have been captured from the Borno warrior during the inter-ethnic warfare of the former time (...). The *tamburi* is exclusive regalia of the *Sarki's* office. Again, the royal musical instruments were used to communicate messages to the royal personage. *Kakaki* is played as a form of herald to the aristocracy and the common people concerning the *Sarki*. One of the most common translations of the sound of *Kakaki* is "*Gashi, gashi a fill*" which means "Here is he, behold the king" (Kofoworola, 1987: 32, 34).

The use of the musical instruments reinforces the central position of the *Sarki* in the political structure of the *Habe*. With the establishment of the *Habe* dynasties, the Hausa society became stratified according to cleavages of wealth, privileges and status corresponding to the distribution of power and authority. The society was polarized into the '*sarakuna* (chiefs) and *masu sarauta* (office holders) on the one hand, and the *talakawa*

(subjects, commoners), on the other' (Smith, 1959:24). The socio-political stratification in Hausa society was based on a lineage or descent system.

The musical arts in Hausa tradition were made to reflect the stratified structure of the society. Consequently, two patrons of the Hausa music emerged: the aristocracy and the commoners. Two main categories of music performing groups also emerged. These include the court musicians group, which belong to the aristocracy, and the non-court musicians group, which was patronized by the *talakawa*. Music performance was developed into a form of tradecraft hereditary family tradition. This brought about the obligatory relationship between the musicians who perform for aristocratic patrons and those who perform for the social guilds, such as those for butchers, traders, hunters, blacksmiths, hunters and long-distance traders (*fatake*).

Organized clientage system was also introduced into all aspects of the Hausa socio-economic organization. The clientele system 'provides for patronage, economic security and involves the exchange of protection for personal loyalty and obedience' (Whitaker in Turaki, 1999:25). The system is based upon mutual socio-economic benefits between unequal persons. Its social function rests on its ability to exercise influence in proportion to the rank and position in the socio-political hierarchy. In this system of partnership of unequal, an influential official enjoys the allegiance of less influential persons below him/her and owes allegiance to a more influential person above (Whitaker in Turaki, 1999:26). The clientele system enables a partnership relationship between the patrons and their client-musicians and has led to a situation whereby most Hausa musicians are hardly fully free to stand on their own except they associate with a powerful lineage in the community.

As *Habe* dynasties were being established, Islamic influence came to Hausaland from many directions and by many means such as the pilgrim traffic, trade relation with North Africa and Western Sudan and the political

influence of Songhai and Bornu (Trimingham, 1968: 132). The introduction of Islam which placed Hausa states on the path of development along Islamic lines according to the *Kano Chronicle* was during the reign of Ali, who was later known as Yaji (1349-85) (Palmer, 1928: 104). Hiskett suggests that cultural influences from Bornu may have reached Kano as early as the thirteenth century (Hiskett, 1984: 160). Doi maintains that:

Islam came to Hausaland in the early 14th century through traders and quiet scholars. About forty Wangarawa traders are considered to be the persons who first brought Islam to Kano during the reign of 'Ali Yaji', who ruled Kano during the year 1349 -1385. A mosque was built, and the Imam, the Muezzin and the *Qadi* were appointed (Doi, 1972: 2).

Adamu says that:

The spread of Islam into the region of Hausaland had for some time now been associated with the arrival of the Muslim Wangara traders-scholars in Kano in the middle of the 14th century. Recent researches have, however, suggested a much earlier date and argued that the arrival of the Wangara represented a stage in the Islamization of Hausaland rather than it's beginning (Adamu in Bugaje, 1997: 78).

The real significance of the advent of the Wangara, Adamu argues, 'should at best be taken to refer to the Islamization of the government circles in Kano but not to be regarded as giving an acceptable history of the first arrival of Islam in Hausa' (Adamu cited in Bugaje, 1997: 78). Writing on the Islamization of Kano, Phillips also argues:

In western Sudan, Islamization of the people seems to have preceded that of the rulers, for instance, in Jenne there were already 4200 Muslim scholars when the ruler converted. In ancient Ghana, there were 12 mosques at the time of the Almoravids. Although the conversion of the rulers often accelerated the conversion of the masses, it rarely began it in West Africa. The conversion of the ruler and his court was a dramatic turning point from which date the state may be considered Muslim. But this is a climax of a process of Islamization rather than its commencement (Phillips, 1982: 33).

Due to the absence of written sources, the exact period when Islam was introduced into Hausaland is obscure. However, with what has been stated above, the religion of Islam made its first in road in Hausaland, sometime, before fourteenth century. And, no sooner was Islam introduced into Hausaland than it continued to spread. The spread was by peaceful means (Kani, 1986:47). Such peaceful dissemination of Islam inevitably implicates a high degree of tolerance for mixing of Islam with pre-Islamic ideas and practices in Hausaland.

Furthermore, Hausa's involvement in long-distance trade also helped the spread of Islam. The Hausa contacts with converted Berber Muslims of North Africa and Saharan Tuaregs who had been trading across the Sahara for many centuries paved the way for the gradual assimilation of Islamic culture. Beside the traders, the Muslim clerics also helped to spread Islam. As Levtzion says: 'the merchants were the carriers of Islam into Hausaland while the clerics were the agents of Islamization' (Levtzion, 1986: 29)

Initially, Islam's spread was along the trade routes and Muslim communities developed in Hausa trading towns and cities. As Islam became widespread in Hausaland, *Koranic* schools and mosques were built and Islamic education was introduced. Many Muslim clerics and merchants visited, while some came and settled in major Hausa towns. During the reign of Tsamiam (1307-1343), the ninth king of Kano, the *Kano Chronicle* mentions the introduction of long trumpets in Kano and of a national anthem – *Zauna dai dai Kano garinkine* ("Stand firm, Kano is your city). As Palmer writes:

All the pagans had in the mean time fled, except Makare, Dan Samagi and Dunguzu Dan Dorini. The *Sarki* said to them, "why do you not run away?" They said, "Where were we to run to?" "Praise be God", said the *Sarki*. "Tell me the secret of your god". They told him. When he had heard the *Sarki* said to Dunguzu, "I make you *Sarki Tchibiri*". He said to Makare, "I make you *Sarki Garazawa*". He said to Gamazu, "I make you *Sarki Kurmi*". In the time of this *Sarki* long (trumpets) horns were first used in Kano.

The tune that they played was “stand firm, Kano is your city” (Palmer, 1928:104).

In the time of Dauda (1421- 38) also a refugee Bornu prince with his men and a large number of *mallams* arrived in Kano. ‘Apart from such regalia as horses, drums, trumpets and flags; it seems that the Bornu people also brought with them more sophisticated concept of administration, and it was from that time onwards that Bornu titles such as *Galadima*, *Chiroma* and *Kaigara* came into use in Kano’ (Kofoworola, 1987:32).

The long trumpets mentioned in the passages above were the *kakaki*. The *kakaki*, which was associated with military power in the Hausa states, was introduced and used in Kano in the fourteenth century. Perhaps one of the drums the Borno prince brought to Kano was the *tamburi* (a large kettledrum). The *tamburi*, which to this day is a symbol of sovereignty, might have been introduced into Kano in the fifteenth century. The introduction of such regalia as horse by the Bornu prince has implication for the introduction of the *goge* (one string fiddle) in Hausaland. This is because the horsehair is essential to the making of *goge* strings. The *goge* could be said to have been introduced to Kano in the fifteenth century before it spread to other parts of Hausaland. Later, it became intimately associated with the *bori* cultic practice, which was an integral part of the centuries-old *iskoki* religious systems, the dominant belief system in the pre-Islamic Hausaland.

The integration of Islam into the Hausa society was undertaken mainly by the Muslim clerics. The clerics, many of who were attached to the Hausa chiefly courts and were economically supported by rulers, indulged in providing magico-religious functions first and foremost to Hausa chiefs and to non-Muslims. Consequent upon this royal patronage, a large number of Muslim scholars came to Hausaland from North Africa, the Arab world and Western Sudan. The clerics attached to the chiefly courts were responsible for teaching the borrowed musical instruments that originated in the Magreb to the Hausa court instrumentalists.

The clerics through the Islamic magic, particularly medical magic converted some Hausa people to Islam. The converted Hausa later served as agents in the spread of Islam. Some converts attempted a mixture of the Islamic and the indigenous religious beliefs, which produced a kind of syncretism. However, many Hausa rejected the Islamic religion. As Yalwa says:

During the coming of Islam, many Hausa left Hausaland just to revolt against the Islamic religion. Some of them went north, some of them west. So a lot of Hausa migrated to Mali, Upper Volta, and Ghana. You find a lot Hausa who migrated to those areas just to avoid the acceptance of Islam (Yalwa in DjeDje, 1992: 165).

The reign of three Hausa kings in the fifteenth century who came to power with a clear Muslim identity and threw their weight behind the ongoing process of Islamization in Hausaland (Usman, 1981:121) are noteworthy. These include Mohammadu Korau of Katsina and Mohammad Rabbo of Zazzau who were stated in the kings' list to have been the first Muslim kings in their domains. The third king was Mohammadu Rumfa of Kano, an Islamic reformer, who took bold steps to organize his territory as an Islamic polity.

Of the three kings, Rumfa was the most innovative. He drew his model of government from the administrative legacy inherited from his predecessors and combined it with the influence of foreign courts of Bornu and Songhai. He commissioned al Maghili, a celebrated North Africa jurist of his day, to write for him treatise on how to create an ideal Islamic state in Kano. Al-Maghili composed for him the *Risalat al-Muluk*, a guide on Islamic administration, which is widely known as *The Obligations of Princes*. This treatise explains the juridical basis of an Islamic administration, the duties of a ruler towards his subjects, his responsibilities in the organization of the state machine and in the maintenance of the Islamic religion. Other practices and innovations attributed to his reign include the construction of new palace *gidan rumfa* (new palace), the adoption of *kakaki* (long trumpets) and ostrich-feather fans as symbols of royalty, and the first official

celebration of the Islamic '*lds*' (festivals). Construction of palace, adoption of long trumpets and the official celebration of Islamic festivals show the marked influence of the Bornu and Maghreb courts. Despite Rumfa's Islam reformative actions, Mahadi says:

His policies, activities and life styles could hardly be reconciled with Islamic tenets. Not only did he indulge in excessive luxury, he also introduced and practiced Kame (compulsory acquisition of all first born virgins), owned a thousand wives, and ordered people to prostrate, throw dust on their heads when saluting him (Mahadi, 1978:30).

Rumfa displayed, in other words, the same deep-seated syncretism as his contemporary *Habe* kings. Of the other *Habe* kings of the period, Alkali says:

...the rulers in *Habe* dynasty then worked hand in hand with the officers of the *bori* and their advice was always sought in matters of particular significance to the welfare of the state (Alkali in Kofoworola, 1987: 27).

Thus, the rulers in *Habe* dynasty accepted Islam syncretically. They accepted Islam while at the same time they saw Islam as no obstacle to remaining faithful to their traditional religion and its associated musical practices. The situation of Hausaland by the end of the fifteenth century has been summed up thus:

In all these polities, the late 15th and early 16th century was a period of radical political changes associated with Mai Ali Ghaji in Bornu (c1470-1503); the *Sarki* Kano, Muhammadu Rumfa (c.1463-1499); the first Kanta of Kebbi (c.1513) and the Askia Muhammadu Toure in Shongai (c. 1493-1528). The ideas and the attitudes, which brought about and generated these changes, were made up of elements of the Islamic and non-Islamic outlook on government found in these areas. In general these changes made for the prevalence of a conception of political community incorporating diverse descent, linguistic and occupational groups, round a government standing above all these with sovereign right over defined territory with which the community was closely identified. They produced the ideological climate within which the ...*Sarauta* system emerged

...Hausaland was a largely Islamised population in terms of norms and values and identity, whose rulers were also Islamised but whose legitimacy as a dynasty was based on the *iskoki* belief system. A numerous and self-conscious Muslim intelligentsia existed (Usman, 1981:21, 75).

Thus, just as rulers of *Habe* dynasty used Islam to effect societal transformation, especially state formation, so too they used traditional religious practices to claim historical legitimacy. Hausa, as a people who encouraged innovations, mixed Islam with other practices peculiar to the pre-Islamic way of life as a quest for civilizational synthesis of indigenous and Islamic civilizations.

By the fifteenth century, Hausaland was connected directly with North African states (Lamphear, 1977:86). Direct contacts were through the trans-Saharan trade. The trans-Saharan route which connected Kano and Katsina with North Africa trading towns was established over the years for the purpose of economic, cultural, diplomatic and intellectual relations between the rulers of Hausaland and their counterparts in northern Africa and beyond (Kani, 1997). Because of these relations, Hausaland became the centre of interaction among countless people of the world, from North Africa, and the Middle East to the forest belts on the West African Coast.

The trans-Sahara trade that had been brought about by the introduction of the camel into North Africa in the third century (Lamphear, 1977:87) enabled trade routes to meet in Hausaland. This commerce led to the formation of Hausa trading towns and cities from which Hausa states grew. As the international caravans rested and traded with the Hausa people, much exchange of ideas between the merchants and the Hausa people, often to the benefit of the Hausa resulted. With time many Hausa towns like Kano, Katsina had become home for many foreign settlers, each group bringing into Hausa towns its own culture. Consequent upon the international exchange, there evolved over the years layers of many civilizations upon which social culture of the Hausa towns and cities had come to be built.

Before the jihad, the trans-Saharan trade brought *Habe* rulers immense wealth that enabled them to surround themselves with pomp and pageantry to instil fear and evoke respect. The number of the *Habe* ruler's concubines, courtiers and palace musicians became the determinant of his prestige. The prestige of *Habe* rulers was further enhanced by the presence of courtiers and musicians praising and highlighting their achievements. Dependence of Hausa musicians on patronage usually provided by the paramount chief (*Sarki, Sultan or Emir*), palace officials and chiefs led to the evolution of some sort of professionalism among Hausa musicians.

Over time, many Hausa towns became major commercial centers whose dynasties had adopted Islam. For this reason Muslim scholars found Hausaland attractive as places of residence. Scholars were attracted from North Africa and from older Islamic centers like Walata and Timbuktu. 'Many prominent scholars from Timbuktu visited Hausaland on route to or from pilgrimage. Some of the visiting scholars stayed and taught in Hausaland for some time (Lamphear, 1977:86). There were also several students coming from other parts of Islamic world in search of knowledge in Hausaland. Many Hausa scholars and students too went to other parts of Islamic centers of learning outside Hausaland to study. As Islam became widespread, more *Koranic* schools were built. There was ample influx of scholars to impart the religion. Gradually, Hausaland was transformed into notable centers of learning.

By the time the products of the established Koranic schools graduated, there emerged in Hausaland a class of indigenous Muslim scholars, prominent among who were Dan Masani and Dan Marina (Hunwich, 1997: 212). These scholars were renowned for their contributions to the upliftment of the Hausa society in administration and social life. They also contributed immensely to the literary scene by writing books, teaching and preaching - all aimed at enhancing the standard of Islamic learning in Hausaland.

From its contacts with scholars from Timbuktu, a renowned centre of learning that attained its peak under the Mali and Songhai empires, the Hausa scholars adopted the Islamic culture known as “Timbuktu tradition” (Winters, 1987). Hausa scholars evolved the *Gardi* system of education from the Timbuktu tradition. The adapted system enabled some *mallams*, *Gardawa mallams*, to become professional or career *mallams* who take teaching and learning as full-time occupation. *Gardawa mallams* normally have many students - *almajiri* (immigrants) who learn to memorize the *Koran* under them. *Almajirai* normally migrate from the rural to Hausa towns during the off-farming seasons to learn *Koran* and trade. *Gardawa mallams* lived as wandering and settled teacher catechists. These teachers depended for their living on *sadaqah* (charity). The teacher is one of the eight categories of persons to whom *sadaqah* is prescribed. This reduced the status of an Islamic teacher to that of a mere beggar and he came to occupy a low social status.

Another category of emergent Hausa scholars was the *ulama* who were deeply learned in the science of the *Koran*, the *hadith*, Islamic theology and etymology. The *Habe* rulers as administrators employed some *ulama* as could correspond with the North African Muslim rulers. Those who did not enjoy royal patronage created *jamaat* (autonomous Muslim communities) in the countryside and withdrew with their students from the towns and the centres of power, following an old tradition of Islamic piety (Levtzion, 1986:14). As the *jamaat* grew, slave farming boomed. Islam made inroads into the countryside and won adherents among peasants and fishermen, who had hardly been influenced by Islam before (Levtzion, 1986:16). The *ulama* lived close to the peasants and established patron-client relations with some of them.

As Islam permeated the countryside, *Sufi* ideas and practices, mysticism, ascetism, *baraka* and miracles attributed to saints became rampant in Hausaland. The apolitical group *qadiriyya* became the entrenched brotherhood in Hausaland. The *qadiriyya* promoted concepts such as the

idea of sainthood, divine love, intuitive knowledge, seeking mediumship of earthly spirits, mixing of concoction for the peasants, and control over or transactions with *jinnns*. The group also encouraged the use of *bandiri*, (a type of tambourine), drums and other musical instruments in mosques and elsewhere while performing their rituals. They also sing songs in mosques and chant *dhikr* aloud in congregation (Gumi with Tsigu, 1992: 139). Again, the *Sufi* encouraged the evolution of a version of *bori* worship, which was modified to include some aspects of Islamic culture. *Sufi* ideas and practices were mixed up with the pre-Islamic Hausa way of life.

Consequently, mass conversion to Islam which did not preclude the continuity of the pre-Islamic way of life took place. The brotherhood helped the Islamized Hausa greatly in adjusting their lives to the changing political, social and economic conditions. Most *sufi* scholars' encouragement of innovations (the mixing of Islam with other practices peculiar to the pre-Islamic Hausa) enabled the emergence of the Nigerian Islamic tradition in which aspects of traditional Nigerian and Islamic ways of life were blended very harmoniously.

Between the seventeenth and eighteenth centuries, the successive decline of Ghana, Mali and Songhai as great empires of the west left Hausaland to the east as the main cultural and trade centre of the Sudan (Hogben and Kirk-Green, 1966: 55). The independent states of Kebbi, Kano, Katsina, Zamfara, Gobir, Zazzau and Daura in Hausaland came into prominence as semi-Islamized territories.

Between the sixteenth and eighteenth centuries, Islamic influence expanded in every direction in Hausaland and gained considerable ground. Known for their commerce, farming, and cotton and leather industries; for the spread of their language; for the great centres of human activity they have formed; and for the fertility of their land, Hausa people earned widespread fame in the Sudan, the Arab, and Mediterranean and Western worlds. Important personalities like Leo Africans, Major Denham, Captain Hugh Clapperton,

and H. Karl Kuhn and other travellers and scholars visited Hausaland in large numbers. The notebooks of such personalities have become valuable in the historical reconstruction of Hausaland (See Shaw, 1964; Hodgkin, 1960). As Islam became widespread in Hausaland too, Muslim merchants, civil servants, judges, scholars and missionaries came from many parts of the Islamic world to Hausaland in large number. These immigrants contributed a lot to the development of Hausaland as a semi-Islamic territory.

By the middle of the eighteenth century, the largest number of immigrants in Hausaland was the Fulani or *Fulbe*. Their first entry into Hausaland is said to have taken place in the second half of the fifteenth century (Palmer, 1928:104.). The Fulani are mostly wandering pastoralists. Their possible home is traced to the northern and eastern parts of Senegal (Azarya, 1978:15) from where they began their eastward movement across the Sudan. Gradually, the Fulani settled themselves among the people of Senegambia, Guinea, Mali, northern Cameroon and northern Nigeria. Azarya (1978:15) says 'their greatest concentration is in northern Nigeria where there live 3 or 4 million *Fulbe*'.

In Hausaland, two groups of Fulani: the *Fulbe Nai* (cattle Fulani) and *Fulbe sire* (town Fulani) are common. The *Fulbe sire* includes the aristocratic families such as the *Torodbe* and the small peasant types of farmers who no longer keep cattle in any large number. The *Torodbe* are Fulani who forsook their pastoral life, settled in various places in Hausaland, mixed with other Muslims and 'together with Berber and Arab clans formed the most learned and respected layer of Muslim religious leaders' (Turaki, 1999: 44). Also known as Fulani *gida* or *azure* in Hausa, the *Fulbe sire* were easily assimilated into Hausa culture because they are Muslims and they use Hausa rather than Fulfulde (Fulani language), except in Adamawa and Gombe. They experienced a process of acculturation through their exposure to a sedentary way of life. But the Bororo, a subgroup of nomadic Fulani

clung to their traditions and remained wandering pastoralists in Hausaland. Hausa culture and Islam less affect this group.

As the Fulani Muslim teachers, scholars and missionaries were being assimilated into Hausa culture through intermarriage, language and Islam, they formed the most powerful instruments of massive Islamization of the Hausa people. Some of them maintained attachment to chiefly courts and exchanged religious services for gifts and sustenance. Others maintained a measure of autonomy vis-à-vis the Hausa rulers by living with their disciples they withdrew away from the towns and centres of power in created autonomous communities following an old tradition of Islamic piety. By the end of the eighteenth century, the Torodbe clerics, called the *Toronkawa* in Hausaland, had noticed that there was political oppression of *talakawa* (peasants) by Hausa rulers. They had also realized that Islam as practiced in Hausaland was not a 'pure' one. A lot of local custom and belief had found their way into Islam. The scholars accused the Hausa rulers of doing nothing to correct the anomalies (See Turaki, 1999).

Consequently as the scholars were engaged in teaching and preaching Islam, and expanding it, they were also teaching and preaching 'purer' form of Islam. The autonomous Muslim communities in the countryside were converted from being centers of Islamic learning to foci of religious militancy. At the beginning the nineteenth century, the *jihad* in Hausaland, spearheaded by the Fulani, began in Gobir and spread to other Hausa states and beyond. The countryside Hausa joined the *jihad* in large numbers showing their discontentment with the Hausa ruling class. The success of the *jihad* paced up the process of the integration of the Fulani and the Hausa

During the *jihad*, the Fulani Muslim clerics and their Hausa followers succeeded in taking over power from the Hausa rulers and became the new rulers. As the new aristocratic class of Fulani and the Hausa emerged, they intermarried, intermingled and became assimilated. Yet, the Maguzawa, a

Hausa group, did not adopt Islam. They kept their Hausa traditions and clung to their traditional religions (Greenberg, 1946). Also, the people southern part of Hausaland, known as the Middle-Belt, which consisted of well over 200 ethnic groups concentrated in Plateau, Bauchi, southern Zaria, Adamawa, Saradauna (Northern Cameroun), Niger and Benue areas, remained non-Muslims.

With the collapse of *Habe* dynasties, the new Fulani-Hausa ruling class incorporated the Hausa states into a new polity - the Sokoto caliphate. The *jihad* brought about the creation of a new urban centre, Sokoto, as a capital and centre for government and Islam. The leaders of the *jihad* sought at all cost to divest Islam of syncretism. By 1809, the Sokoto *jihad* had ended. However, fighting for the establishment of emirates as part of a wider caliphate did not end until 1859 when Kotangora was founded as the last of the twenty emirates of the caliphate. Eventually, the polity that emerged under the Caliph had two capitals at Sokoto and Gwandu.

The caliphate was a vast multi-ethnic state which incorporated many different peoples, traditions and states like Hausa, Fulani, Nupe, Yoruba and innumerable other groups in Bauchi, Keffi, Nassarawa, Gombe, Adamawa and so on. The caliphate, established under governments that recognized a common head and operated one law, the *sharia*, was well beyond the frontiers of Hausaland. Nevertheless, the polity was not located on a continuous portion of land. It contained diverse independent communities and states within its borders. Some of the communities and states that refused to form part of the Sokoto caliphate include Igalaland, Idomaland and the central highlands with its diverse peoples commonly called the Middle belt. The Middle belt's resistance prevented Islam from infiltrating the southeastern part of modern Nigeria especially the Igboland. Nupe and Yorubaland were massively Islamized.

4.1.2.1 Islam in Nupe and Yorubaland

At the peak of the trans-Saharan trade, the main directions of trade were from the north to the south and from the east to the west. While the main east-west trade route from Bornu connected some Hausa states to Gonja, both the north-south and east-west trade routes linked the Nupe communities. Nupe is located in the savannah north (in a transitional zone between the tsetse-fly infested forest area of the south and the non-infested savannah north) where Muslim traders, horses, camels and asses are relatively free from tsetse-fly attack. Nupeland was as such a choice territory caravan traders liked to stay and trade for as long as they desired. As Muslim traders often spread Islam along trade routes, Nupe's trade contacts with Hausaland, Borno, Dendi territory, Songhai and Mali empires exposed the Nupe masses to varying degrees of Islamic influence. By the middle of the seventeenth century, Muhammad Wari who bore a Muslim name reigned as the *Etsu* Nupe (c. 1670-1679) (Balogun, 1980:183). Many of the succeeding *Etsus* (Nupe kings) also bore similar Muslim names. However, it was *Etsu* Jibril (c. 1746-C. 1759) according to Nupe tradition, who was described as the first Muslim ruler. This suggests that earlier *Etsus* were rulers who nominally professed Islam.

The Arabs, the Kanuri and the Fulani Muslim travellers, merchants and scholars were credited with the introduction of Islam to Nupe. In the 1820s, Mallam Dendo became a *jihad* leader who launched a successful *jihad* in Nupe. Nupe thus became one of the emirates of the Sokoto caliphate. Some Nupe *mallams* are believed to have moved further south into Yorubaland to propagate Islam. Nupe also exerted immense pressure on Akoko, and Afemai in the eastern part of Yorubaland to become Muslims.

Islam, according to Samuel Johnson's suggestion, was introduced to Yorubaland late in the eighteenth century. But recent researches by Smith (1965), Gbadamosi (1969), and Balogun (1980) have shown that Islam spread to Yorubaland in the seventeenth century. By the eighteenth century, Islam had spread mainly along trade routes, 'not only to the Old Oyo but

also to Igboho, Kisi, Saki, Iseyin, Ikoyi, Ogbomoso, Owu, Ijana, Ketu and Badagry (Gbadamosi, 1969:8). Up to the end of eighteenth century however Gbadamosi remarks that:

...The Muslims in Yorubaland remained only a minority... the Muslims were scattered and their political and social status generally low (Gbadamosi, 1969:12).

By the end of the eighteenth century, Afonja, the *Are-ona Kakanfo*, head of the Calvary force of Old Oyo empire, conspired with Alimi, a Fulani cleric, some Yoruba Muslims, the Fulani and few Yoruba chiefs and staged a successful rebellion against the Old Oyo empire. But Afonja soon fell out with his Fulani allies as he refused to become a Muslim. Afonja was killed and the Fulani emerged as the controllers of Ilorin, and Ilorin was established as an emirate of the Sokoto caliphate. From Ilorin, the forcible incorporation of large parts Yorubaland into the caliphate was less successful. As such, Yoruba Muslims were treated as suspects by their larger and stronger non-Muslim colleagues, the few Muslims were easily intimidated, and some of them fleeing to join *the jihadists* in Ilorin while others who stayed in their respective communities had to be calm even in the manifestation of their faith (Gbadamosi, 1969:79).

From the 1820s onwards, some Yoruba emancipated slaves from Sierra Leone and repatriates from Americas returned 'home'. Most of these arrivals, generally called immigrants, who later fanned out from Lagos to other parts of Yorubaland, were Christians. However, some of them also were Muslims. Gbadamosi observes that:

. . Some had been Muslims before they were taken into captivity; others became Muslims in Cuba or Brazil largely due to the influence of Hausa or Fulani slaves. And quite a number of them had been in Sierra Leone, where, in spite of the strong character of the colony, they had retained their religion, practicing it as best as they could in their unfavourable circumstances ...More important was the calibre, experience and knowledge of these Muslim emigrants which compared well with that of their Christian counterparts. During their stay abroad, many of them

had acquired some skills such as masonry, carpentry, tailoring and baking, and had become relatively wealthy. These emigrants not only reinforced the Muslim community along the coast they also became the catalyst for socio-religious change in Yorubaland. The independent wealthy Muslims earned respectable positions in the Yoruba society. This helped to enhance the status of Islam from the lowly position into which it had been thrown. As these emigrants were familiar with European ways and methods, they played the role, consciously and unconsciously, of torchbearers in the diffusion of European ideas and western education among the co-Yoruba Muslims (Gbadamosi, 1969:54)

Meanwhile, the collapse of the old Oyo Empire had given rise to the independence of some tributary states. The movements of people from the grassland areas (northern Yorubaland) to the sub-tropical zone of the south had led to the emergence of new centres of political activities such as Ibadan, Abeokuta, Ijaye, Ilesa, Ijebu, and Ife among others. Some of these towns strove to assert authority and dominance over other towns. The Yoruba wars that led to the dispersal of the hinterland Yoruba Muslims resulted. After the wars, when the society became more stabilized, people re-established their destroyed cities and towns. The Muslims began to reconstitute themselves into Islamic communities in the major urban centres and from there they took Islam to the neighbouring towns and villages. Some of the leading Yoruba warriors and chiefs also identified with Islam. This conferred prestige on the Muslims. Yoruba Muslims also had spiritual nurture from the itinerant Muslim scholars and preachers from Hausaland, Nupe and Ilorin. Mosques and Koranic schools were built wherever possible and open-air spaces were secured for congregational prayers all over Yorubaland.

In 1851, the first European official interference in the affairs of the Yoruba people had come with the imposition of an *Oba* (king) on Lagos. This was followed by the declaration of Lagos as a British colony in 1861. Between 1886 and 1893, the British administration in Lagos, had engaged in spurious

signing of treatise with several rulers of Yoruba towns in disguise for the “pacification” of the Yoruba interior. By 1900, Yorubaland had become the colony and Protectorate of Lagos.

In all many Nigerian communities accepted Islam and adapted Islamic education place primary significance upon the preservation and transmission of Islamic religious heritage as revealed in the Koran and recorded in the prophetic traditions (*hadith*) and other classic texts. Many Nigerians were converted to Islam by the middle of the nineteenth century but the tendency everywhere was to hold on existentially to both Islamic and indigenous ways of life. The Muslims in Nigeria generally belong to the ruling political, religious and economic elite that remained strongest in the urban centres. The vast majority of peoples in the various Nigerian communities up to the middle of the nineteenth century held tenaciously to their indigenous ways of religious, political, social, artistic, educational and musical life. The indigenous people did not see anything wrong in anybody practicing Islam. Many of them became Muslims mixing Islam with indigenous way of life which produced a kind of syncretism. As Montein notes:

There was mutual tolerance between Islam and African cultures. The pagan, by taking advantage of Islam according to his own concepts, sudanize (sic) it; such that between these two poles, the Islamic and the pagan, there exists an infinity of intermediate states linking them to one another and which, depending on the angle from which they are observed, appear now as the Islamization of the Sudanese and now as the Sudanization of Islam (Monteil in Kizerbo, 1984: 364).

Islam, as a religion and way of life has blended very harmoniously with the social systems of many Nigerian communities, especially in the Yorubaland, Nupeland and Hausaland. The harmonious symbiosis of Islam with the indigenous life style of Nigerians has produced a kind of cross-cultural phenomenon. This has led to a situation in which normative transfer and

normative exchanges are occurring between Nigeria's indigenous cultures and Islamic culture.

There emerged Afro-Islamic forms of education. The music education aspect is markedly attentive to pious musical socialization and acculturation. Acculturation here is about cross-cultural musical transfers, the collision of one system of values with another; and at times, an interaction between whole civilizations.

4.2 The Afro-Islamic music education in Nigeria

From the nineteenth century, the islamization of Nigeria has been continuous until the present day. Islamization is a process of converting people religiously into Islamic ways of life. The Islamic education plays a great role in the islamization of Nigeria. But the indigenous arts have been more resilient despite the invasion of islamization forces. Some indigenous music styles and types practiced as structural components of traditional cultural activities have remained and modified by Muslims. The *Koranic* school remains a powerful force for the islamization of the indigenous music forms

4.2.1 The *Koranic* school and music education

One of the most influential institutional changes Islam has brought is the *Koranic* schools. The researcher's observation of socio-cultural life in Islamized Nigerian communities reveals that the *Koranic* school is part of the socio-economic life of those who profess the faith in Islamic. *Koranic* schools are located in mosques, private houses or premises set aside for the purpose. The *Koranic* school is always established nearby and operated at convenient times so as not to interfere much with the people's source of livelihood. Essentially, the *Koranic* school educates Muslims on the proper methods of recitation and memorization of the *Koran*. The *mallams* or *alufa* (teachers) in Hausa and Yoruba respectively own traditional *Koranic* school in most Nigerian communities. The *Koranic* school is open on Saturdays to Wednesdays in three shifts: morning, afternoon and evening, with holidays

on Thursdays and Fridays. In Yorubaland it was observed that the *alufa* may have assistant(s) or may be assisted by his older students. Male *alufas* are most commonly found.

Children between the ages of 5-15 years are normally admitted to the *Koranic* school. If a child comes from a scholarly family he could study under his father, brother or other relation. Otherwise, he is attached to any *alufa* chosen by the parents. At the 'primary' level, children are taught to recite the *Koran* basically in a singsong pattern by rote beginning with the shorter chapters of the *Koran*. The child starts to learn by memorizing the first ten *suras* (or verses of the *Koran*), beginning with the *fatiha*, the first *sura* (Kamoru Usman, 2003: pc). The shorter chapters of the *Koran* are usually those normally required for daily prayers. Generally, the *Koran* is divided into sixty parts (*esus*), each of which contains a number of chapters. The longer chapters are learnt as time goes on, as the child grows (Taofik Atanda, 2003: pc).

In the *Koranic* school, the *alufa* cantillates to the *omo ile kewu* (the pupils) the verse being learnt, while the *omo 'le kewu* repeat it after him. This pattern is repeated several times until the *alufa* is satisfied that they have mastered the correct method of the cantillation. At times, the *alufa* withdraws while the pupils, on their own volition, continue to repeat the verse being memorized. The *alufa* might come in again to link the verse being learnt with the previously memorized ones. In this way, the pupils are gradually inducted into 'singing' the whole chapters of the *Koran* by heart.

A pupil carries to the school a wooden slate on which the current chapter being learnt is ink-written by the *alufa*. He/she is introduced to the art of spelling and writing the *Koran*. Learning to translate the *Koran* follows thereafter. It is also possible for Muslims to pick up a few translations of the *Koran* unconsciously at *waazu* (sermons) or during other religious ceremonies – contexts in which *Koran* is chanted. Otherwise, the ability to recite and read the *Koran* without necessarily understanding it is deemed

unproblematic. Mazrui and Magaw's comparison of *koranic* chanting with Italian opera singing by an American is illuminating.

The *Koran* is sometimes read in a manner comparable to an American opera singer singing Verdi in the original Italian. The singer needs not understand every word or every phrase of a particular song though he or she must at least capture its mood (Mazrui and Magaw, 1975: 225).

Less emphasis as such is put on understanding the *Koran* at this stage because Arabic is not used in everyday life of most Nigerian Muslim communities. The focus is on how to recite the *Koran* properly. Just as Muslim parents encourage their children to attend the *Koranic* school to learn the cantillation of the *Koran*, so too they encourage them to participate actively in the daily prayers and other events of the Islamic community. This intensive experience in the *Koranic* cantillation forms a basic tool of Islamic music education in promoting Muslims' interest in Islamic religious singing, especially the young ones. Learning the cantillation of the *Koran* lays more emphasis on the art of reciting it thereby reinforcing believers' interest in Afro-Islamic choralism.

At the advanced level, it was observed that adult students attend *Koranic* school at times convenient to their own daily schedules. The *Koranic* schools as such have no fixed time for opening and closing. Each student comes with book(s) of study. The duration of study is not scheduled. It depends on the individual's ability and commitment. In a typical study time, the *alufa* recites the text and explains it to each student or the student recites the text and the *alufa* translates, explains and comments on it in vernacular. Thus, individual method of teaching is followed. Every student learns at his own pace and according to what he can master. Studies generally include the science of the *Koran* such as *trafseer* (explanation or interpretation of the *Koran*), *asbabal nuzul* (reasons or causes for the revelation of *Koranic* verses) and *al-nasikh wal-man* (the abrogating and the abrogated verses of the *Koran*). The student studies the four recognized methods of singing the *Koran*. A student may train to be a:

1. *Qari* singer if he knows the *qira'a's* method of simply reciting or reading the *Koran* cursorily;
2. *Tali* chanter if he can observe the rules and regulations of the *tajweed* method;
3. *Muattil* reciter if he can follow *tilawa* - recitation with inflection of the voice from memory; and
4. *Mujawwid* chanter if he is capable of adopting the *tartil* method of psalmodising (from memory) (Atanda Taofik, 2003: pc).

Generally, 'those who recite the *Koran* without observing the rules and regulations of *tajweed* are regarded as 'bad' chanters' (Taofik Atanda, 2003: pc). Atanda says this is so because *tajweed* is considered the most proper method of reciting and memorizing the *Koran*. The *tajweed* method involves rhythmical delivery, accentuation of long and short syllabus, observance of pauses in the embellishment of the voice and psalmodising of the *Koran* (with or without text).

The undefined duration of study as a form apprenticeship enables the students to specialize in the proper methods of reciting and memorizing the whole content of the *Koran*. It makes learning to perfect the student's religion, rituals acts and respect for the *alufas* and *mallams* a lifelong pursuit. In the process of learning, students are free to move from one teacher to another. The extent to which the teacher is patronized depends on the degree of satisfaction he gives to the students. A student may simply attach himself to his teacher until he completes his studies (Kamoru Usman, 2004: pc).

Students are required at certain stages to make offerings or sacrifices ranging from common food to money, prayer mats, chickens and rams (Taofik Atanda, 2004: pc). These are to be used for prayers for better understanding and more retentive memory. While studying under their *alufa*, the older students accompany their teacher to his preaching ground - usually in front of a big mosque or a busy and conspicuous part of the street

(Kamoru Usman 2004: pc). There, the students are put in situations in which they apply the knowledge of musical resources and procedures of Afro-Islamic culture they have acquired. As they treat the audience to music performance, mostly in praise of the Prophet, the students sharpen their creative abilities.

At the height of Islamic education is the music education of the scholars at the level equivalent to a University. Here lies the primacy of music learning and scholarship in contributing to the positive progress and change of any society. However, although there are many places in Nigeria that command immense Islamic scholarly respectability, evidence abound that none is known to have been involved in the intellectual study of music. This inability of Muslim scholarship in Nigeria to build on the achievements of earlier successes of the scholarship of Islam in music of the first ten centuries of the emergence of Islam in the Islamic world (see Halstead, 1994) has hampered Islamic music education in Nigeria from contributing effectively to the advancement of Nigerian Islamic communities' civilization. Muslim scholarship in Nigeria has been more dominated by the studies of Islamic sciences, like *figh* (jurisprudence), *hadith* (prophetic traditions), *tasawwuf* (mysticism), *balagha* (rhetorics), *nahw* (syntax), *fawhid* (theology), Arabic and Islamic literature. So, at best, pious Muslim scholars in Nigeria have been more involved in teaching and learning of the cantillation of the Koran to the younger generation. Much research work remains to be done on Afro-Islamic music education in Nigeria.

Many of the traditional *mallams/alufas* in Nigeria are *sufi*. They belonged, until the twentieth century, mainly to the *sufi* orders of the *qadiriyya*. This *tariqa* (ministering to the spiritual growth of the individual) in Nigeria has traditionally accepted practical musical activity in Islam. Against the incessant criticisms of the Muslim fundamentalists, the *qadiriyya* scholars educate themselves and others in the use of drums and songs in mosques and elsewhere while performing their rituals. The *qadiriyya* scholars are well-known as good writers of verse in Arabic and some Nigerian languages

like Hausa, Fulfulde and Yoruba. They also give and receive training in reciting or chanting their poems with musical instruments. Their poetry has always been on themes like panegyric, elegy, satire, vainglory, idyll (scenic description), love, reflection on life, admonition, supplication ascetism, mysticism, appreciation, and apology, story-telling and didactic subjects. Oseni says, 'over eighty percent of the literary works in Arabic by Nigeria writers are in verse' (Oseni, 2002:3). The *qadiriyya* scholars' abilities to write Islamic verse in Arabic, in vernacular languages and in the Nigerian secular song tradition have enabled them to use their poetic outpourings to synchronize Islamic literature with indigenous Nigerian (musical) culture (Hunwich, 1997: 210 -222). This has led to the emergence of numerous poet-musicians in Nigeria.

A music type associated with the *qadiriyya* brotherhood is the *bandiri* music and dance performance. *Bandiri* is a tambourine-like, single-headed drum, musical instrument of Indian/Arabian peninsula origin. *Bandiri* music and dance performance is staged in the mosque, every Thursday night, during *dhikr*, during *maukibi* (*qadiriyya* procession), as well as during the commemoration of the birthday of Sheik Abdulkadir al-Jilani, an Islamic Sheik of Baghdad Iraq, founder of the *tariqa*. The birthday is usually celebrated on the 12th day of the month of *rabiuthani* - the fourth month of the Islamic calendar. *Bandiri* music is also performed by another *tariqa* – *salamiyya* in Nigeria.

As the recognized custodian of the *bandiri* music and dance performance, the *qadiriyya* brotherhood inducts their members into its musical way of life for a lifetime. Although orthodox Islamic and Muslim not only see music performance in the mosques and elsewhere in the name of Islam as un-Islamic, as an innovation in religion which violates the Islamic tradition and teachings, the *qadiriyya* have continued to use the practice to relate music and religion to the Nigerian cultural life.

The *Koranic* school schedule is quite flexible. When the pupil is old enough to learn a trade, the hours of schooling are reduced; especially the afternoon session may be cancelled for him so that the child may be able to learn a trade or craft (including music) during breaks from *Koranic* study. Break periods are also utilized in learning the master's composed religious poems and songs. There, the students acquire how Afro-Islamic musical resources, ideas and ideals are traded. The teacher too is free to declare a holiday if he has to attend to some religious obligations, like naming ceremony, away from home. Children who are from families that provide community-wide musical service are allowed to follow their parents to musical engagements, with or without permission, without any dire consequences to their studies.

In all, learning the cantillation of the *Koran* could be accomplished within a few years after which enthusiastic students embark on advanced studies of one kind or another in order to become a scholar. Learning to be a Muslim scholar terminates with the issuance of *ijaza*. *Ijaza*, as a 'license' to teach, is given by an *alufa* to his cantillation worthy students. The *ijaza* contains the history of the *alufa* and brief biographies of all those *alufas* from whom he has acquired knowledge, going back to generations down to the time of the Prophet. The *wolimat*, a graduation ceremony, takes place once the Muslim has gone through the 'primary' level or becomes a scholar.

Thus, the most obvious observable sign of Islamic influence in Nigeria since the nineteenth century has been the prevalence of Islamic religious chants. They are chanted in Arabic and recited in imitation of the orthodox Islam *tacbir*. From hearing and overhearing the cantillation of the *Koran* from the mosques, the *Koranic* school and other events of Muslim life as well as the call to prayers five times daily from the mosques non-Muslim Nigerians living within Nigeria Muslim communities have had to gradually and unconsciously internalize some of the idiomatic expressions of Islamic religious music. The chants however have ultimately remained surface phenomena despite the fact that the cantillations form an integral part of

Nigeria Muslim's repertory. Vocal music in most Nigeria Muslim communities has however assimilated the new techniques of Islamic cantillation which brought about profound changes to the vocal styles of the pre-Islamic music era.

Koranic education had by the end of the nineteenth century become largely a basic element of social status for many Muslim communities in Nigeria. It has made Islamic chants a part of public knowledge in Nigeria, and enabled Nigeria Muslims to complement Islamic chants with a rich oral culture of religious poetry and praise in local languages. It has empowered some Nigeria Muslims to model their song-poems in Arabic and Nigerian languages on the traditional Nigerian sung-poetic form.

4.2.2 Islamic preaching and music education

The Muslim scholars train not only to be teachers of the *Koran* but also its preachers. So, just as students learn under their *alufa* to chant the *Koran* in order to teach its proper cantillation, so too they learn to present the *Koran* as a kind of Arabic narrative prose in order to preach and evangelize with it. Islamic preaching, (Arabic: *waa'zu*), traditionally involves verbal narration - an amalgamation of simplistic interpretations of the *Koran* and at times common wisdom and mythological saints, sinners, angels and *jinn*s. Islamic preaching is traditionally done in mosques and open spaces in Nigerian towns and villages. The authority to preach is said to be 'derived from the *Koran* which enjoined all Muslims to call (people) to the way of Allah' (Taofik Atanda, 2003: pc).

The researcher's observation among the Yoruba reveals that *iwaasu* (Islamic preaching) is moulded in such a way that the traditional Yoruba narrative techniques were adapted and intermingled with the Islamic forms of oratory and preaching to encapsulate Islamic ideas. This, in turn, serves as bedrock for 'the development of religious songs and tales and also to a dialogic and theatrical style of giving narratives' (Abubakre & Reichmuch, 1997: 195). A literature reveals that right from the nineteenth century

Nigeria, a public oratory culture had emerged in which stories, motifs and sayings derived from the *Koran* and from other Arabic and Islamic sources were injected into Yoruba historical traditions and legends in music performance (See Abubakre and Reichmuth, 1997: 195). Abubakre and Reichmuth give a vivid description of the phenomenon of preaching among the Yoruba Muslims:

Preaching can indeed be seen as the oldest phenomena of performing arts among Muslims in Yorubaland. The preacher and his team, which included several recitators, singers, and sometimes-even musicians, would enter into close interaction with their audience. The listeners would be attracted by his reputation, his voice, and his powers of oratory, which would be judged by his narrative devices and by the strength and validity of his message. They would participate by responses ranging from identifying with a hero in a narrative to answering direct questions from the preacher and joining in singing. Purposive preaching was also sometimes conducted for a new ruler where episodes encouraging good governance and the avoidance of religious wavering were equally popular. The tendency of these kinds of preaching was to create a situation of mimesis through tales and their theatrical presentation by the orator, which thus contributed to the development of dramatic performance. Preaching at this stage was drawing from existing folktales in Yorubaland whose topics were adapted and Islamized to give them specific moral implications. Topics from the classical *adab* literature were also used for this purpose. A good number of such tales came into circulation among the Yoruba Muslim community. To encourage the diffusion, those preachers who were versatile enough in Arabic recorded them in written versions and kept them for further use (Abubakre and Reichmuth, 1997:195).

Preaching, here, is conceived within an ideological position of the preacher as master-musician-teacher who uses music as pedagogical vehicle for discharging a sacred mandate - the propagation of Islamic ethics and values - which in many ways do not detract from the aesthetic demand of the traditional Nigeria story-telling genre. Preaching turns out to be stories told in dramatic form by means of music. It becomes a way of constructing

alternative moonlight narratives, and an alternative way of arousing social consciousness.

The preacher becomes a craft person who uses his ability to combine interest in ideas and people. The craft person is used here instead of craftsman because it comes closer to the Yoruba word *oni*, which means, person. *Oniwaasu* is the Yoruba word for the person who preaches. As a verbal craftsperson he sets himself the task of artistically experimenting a blend of Yoruba and Islamic oratorical genres in music performance. As he preaches he effortlessly combines entertainment with education, and uses the contexts of preaching to extend the frontiers of Islam to accommodate African thought patterns through the cultivation of mastery of music making in himself, his students and his audience. Constantly interacting the traditional Yoruba – Islamic musical principle in preaching, the Islamized Yoruba music scholars adapt Yoruba narrative techniques to Islamic forms and idea; use the context of preaching in appropriating the *Koran*; in developing musical performance with religious inclination; in preparing future musicians of such religious songs and tales and in sharpening the musical acuity of their audience.

4.2.3 Life rites and music making in Islamized Nigerian societies

As soon as a wife informs the husband that she is pregnant, rituals concerning birth begin. The husband contacts an *alufa* to prepare protective charms and amulets to drive away evil spirits and *jinn* who may want to take the place of the nascent good child, and from then on, the woman wears the prepared amulets. The amulets or *hantu* may be prepared for the woman to drink. *Hantu* is made of *Koranic* inscription on slate washed with water (Taofik Atanda, 2003: pc).

When the baby eventually arrives, shout of *Allau akba* rends the air. Neighbours come and sing songs of praise to Allah and rejoice with the lucky woman who successfully delivered a baby. Naming ceremony takes place on the eight day of the birth of the child. An invited *alufa* and his

entourage perform Islamic religious rites in the morning. According to the Islamic practice, the child's hair is neatly shaved and buried. The shaved baby is brought and given to the *alufa*. The *alufa* recites *adhan* into the baby's ear and proclaims the baby's names into his ears before announcing the names to the hearing of all. The parents of the child and other well-wishers give money for prayers for the child to the *alufa* who chants relevant passages from the *Koran*, prays and invokes blessings on the child. Most often recited passage is the verses used in blessing Ibrahim in the *Koran*. Sacrificial ram may be killed. Sermon is preached to remind the parents of their duty over the child's circumcision, nature, and care, attendance at Koranic school and the essence of home education. Food is given to those in attendance and taken round to well-wishers in the community (Kamoru Usman, 2004: pc).

The researcher observes that during naming ceremonies when the *alufa* leaves, merriment begins. Music making involving singing of religious songs rends the air for the rest of the day. Afterwards, the child begins to absorb the techniques of chanting the Koran as he is strapped on the mother's back to the daily prayers and Islamic ceremonies and festivals. Before he begins the *Koranic* school older people around introduce him to Yoruba childhood songs, games, tales, moonlight plays and informal chanting of the *Koran*. At about the ages of 5 or 6, the child attends the *Koran* school from home (Kamoru Usman, 2004: pc). As the Yoruba say: *ati kekere ni 'male tii komo re laso* (it is from childhood that Muslims teach their children how to murmur (chant)).

If the child is born into a family that is mandated to maintain a musical tradition, the child begins to serve his apprenticeship in his father or mother's group, the family or relative's group (Taofik Atanda, 2004: pc). This is because, among the Nigerian Muslim communities, being Muslims does not deter a family from taking up the family tradition. Among the Hausa, for instance, the child begins to attend with the group the weekly ceremony that takes place at the district head's house, on Thursday nights, when the

Muslim Sabbath starts. This affords the child the opportunity to learn how to celebrate the district head's Office, ancestry and power in set terms. He attends *jumat* services on Friday afternoons where he begins to follow the cantillation of the Koran and the call to prayer that is done five times daily from the mosque's minaret. If he belongs to the family that makes music for the Hausa royal class, he begins to learn how the performance of *tambari* is used in validating the esteem of the office of the royalty. He learns how *kaho* and *kakaki* are used for royal communication. He begins to learn how other instrumental and vocal genres are used to praise the Emir in terms of decent, religious piety, military achievement, administrative expertise and generosity on the eve of Sabbath day, at *sallah* and on such special occasions which may be termed palace ceremonies. If the group the child belongs to is not attached to the royalty, the child learns how to make music for the commoners. Most often, this is not based on any hereditary pattern. From the group the child is attached, he/she learns how the traditional music groups achieve aesthetic integration (See Smith, 1959).

4.2.3.1 Wolimat ceremony

(Kamoru Usman, 2004: pc) says that 'when the child graduates from the *Koranic* school, *wolimat* ceremony is performed'. He describes '*wolimat* as consisting of ceremonies and rites that are performed during and after the completion of the whole *Koran*'. 'In the course of learning the *Koran*', he says, 'some minor ceremonies are performed when the child gets to *sarah al-fil* (chapter 105) of the *Koran*'. On this occasion, the child and his parents provide some food items for the *alufa* and other pupils in the school. Another ceremony comes up when the child gets to recite *the surah al-ala*, which is called the completion of the first *eesu*. *Eesu* refers to the division of the Koran into sixty portions. Each portion contains a number of chapters. For this ceremony the pupil procures a hen or cock for sacrifice. After the sacrifice of the offering, the fowl is cooked and shared to the pupils and some other people in the neighbourhood (Kamoru Usman, 2004: pc).

While the child is learning the *Koran*, especially at off-farming season, he is encouraged to learn a trade. During breaks from study, children who are not old enough to learn a trade, among the Hausa, for instance, engage in begging with songs at the houses of local Muslims. Begging, according to Gumi with Tsiga:

was considered quite normal then for young pupils to go into the community and beg for food. In fact, it was often encouraged in the society apparently as a way of instilling humility and discipline among the pupils. Modesty was considered necessary for cultivating the proper learning culture and begging was accepted as an effective way to teach it (Gumi with Tsiga, 1992: 10).

Most *almajiri* beg during their breaks from 11, a.m. to 3 p.m., each day and all day on Thursdays and Fridays when they are on holidays from study. Begging is used in maintaining the *Koranic* school system. The older students consider themselves above begging. This is because the older students now realize that beggars are meanly looked at in the society. Thus, during break from study, they usually learn a trade to become self-reliant and self-supporting and reserve begging for the younger ones. The *Koranic* school system provides the majority of the artisans and skilled workers in Hausaland (See Gumi with Tsiga, 1992: 10).

Among the Yoruba, the researcher observed that learning a trade ends with 'freedom' ceremony. A person, after an attachment period to a master, is declared competent to be on his own. The ceremony takes place in the house or the workshop of the master. On the day of the ceremony, the graduate with his/her people assemble to receive the master's blessings. If the person is graduating from a music master, the other apprentices make music for him round the town.

4.2.3.2 Islamic festivals

Events in the Islamic world follow a lunar calendar containing 354 days. *Sallah*, (Muslim festivals), follow strictly the calendar. There are two most

important festivals in Islam. These are *id-al-fitr* (Yoruba: *itunu aawe*) and *id – al kabir* (Yoruba: *ileya*).

4.2.3.2.1 *Id al-fitr (itunu aawe)*

Id al-fitr is the celebration that marks the end of Ramadan fasts. Ramadan is regarded as the holiest month on the Muslim calendar, when all are required to fast from dawn until sunset. Each day during the Ramadan fasts, Moslem youth make *were* music to wake the faithful up for the early morning meal. *Were* consists of leader-and-chorus vocal music accompanied with instruments. At the end of the thirty days of fasting *id-al-fitr* is observed. However, the preparations for the festival usually begin during the month of Ramadan, especially in the last ten days of the Ramadan fasts. These (last ten) days of the fast are significant to Muslims, as they believe that it was during this period that the *Koran* was sent down for the guidance of mankind (Kamoru Usman, 2004: pc).

On a night of the ten days, (not rigidly fixed), the *laulat al-quadir* (the night of majesty) is celebrated. It is celebrated from night until *suhur* (morning meal) with religious songs. Another celebration takes place on the eve of the festival. Muslims keep awake with music performance to herald the end of the fasting. Among the Yoruba, some *Koranic* schools stage theatrical performances in which some Islamic themes are presented (Taofik Atanda, 2003: pc).

In the morning of the festival, after the morning prayers, believers move to *yidi* (the praying ground) - an open ground usually sited on the outskirts of the town) for communal prayers. Important dignitaries arrive in a procession with their retinue of musicians flanking their mentor. As soon as the Chief *Imam* of the area arrives on the praying ground, the congregations stand up for the two genuflections of *id* prayers. After the prayers, believers disperse, processing through the streets, visiting friends and important dignitaries with music (Taofik Atanda, 2004: pc).

Smith (1957:29) has given a detail description of post prayers – ground celebration among the Hausa. Among the Muslim Yoruba *id al-fitr* songs are congratulatory songs for believers on the successful completion of the month of Ramadan. At home, those who can afford it slaughter a ram or goat and offer their visitors meat, food and drinks (Taofik Atanda, 2004: pc). The festival day affords those who have been making *were* music opportunities to climax their Ramadan music performances.

4.2.3.2.2 *Id al-kabir (odun ileya)*

As soon as the new moon for *dhul-hijja* is sighted, Muslims begin their preparations for the *id al kabir*. This *sallah* is reminiscent of Ibrahim's (Abraham's) sacrifice to Allah. On the day of the festival, Muslims move to *yidi*. The Chief *Imam* buys a good ram that is taken to the prayer ground, leads the prayer and delivers his sermon and *khutbah*. He then slaughters his own ram to show to the believers how ram is slaughtered in the Islamic way. The festival continues at home with individuals slaughtering their rams. Music is used in processing from the prayer ground.

Muslims use music in processing from the prayer ground to their homes. The festival continues at home with individuals slaughtering their rams. On this first day, only the inner parts of the ram are cooked and distributed among the members of family. On the second day, the rest of the ram is distributed, cooked and served with food round the town. Visitors are entertained. In accordance with Islamic culture, the sacrifice of ram is only prescribed for those who have enough means to do so. However, all believers participate in the celebration of the festival (Kamoru Usman, 2003: pc).

4.2.3.3 Ramadan and *ajisaari* music

During the month of Ramadan, Muslim wake up to prepared and eat *sari* (a meal) before dawn. At the earliest time of Islam in Yoruba, Muslims found it difficult waking up for the *sari*. The difficulty often experienced in waking up spurred some Yoruba young men associations to form musical groups for

waking up believers for *sari*. A musical group that wakes Muslims up for *sari* is known as *ajisaari* or *ajiwere*. The music, the *ajisaari* group performs while parading the streets in their community, is called *were*. It is accompanied with traditional Yoruba musical instruments. It has developed into neo-traditional Yoruba music forms like *apala*, *waka*, *sakara* and *fuji*.

4.2.3.4 The *waka* (song)

Derived from Arabic word, *wagja*, which means an incident, a happening or an anecdote, *waka* evolved among the Yoruba, as a Muslim type of song that corresponds in some way to Christian Yoruba hymns. Its evolution satisfies the Yoruba Muslims' need for music in socio-religious activities like naming, wedding, funerals and the return of pilgrims from the Holy land (Mecca). It is also performed during *sallah*. Simply composed with traditional Yoruba philosophical undertone, *waka* lyrics are varied according to the context(s). *Waka* performance usually begins with a vocal recitation of *modiu* (Koranic chanting) akin to *adhan*. *Waka* songs feature stories of the life of the Prophet, his admonitions, stories of the *sahaba* (the companions of the Prophet), praise of Allah and His Prophet, general Islamic exhortations, maxims, and stories, motifs and saying derived from the *Koran* and from other Arabic and Islamic sources. *Waka* instrumental ensemble combines traditional instruments like *ogido*, *agidigbo*, *adamo* and *seli* (pairs of circular tin-foil idiophones with jingling metal rings).

Alongside *waka*, there developed *sakara* and *apala* music which are adaptations from *were* music by professional Yoruba artists for entertainment purpose. A contemporary development of Islamized music led to the evolution of *fuji*. Members of the ensembles that play *sakara*, *waka*, *apala* and *fuji* (modern islamized popular music forms) do not often belong to the same families. These have become pop music genres among the Yoruba Muslims. The members are recruited into groups based on musicality or the person's willingness to join the group. Learning in the groups is by rote through apprenticeship.

4.2.3.5 Muslim age-grade groups

In the Nigerian Islamic society, all persons within given ages still constitute an age set as obtained in the traditional Nigeria. Among the Yoruba, almost all Muslim children who attend *quranic* schools at the same time form an age grade. Yoruba Muslim children who performed *wolimat* ceremony around the same period of time most often form Muslim age grade groups who meet regularly on socio-religious issues. Muslim adults too form associations within the Muslim community. Examples of such associations in a Yoruba Muslim community include *Egbe Imam*, *Egbe Agba*, *Egbe Ajijola Anabi*, *Egbe Imole Esin Islam* and *Egbe Iyasuna*, *Egbe Alasalatu*, *Egbe Majekobaje* and *Egbe Omolore*. All these *egbe* (clubs) meet regularly every Friday after *jumaat* service in the houses of members on rotational basis. They learn to make use of music to propagate Islam, to provide a sense identity and unity for individuals who have become Muslims. They serve as contexts for the introduction of Arabic influences, the modification of Nigerian musical forms, and the introduction of new attitudes towards traditional Nigerian music and towards music in socio-cultural life (Taofik Atanda, 2004: pc).

4.2.3.6 Marriage ceremony

After graduation from a *Koranic* school, and learning a trade, a person prepares for marriage according to Afro-Islamic rites. At the *Koranic* school, lessons are given on sex education, marriage rites and obligation according to the tenets of Islam. The *alufa* leads marriage ceremony in Islam after the dowry, which is put at the value of a quarter of *dinar* in gold (about ₦2,000.00 or \$140), has been paid. After solemnization, the ceremony is followed by an elaborate music making in the fashion of African tradition.

The *nyia* (marriage contact) itself was made under Islamic rites but ceremonies both during and after the marriage betray other cultural traits. One such example is the *kalimbo barata* when the bride's friends went into the bush to collect branches from the *akimbo* thorn-tree with which the bridegroom and his best friend were supposed to be beaten. Another was the *kalaba*, the final ceremony of the marriage, which

comprised the reading of the *Koran* together with what appears to have been some pre-Islamic initiation ceremony (Barkindo, 1984: 501).

Among most Nigeria Muslim communities, marriage rites are a mixture of Islamic rites and indigenous practices.

4.2.3.7 Burial ceremony

According to the Islamic beliefs, death (Arabic: *mawt*, *awful*) is by God's leave. The death of a person is by God's permission. According to a *Koranic* passage, God fixes the hour of death for every living creature. As the *Koran* says:

No soul can ever die except by Allah's leave and at a term appointed... Every soul will taste death. And ye will be paid on the Day of Resurrection (*Sura*, 3: 185).

Death terminates lives of believers whose days are exhausted on earth and prepares them for *alukiyamo* the judgment day. The Muslims usually carry their dead quickly to the place of interment, in accordance with Muhammad's injunction:

It is good to carry the dead quickly to the grave, to cause the righteous person to arrive soon at happiness, and if he be a bad man it is well to put wickedness away from one's shoulder (Hughes in Olukoju, 1982:120).

Janazah or *jinzah* (burial) rites follow the death of a person. The type and the extent of burial vary with age of the person concerned and the nature of life led by the person when he was alive. On the day of the burial, the practice is that no one should precede the corpse during funeral procession. The belief is that angels go before. The corpse is buried some distance away from the house (Taofik Atanda, 2004: pc). A Yoruba song that contrasts the indigenous burial practices with the Islamic ones goes:

Oku, ajebo sun' yewu The corpse of a traditional worshipper sleeps
(is buried) in the room,

Oku imale a sun 'ta The corpse of a Muslim sleeps (is buried)
outside.

For burial, the body is wrapped in three pieces of cloth according to Islamic law (Trimingham, 1972: 179), and put in the grave as such with prayers. Gumi with Tsiga notes:

There are no ceremonies to observe during burials in Islam. The religion emphasizes that the dead should be put into the grave with minimum delay after death. Normally, a formal prayer lasting about ten minutes is said, and the body is then simply put in the grave (Gumi with Tsiga, 1992: 113).

Prayers are again said for the dead on the third, the eighth and fortieth day after death. Among the Hausa, musicians are not invited to play music, but musicians can attend the funeral as friends or relatives of the deceased. Religious songs may be sung during the wake keep for the deceased in cases of death at times when burial cannot be performed immediately – for example, the death of a person at evening time when grave cannot be dug. As there are no ceremonies for the dead, several music types associated with burial and funeral rites in the pre-Islamic era in Nigeria have remained extant among the non-Muslim Nigerians.

With Islam came a linear view of creation. In Islam reincarnation is anathema: a person is born, lives and dies only once, hence there are laws in the religion concerning every aspects of the believers' life so that they can live their lives once and for all in line with the will of Allah. Islamic music education helps believers to musically live harmoniously lives in this world and prepare them for the life to come. In Islamised Nigerian communities, music making in funeral is rudimentary. However, some communities, especially Yoruba ones have been integrating traditional funeral music with the Islamic chants.

4.3 Islamic policy on music education

The word precisely equivalent to English word, music, does not exist in the Arabic language but the notion of music exists in Islam. Farmer (in Halstead, 1994: 144) uses the terms *taghbir* and *ghina* to set the sacred and secular music apart. While the former refers to the singing of religious

music, the latter is used in the sense of the practical art of (secular) music.

Neubaner, however, notes:

Religious 'music' in Islam is a contradiction in terms because no Islamic language has ever described the reading of the Koran, hymn singing or even dervish dances as 'musiqi, but has used special designations in order to avoid the secular implication of the word (Neubaner, 1980).

In Western Europe, *taghbir* that literally means 'raising the voice' (Farmer in Halstead, 1994: 145) would be easily considered a branch of music because of its structure. There is a general difficulty to equate *taghbir* with music because music in Islam connotes immorality. *Taghbir* deals with sacred texts, and consists of certain kinds of stylized speech and artistic singing that are classified as 'recitation'.

Halstead says, 'the most obvious examples of recited music in Islam include the art of *Koranic* recitation (*quaha*) and the call to prayer made from the minaret (*adhan*)' (Halstead, 1994: 147). Since these cantillations share many characteristics of singing, Nelson suggests that *taghbir* be considered 'not merely as one among many musical genres in the Muslim world, but as the pinnacle of Islamic musical achievement' (Nelson in Halstead, 1994). Al-Faruqi, also suggests that 'if we wish to look for a musical 'Great Tradition' in the Muslim world then it is to the cantillation of the *Koran* and the call to prayer to which we should look to' (Al-Faruqi in Halstead, 1994). *Quaha* and *adha* are an important and inescapable part of everyday life for old and young, men and women, religious and non-religious, in every Muslim country.

Among the Yoruba Muslim, the cantillation of the *Koran* is conceptualized as singing. The Yoruba says: *ise nla, orin kewu* (that is, the singing of *Koran* is an arduous task). Ordinarily, *orin* is a Yoruba word or song. *Kewu* is a translated Yoruba word for the *Koran*. The difficulty Yoruba Muslims experience in memorizing and understanding the sacred texts of the *Koran*

must have led to this assertion. Yoruba regard *Koran* cantillation as *orin* (song). Edward Blyden comments on the role of *Koran* in Africa:

For the Africans the *Koran* is, in its measure, an important educator...They are united by a common religious sentiment, by a reverence and esteem. And even when the ideas are not fully understood the words seem to possess for them a nameless beauty and music, a subtle and indefinable charm, incomprehensible to those acquainted only with European languages. It is easy for those not acquainted with the language in which the *Koran* was written and therefore, judging altogether as outsiders, to indulge in depreciating its merits. Such critics lose sight of the fact that the *Koran* is a poetical composition and poetical composition of the earliest kind... (Blyden, 1967: 6).

The cantillation of the *Koran* texts among the Yoruba seems to possess a nameless beauty and music. Based on these statements, *taghbir* is considered, in the context of this study, as a viable and virile Islamic musical practice, and recognizes it as Islamic music education.

The *sharia* is instrumental in defining, delimiting or sanctioning all areas of Muslim life. It guides the musicians and gives a positive, negative or neutral sanction to them: what they learn, teach and perform and their access to believer-audiences and other socio-religious musical activities. *Sharia* differentiates between *halal* (permitted) or *haram* (forbidden or inadmissible) music, both sacred and secular. All *haram* acts and deeds are actionable in *sharia* court and they may attract *hadd* (prescribed punishment). The making and taking of *haram* music may be a major wrong to the pious Muslim but it is not actionable in courts. There are two approaches in Islam to what is called *haram* music: legal and moral. The legal approach identifies the kinds of musical expression and musical instruments, if any, that may be considered permissible, or admissible. The moral approach considers the potentiality of music to lead believers astray from the true path, and the place of entertainment and sensual enjoyment in the lives of Muslims (al-Garadawi cited in Halstead, 1994: 145).

Halstead (1994) gives two categories of *halal* music. The first category which he suggests might be called the tradition of religious singing or chanting' includes the *Koranic* chant and the call to prayer. Other chants in this category include *talbiyya* (pilgrimage chants) and *takbirat* (eulogy chants including exaltation of God), *hamd* (thanks to God), and *madih* (praise of the Prophet Muhammed). Other suggested chant to be included in this category is *shir'r* (chanted poetry with noble themes) (al-Faruqui, cited in Halstead, 1994). The chants in this category, for the most part, are vocal renderings without instrumental accompaniment.

The second category of *halal* music, Halstead (1994) suggests may be classified as *musiqa*. This includes battle songs and other forms of military music that are meant to spur followers on in battle. Celebration music which is associated with the two main festivals of Islam, *id al-fitr* and *id al adha* are included in this category. Other admissible celebration music includes music made during wedding feasts and those made to celebrate the arrival of a respected guest or return of a loved one. Occupational music, including caravan chants to relieve the boredom of long journeys, work songs, singing to relieve loneliness and lullaby, is an integral part of this category. Most of these music types, Halstead (1994) explains, consist of unaccompanied vocalizations, though the *daff* (small drum or tambourine) is sometimes specifically permitted and larger drums and sometimes, whole bands are permitted at times of battle (Halstead, 1994). Other suggested music types accepted into this category are 'unaccompanied songs whose lyrics are pure and innocent and give positive encouragement to Islamic beliefs and practices or speak of virtuous behaviour or the purpose of human life, the well-being of society and the appreciation of nature' (Halstead, 1994).

In addition, Halstead identifies two particular kinds of *haram* music:

The first is senseless music, that is, song with erotic or suggestive lyrics or songs performed in a sexually provocative manner. The category also includes songs which may be innocent in themselves but which are performed in conjunction with prohibited activities

such as gambling, drinking alcohol, mixed dancing or illicit forms of sexual activity (...). The second prohibited category is music which is specifically related to a religion other than Islam (Halstead, 1994: 140).

Haram music are said to go against the letter and the spirit of the Islamic way of life. Other dimensions of music legally prohibited in Islam, but which Halstead regards as being controversial include all music related to pre-Islamic or non-Islamic origin, all singing accompanied by instruments (apart from those aforementioned permitted ones) and all instrumental music. Invariably, *ma'szif* (the use of musical instruments) is unlawful. Al-Kanadi, while expatiating upon this maintains that the word *ma'azif* covers three distinct things: musical instruments, the sounds of musical instruments and singing to musical accompany-ment (Al-Kanadi in Halstead, 1994:142) and all are regarded as *haram*. The *Shafi's* school of law, one of the four legal schools of Islam, goes as far as suggesting that the theft or destruction of musical instruments was no crime, since such instruments could not be lawfully owned by Muslims in the first place (Farmer in Halstead, 1994: 145). However, Farmer points out, hundreds of treatises have been written to prove the opposite of the illegally regarded, controversial areas of music.

Significantly too, *sufis*, whose main goal is to have direct experience of God or spiritual union or submersion in the divine love, have found the disapproval of many musical forms unacceptable on spiritual ground. Music, *sufis* argue, is a path to God Himself. Thus, although music is forbidden in Islam, there are certain specific exceptions to the rule. These are what guide the formulation of music education policy in Islamic communities. Ambivalence characterizes music education policy in Islamic society generally.

4.3.1 Islamic music education policy in Nigeria

Probably the earliest written legal and constitutional foundation for the conduct of a proper Islamic government in the history of Nigeria is traceable

to Hausa land. In the fifteenth century, al-Maghili, a visiting North African jurist to Hausa land, wrote two treatises for the *Emir* of Kano, Mohammed Rumfa. The first of the treatises, *Tajal-Din fi ma Yajib ala al-Muluk*, commonly called the *Obligation of the Princes*, delineated explicitly for the ruler, the relationship between the ruler and the ruled, the state functionary, the political institutions that maintain the government, division of labour, sources of revenue and the political structure of the state. The second treatise, *Jumla Mukhtasara*, treated specific issues relating to the conduct of justice, anti-Islamic social practices, reform of institutions, and implementation of the *shari'a*. Though Rumfa used the treatises in promoting the Islamic interest, which enhanced his position and consolidated his political base, the implementation of the letters of the treatises for the purpose of control of societal affairs by other *Habe* rulers was minimal.

Another important policy related document was *Al-Siyuti's Risala* to the kings of Takrur, among who was *Amir* Ibrahim Sura, the ruler of Katsina. In *Risala*, al Siyuti gave Sura who was referred to by al-Siyuti as *Sahib Katsina*, (the lord of Katsina) and other rulers in Hausaland and Agades, pieces of advice on state and social conducts and the necessity to implement justice among other things (Kani, 1997:27-28). Furthermore, Mohammed b. al Sabbagh (called 'Dan Masani) was reported to have compiled a book on education in which he outlined among other things the curriculum of education and various branches of Islamic learning (Kani, 1997:29). These treatises which provided the only authority for a Sudanese context are studied by scholars in Hausaland.

Shehu Usman dan Fodio, in his ideals of reviving Islam and setting up an Islamic system of government and social order along lines which he considered to be orthodox, wrote a number of pamphlets and booklets which served as policy directives to his *emirs* on how to administer their provinces according to the dictates of the Islamic law. But as Hunwich observers:

The Shehu was not an Islamic primitivist who wished to restore the kind of situation that had existed during the life of the Prophet and the first four Caliphs. Instead he accepted in full the later organizational development of the Islamic state as part of their essence of the religion; he also accepted the ideas of the *Sufi* (mystic) brotherhoods with their accompanying litanies and cult of saints, through who intercession with God might be sought (Hunwich, 1965:276).

Usman dan Fodio had an ambivalent attitude towards musical practice in Sokoto caliphate. In a representative music related statement Fodio proclaims that:

A drum should only be beaten for some legitimate purpose, such as for calling a meeting; announcing the departure of an army, when it pitches camp or returns home and the like... How much worse, then is what the ignorant people do playing musical instruments for entertainment and singing (Fodio quoted in King, 1980:309).

In Fodio's view, music is a necessity but a practice a devout Muslim should shun. Fodio berates Muslims' involvement in music making for only entertainment purpose. To him, functionalism should be the basis of music making among the Muslims. In line with Fodio's proclamation, the early *emirs*, appointed for their piety, discarded the practice of having courtiers and palace musicians attached to them as *pre-jihad* Hausa rulers practiced it. However, the early *emirs* suffered a loss of prestige when they discarded the practice of having palace musicians. Abubakar observes that.

The prestige of a number of *emirs* was affected by the absence of courtiers and musicians praising and highlighting their achievements. In short, the simplicity of the first emirs and their poverty evoked contempt and cynical comments rather than admiration. Such and similar attitudes from the populace induced the subsequent generation of emirs to greatly compromise the postulations of their predecessors on several aspects of government (Abubakar, 1980:326).

Fodio's restrictions on music did not last with the populace's reaction. It had little legal force and remained largely a matter of recommendation for the establishment of an Islamic state in Hausaland. As the religious fervor of the *jihad* against the pre-*jihad* musical practices did not last, the syncretized Afro-Islamic musical forms continued to flourish after the *jihad*.

Another important Islamic policy document was Sultan Bello's book - *Usul as-Siyasa (Principles of Politics)*. In it, Bello, the successor of Usman dan Fodio, outlines the responsibilities of the *emirs* in the Sokoto caliphate:

The *emir* should lay down for the people of his domain their worldly and religious duties. He should see to the rearing of craftsmen and the encouragement of artisans whom the people cannot do without...He should in addition exhort people to produce food and store food; settle populations in urban and rural areas; build walled towns and bridges; maintain markets and roads, and work for the realization of their general welfare as a whole... build mosques and fill them with prayer and worship; appoint judges and teachers and arrange for the payment of their due stipends; appoint the educators of children and preachers and inspectors of public morals to ordain the right and forbid the wrong; and collectors of the poll tax and investigators of the oppressed and destitute (Bello in Usman, 1997:11).

In Hausa society, music is a craft. The rearing of musicians as craftsmen is one of the responsibilities of the *emir*. The *emir* patronizes the musicians and controls the occasions for the performance of *roko'n fada*. The *emir* builds mosques as fundamentally places of prostration, religious spaces within which believers' converse intimately with God, and provides mosques as institutions for the learning of the cantillation of the *Koran*. The *emir* as religious authority dictates Islamic government policies and influences it. He promotes the production Islamic educators of children and preachers of public morals who use music to give positive encouragement to Islamic beliefs and practices.

In the formulation of Islamic educational policies, references are usually made to the peculiarities of Islam as a revealed religion. Thus, the Holy *Koran*, the only source of knowledge in Islam, is divided into *fard ain* (obligatory to all), and *fard kafiya* (knowledge obligatory on few and sufficient number of people by whom the collective obligation is fulfilled). The first of the two kinds of knowledge is an essential pre-requisite to the second one as it determines the justice to it and the person who seeks it. Islam affirms the 'being' of knowledge rather than 'becoming' or 'coming into being'. Knowledge, in Islam, is subsisting and unchanging. It is perfected in *Koran* as God's words (See Halstead, 2004:524)

Change, development and progress are dictated by the use of knowledge for the attainment of Islamic ideal. Knowledge is to shape the believer's attitude toward God, cosmos, and time, and to relate it to the different stages and experiences of his life. Knowledge is invaluable in fashioning a believer's identity and consciousness. The main aim of education to which music contributes is the production of a good person (Halstead, 2004:524). Music making is considered good if it provides individuals with foundations necessary for the practice of the Islamic faith. Knowing how to recite the *Koran* is as such obligatory on all Muslims. Identified promising *Koranic* students are chosen and prepared to become (clerics) specialists. Only few *mallams* become specialists in the art of *Koranic* recitation and teaching. The ideal that guided the formulation of Islamic music education is the music tradition tolerated by the orthodoxy. Music making is for Allah's sake. However, the Islamic music policy in Nigerian communities was deeply influenced by the indigenous African music policy.

The *emir* is responsible for the production of the musicians who make music for the aristocrats and the commoners. The music however, does not always have a specifically religious purpose. Sometimes, it is tangential to it; at other times, it is far from it. Though Islamic thoughts and practices do permeate the works the musicians create, it is the geographical, political,

economic, technological and social conditions of the pre-Islamic Nigerian communities that dictate the context and content of music making.

4.3.2 Islamic religious and political leadership and music education

In the nineteenth century Nigeria, two types of Muslim leaders emerged. These are the religious and political leaders. Muslim communities, organized on a communal level having the central mosque as pivot, had the *ulama* as the religious leaders. The political leaders were found in the Hausa courts as aristocratic rulers led by the *emirs*.

4.3.2.1 The *ulama*: *sufi* scholars

The *ulama* as Islamic religious leaders are Muslim scholars who are enjoying a distinct prestige of their own as custodians of Islamic culture because considerable premium is placed on education in Nigerian Muslim communities. *Ulama* as a body of intelligentsia provide the society with the world-view based on Islam, and make the pursuit of Islamic ideals and value their prerogatives. Muslim scholars are traditionally paid no fees but they receive state encouragement by way of presents out of the *zakkat* occasionally given to them by political leaders, and unofficial support by way of *sadaqah* presented to them from time to time by the parents of their pupils. The *ulama* are respected for their dedication to learning, loved for their distance from power and corruption and socially recognized for their identification with the aspirations of the ordinary people in the midst of whom they lived. *Ulama* represent the conscience of the society and beacon of hope in the Islamised Nigerian communities.

Two categories of the *ulama* are identifiable in literature. There are the scholars who encourage innovations, often mixing Islam with other practices peculiar to the non-Islamic Nigerian society. There are *ulama* that continually seek a return of Nigerian communities to the pristine values of Islam as enshrined in the *Koran* and the *hadith* of the Prophet. *Ulama* belong to two main *sufi* orders in Nigeria: the *qadiriyya* and *tijaniyya*. *Sufi ulama* are 'recognized as the force which has kept the spirit of Islam alive in

Nigeria' (Winters, 1987: 182). The *sufi* scholars are the brain behind the entrenchment of the indigenous Nigerian view of Islam 'as a dynamic force which can be used to better mankind' (Winter, 1987:182). They give unflinching support to all manifestations of popular Islam in Nigeria that tolerates variant practices and encourages *bid'a* (innovation).

Sufi scholars have encouraged innovations associated with marriage, burial and funeral, birth and naming ceremonies, and the observance of customary ritual associated with the installation of traditional rulers. They have also encouraged the cultivation of Islamic literature such as *madh* (panegyric, eulogy or praise of the Prophet and elegy or threnody composed after the death of the (one praised). These innovations are deemed by the non-*sufi* scholars to have assumed a material dimension. Other innovations of the *Sufi* scholars include the chanting of *dhikr* aloud in congregation, the use of drums and songs in mosques and the use of *bandiri* and other musical instruments to go into ecstasy.

The *sufi* scholars among the Yoruba issue charms and amulets to musicians to enhance their performance, for memorization and recall of copious passages, and to ward off evil ones at the context of performance. They also show liberality in allowing semi professional Yoruba drummers to practice other professions. The activities of the *sufi* scholars have led to a mixture of the Islamic and traditional Nigerian music, which produced a kind of syncretism - Nigerian Islamic music.

4.3.2.2 The fundamentalist *ulama*

The other breeds of *ulama* are those who promote orthodoxy by emphasizing the derivation of all social and moral codes from strict Islamic law. With less attachment to the royal court, these breeds of *ulama* seek a 'purer' form of Islam because, as they claim, Islam as practiced in Nigeria is not a 'pure' one. They seek to prevent or correct deviations from the established Islamic practice.

An aspect of non-Islamic customs and practices found in Islam that the *ulama* have always had to contend with is music. Those who beat drums in mosques in their views are infidels. Makers of instrumental music are godless Muslims because instrumental music is associated with 'pagan' practices and sensual entertainment. For instance, fiddlers, among the Hausa, are disdainfully regarded in orthodox Islamic circle, because they are associated with *bori* spirit possession, entertainment and praise. Events and ceremonies like naming and wedding that interweave Islamic and traditional practices are viewed as negative. Ceremonies with elaborate music making are considered ostentatious and slipping into materialism. Dancing is abhorred because it encourages mixing of the opposite sex. Islamic authorities barred women from public music making because it is considered unfitting for the pious. Young girls must make music publicly veiled.

Fundamentalist *ulama* revere Islam's official position on music making. They have explored Islamic musical traits less systematically. They cherish *Koranic* chanting and the call to prayer, both of which require learning a set of cantillation methods, and frown seriously at music performance and study. Fundamentalist *ulama* wage fanatical wars against all Nigerian indigenous beliefs and practices and relentlessly coerce believers to renounce and denounce their indigenous musical life. Inevitably, musical practices associated with aspects of traditional life that are considered to be for infidels have almost entirely vanished, especially in Northern Nigeria where Islamic fundamentalism predominates.

Despite this position, *bori* music (the practice of spirit veneration with music), which conflicted with the central Muslim tenet, has continued obtrusively in Hausaland. The fundamentalist *ulama* have enabled the cultivation of Islamic and Arab aesthetics of expression such as ornamentation, vibrato, mellisma, vocal nasality as well as the use of declamatory vocal delivery and the use of tense vocal delivery in vocal music. They also helped in the propagation of love for certain musical

instruments of Middle East and North Africa origin in Nigeria. These musical traits have been identified in *waka* and other Islamized vocal forms (Euba, 1971; Vidal, 1977). Some instrumental genres that reflect Islamic influence in Nigeria are the *kakaki*, *bandiri*, *goge*, *alagita* and *tamburi* that are use in Nigerian music.

When the *Habe* dynasties collapsed at the beginning of the nineteenth century, the fundamentalist *ulama* formed the core of the Muslim reformers who took over the control of the Hausa states from their *Habe* rulers. Some of the *ulama* were formerly in the employment of the *Habe* rulers as men of God, preachers, scholars, teachers, traders, advisers and medicine men. When the *ulama* overthrew the *Habe* rulers, they formed and ran governments in accordance with Islam. A central government, Sokoto caliphate headed by a caliph (supreme head of the faithful) was established. The title *emir* was adopted as the formal designation of the provincial chief executive. *Sarki*, the official to the rulers of pre-jihad *Habe* states, considered un-Islamic, was dropped and replaced with *emirs*. *Emirs*, as rulers in big urban centres, combined religious and political leadership. Religious leaders began to wield secular powers.

About twenty autonomous emirates were set up in the Sokoto caliphate. The emirates were given free hand to solve their socio-cultural problems using Islam as the basic ideology. The *emirs* tried to abandon indigenous way of life. The new emirates distanced themselves from living in an ostentation fashion in big palaces filled with women, courtiers and palace musicians. The first *emirs* sacked the musicians in their courts. This evoked contempt and cynical comments from the populace (See Abubakar, 1980:326). Such attitudes from the populace induced the later generation of emirs to revive and adopt the pre-existing institutions. The pre-existing institutions that had been operative for centuries which people were accustomed to maintain that:

A ruler should be surrounded with pomp and pageantry to instil fear and evoke respect. The

resources of the land should be centered on him and these could be disbursed to maintain the loyalty of subordinates. The prestige of a ruler was to some extent determined by the number of his concubines, courtiers and palace musicians (Abubakar, 1980:326).

Thus before the end of the nineteenth century, the emirate governments had to give royal patronage to aristocratic music making due to social pressures. *Roko'n fada* (ceremonial music), purely based on the playing of musical instruments to entertain the royalty and the people, re-emerged and became a symbol of power and source of prestige in the caliphate. Most *roko'n fada* musical instruments like *tambura* (the state drum) and *kakaki* (the long state trumpet) have their origin in the Maghreb. These two musical instruments could only be played in the presence of *emirs*. The less important instruments include indigenous ones like the *farai* (a horn made of bamboo and wood), the *kaho* (a roan antelope horn), *ganga* (a double-headed snared drum), *ganga algaita* (small double membrane drum played with *algaita* and a foreign derived instruments called *algaita* (a reed instrument). These instruments are used to perform some un verbalized, epithetical texts known as *take* (call tunes) which are traditionally used to celebrate an office rather than the office holder or the patron.

Roko'n fada has re-emerged as music that make many of the emirates' people feel alienated from their society because it relies heavily on borrowed musical instruments. The musical aesthetics upon which it is based is another source of alienation. King notes that:

rokon fada remains, as in the 19th century, a symbol of traditional power. As such, it is as opposed to change as the power that bred it. It is still largely dominated by instruments of external origins, and with its highly functional role maintains itself apart from the mainstream of musical developments. This separation, particularly in musical aesthetics, has led to the rejection of state ceremonial music by large sections of the society, who see its instruments as the symbols of the authority they serve rather than hear them as makers of music (King, 1980:309).

Hereditary musical specialists are continually recruited and educated to perpetuate *rok'on fada* despite its alienating tendencies and conservatism. The aristocratic Hausa musicians inherit their craft from kinsmen and are compelled to pursue it as a career from childhood. Royal musicians undergo some kind of formal training from master royal musicians so that they can perfect their area of specialization although the family tradition controls the establishment of the various aristocratic bands. They train to perform *roko'n fada* regularly in front of the *Emir's* palace on such occasions like *yamaci* or *sara* (the weekly statement of authority on Thursday), the celebration of the Islamism's *ids* (festivals) in which the *Emir* rides in procession to and from the prayer-ground, and *nadin saraunta* - the installation of emirate officials including that of, the emir himself. Other occasions for *roko'n fada* include the reception of august visitors to the *emir's* palace, the arrival and departure of the *Emir* from a journey together with the celebration of weddings and births within the royal personage or their clients or dependants in the palace. Just as the aristocratic musicians learn to dress to match the moods of the special occasions and reflect the social status of their patrons so too they learn to limit the versatility of their creative inventiveness according to the ideological objectives and purpose of their bond.

Politically significant persons of the emirates often have their personal band whose formation is influenced by such facts as 'the historical traditions of a particular court, the patronage; the financial sponsorship of the royal personage and finally the inherent hereditary factors in the continuation of the family trade-craft of the performing arts' (Kofoworola, 1987: 55). The formation of each band varies from one royalty to another. In the formation of each band, the type of instruments, the number of musicians, the style and content of the presentation are pre-determined by such factors as historical tradition, hereditary ideology, and conservative social situations which seriously tend to constrain aesthetic liberty.

4.3.2.3 Court praise singing

Yabon sarakai, the art of praising the emirate official in song, is an integral part of the Hausa political structure from time. It is produced as integration of the vocal praise songs with the instrumental performance. Its main musical instruments include *taushi*, *kotso*, *banga*, *jauje*, *gangar saraki*, *farai*, *gangar algaitar*, *туру* and *kalangu na sarki*. Court praise singers' bands are institutionalized 'to sing the praises of the aristocracy; to recall to memory the achievement and glory of their genealogical lines of descent and to encourage them to measure up to that standard' (Kofoworola, 1987: 77). The band is usually big since it involves various cadres of craft specialists such as instrumentalists, lead and chorus singers, and *sankira* (praise shouters). In a court praise singers' band, although the instrumental is important, emphasis is usually on vocalization as the main vehicle of communication. Songs focus on the following five major attributes of the aristocracy: religious piety, descent, military accomplishment, administrative capability and generosity.

Maroka (a praise singer) learns how to present his songs in dignified forms; in a way that resembles a poetic recollection of past events in tranquillity. The appointment of the court *maroka* is not necessarily hereditary; it is often based on proven musical ability. A *maroka* in a court is a professional devoting his life to the art of political praise singing. What the apprentice learns is how to praise political office holders 'at set times and in set terms, praising the title, the virtues; and the lineage of the individual' (Smith, 1957: 30).

The attachment of praise singers' team to a patron depends on the remuneration. Generally, *maroka* bands playing to emirate officials are relatively independent and freer to praise-sing other persons who are willing to give gifts in return for the *maroka's* services. *Maroka* teams that attend the *Emir's* palace are more attached to the court because of the *Emir's* generosity as a powerful patron. Apart from praising a patron, *maroka* might undermine the authority of his/her patron's rivals by exposing and ridiculing

their shortcomings. *Roko* is rarely directed at the Islamic religious leaders and *Koranic* scholars, because Islam frowns at it. Praise is due only to Allah and His Prophet in Islam. *Maroka's* arts are curtailed as they only hire out their services to the distinguished leaders in their community primarily for gift giving. The patron owns the performance and the *maroka's* freedom of opinion is considerably restricted. In the *emir's* court, *maroka* has no other business than to sing the praises of the ruler and to herald distinguished visitors to his presence. Other distinguished individuals in the emirate hire the services of acknowledged *maroka* to inspire them to action, to proclaim their merits to the public, and to enhance their image.

The *maroka* band in the court is hierarchically organized to reflect the social hierarchy among the aristocracy of the Hausa society. Titles such as *Galadima*, *Makama*, *Turaki* and *Wambai* are used to distinguish various artistes of a court group in terms of the status of each member of the group (Kofoworola, 1987:57). Court musicians wear rich costumes that reflect their ranks and the status of their patrons. David Ames observes:

Court musicians and farm drummers ranked somewhat higher than the others and this seems to be reflection of the exceptionally high rank of their patrons, since the ruling aristocracy, *Koranic* scholars and farmers respectively, had the highest rank of all, with wealthy merchants being a close fourth (Ames, 1974: 18).

Despite the close affinity between the court musicians and their patrons, musicians among the Hausa, 'are traditionally considered to belong to a low social status and by custom, a member of the aristocracy would not allow his/her child to marry, be friendly with or, worst of all, become a musician' (Ames, 1968: 84). Perhaps with the exception of the court musicians who are wealthy because they combine gifts from patrons with a secondary occupation, most members of the Hausa community regard musicians and music profession with disdain. If a fiddler, the aversion is complete. 'Many Hausa parents would disagree to give their daughter's hands in marriage to a fiddler. Many non-musicians would refuse to eat in the same bowl with

musicians or lodge in the same dwelling' (Ames, 1974: 155) with them. To large extent, most musicians in Hausaland are disdainfully regarded.

This attitude results from a rigid doctrinal approach to Islam that sees music as product of the devil, and the musician as a devilish person. Hence, musicians suffer marginalization from those who are in the positions of authority and power. Musicians are treated like second-class citizens. As part of Nigeria Islamic heritage, the self-respect of the musician becomes dependent upon the status of his patron, not upon his own creative attainment. Only the aristocratic musicians have full-time music vocation. Commoners' musicians rarely have patrons who support them with adequate finances, and are only obliged to make music for a gift from their patrons. The fact that musicians in Islamized Nigerian society have to seek the support of rich and powerful patrons in order to survive has led to a deep-rooted conviction that musicians are beggar-like. Musicians are often compared and equated with the *almanjari* - the *Koranic* students who beg, and are regarded as beggars in Hausa society. Musicians are stigmatized by a perceived association with musical activities that are construed as counter to an orthodox Muslim way of life. This is the reason why modern music education has not taken root in the northern part of Nigeria.

4.3.3 Islamic policy of submission to the will of Allah and the Hausa musicians

One of the fundamental Islamic principles by which Nigerian Islamic society is governed is the submission to the will of Allah. It is upheld that Allah owns music and music making is for Allah's sake. Music is created by divine inspiration, and musicians are conduit for Allah's inspired music. Musicians' recognition of their own musical weaknesses in the face of Allah's sufficiency is the first step in the establishment of good relationship between pious musical persons and the Godhead.

This principle has made many Nigerian Muslims to abrogate not only personal musical responsibilities to the self but also to the other selves.

Many Muslims hold the belief that few people are born with Allah's musical endowments, and those musically endowed owe their creative inventiveness to dependence on Allah. They are expected to be pressed into service of the less musical. Most Nigerian Muslims who deem themselves less musically endowed as such have attitude problem to personal social musical events. The Islamic principle of submission to the will of Allah has left many Nigerian Muslims without the ability to use music in a meaningful way with and among their people.

The Muslim musicians believe they can do everything through Allah's endowments: they can feed their children, support their families and thrive by rendering loyal and selfless services to all, especially to the political authorities, which hold their power by the leave of, and in trust, for Allah. They received training in using music for the expression of Islamic self and identity whether they are paid a regular salary or given handsome gifts and occasional allowances such as a woman, a horse, or a portion of land on which to farm by their patrons.

Music making in the emirs' courts is predominantly 'anti-women' in attitude and form. Women are given a second-class role, if any role or position at all. *Taken sarauta* is made mostly by men. The invincibility of and lack of women in royal music leadership roles makes the value of women's creative inventiveness go unrecognized and un-affirmed. There develops a culture in which Muslim men and women do not musically flourish and grow equally. A reason for this seems to revolve around a belief among the Islamic hardliners that it is impossible to balance the cares of child-rearing with the rigors of professional musical life and the rough-and-tumble of the music making enterprise.

Music making in islamized Nigerian communities as such takes a male-centred view more so as the islamization of Hausaland has led to the emergence of the marriage of purdah-type. A devote Muslim man does not permit his wives to participate in public music making and a devout female

is not expected to take part in public music performance unveiled. Women who performed music publicly unveiled are regarded as sexual temptresses rather than human beings. In traditional Nigeria, women performed on stage without causing a stir. For the Muslim hardliners, the home provides the only medium through which women could involve themselves in musical engagement. In the harem, Muslim women mainly make music about themselves and a popular instrument type associated with it is *shantu*. Music making in the home front enables most Muslim women to nourish their children in Afro-Islamic musical traditions and imbue them with the ideas and actions that shape their feelings about musical activities, ambitions, and attitudes that are deemed appropriate and inappropriate for pious males and females. Devout Muslim women mainly validate their personhood at the margins of the harem. In cases where Muslim women are allowed to excel the result has been prolific. A case in point is the emergence of Salawatu Abeni as *waka* queen among the Yoruba.

4.3.4 Islamic policy of doctrinal generosity and the Hausa musicians

Sadaqa, the voluntary giving of alms (gifts) to the poor and the needy, constitutes one of the five pillars of Islam. Generosity of the believers is stressed as a part of Islamic education marked preoccupation with pious socialization. It is obligatory on the high-status believers to be generous to those below them, and persons who are subordinate to the givers receive gifts. Muslims believe that the giving of alms for the benefit of the societies' less fortunate purifies the earning of the donor.

The *emirs*, the bureaucracy of ranked, titled officials, the wealthy merchants and their households become an important base in the political, social and economic organization of Hausaland upon massive islamization of the Hausa societal life. They provide patronage for the less influential persons (commoners) below them and protect the clients as long as they are obedient and loyal to them. One of the rules of social decorum is that the patrons should be generous to their clients. Musicians form a large body of clients in Hausaland, and they are patronized by both the aristocrats and the

commoners. This makes it mandatory that they learn the techniques of using music to create situation in which possible patrons must give gifts generously. Freelance Hausa musicians for example have had to acquire the skills of how to change from praise to blame when they evaluate the character of their patrons as generous, stingy or skinflint. Okpewho writes about the Hausa *maroka* that:

Besides those *maroka* who hire out their services to the distinguished leaders in a community, numerous wandering *maroka* accost passerby on the street and offer to sing and play for them. *Maroka* may stop strangers and begin to sing their praises, pointing out their outstanding beauty even when this is not true, all because they expect a gift; when that gift does not come and the stranger walks away in disregard, the *maroka* may change their tune and tell the truth (Okpewho, 1992: 29).

As part of their music education process, freelance Hausa musicians have had to acquire the skill of how to change from praise to blame if the expected gift fails to come. The *maroki's* art of blaming patrons when expected gifts fail to come led the northern regional government in 1960 to enact 'The Beggar Control Act' that legislatively tried to check musicians to avoid abusive language in their songs. The Act charged musicians not to be excessively greedy when asking for gifts and enjoined patrons to complain less when musicians ask for gifts. This is in view of the fact that Islamization of Hausa society has coerced the Hausa musicians to seek the support of patrons to assure themselves of a livelihood and patrons to give musicians gifts to preserve their social status. The Act itself reveals that musicians are regarded beggar-like in official reckoning.

Though music making irresistibly draws Hausa musicians and patrons to each other, patrons keep their musicians in subordinate positions because they receive gifts. Musicians in Hausa society as such are regarded with little honours and are equated with beggars because both are receivers of gifts. But it is the socio-economic frameworks created by Islamization of Hausa society that compels musicians to receive gift. It is little understood

that although both (beggars and musicians) seek the support of the rich and powerful patrons in order to survive, musicians perform music to mediate relationships and suit specific interests while beggars do not. Beggars provide no service but depend on chivalry. Hausa musicians therefore are ascribed beggar status based on superficial similarities alone and a flagrant disregard for the fundamental differences beneath the surface.

With the establishment of Islam in Nigeria, there arose cultural conflict which Hunter (1991: 41) simply defines as 'political and social hostility rooted in different systems of moral understanding'. The conflict is rooted in the two worldviews (traditional Nigerian and Islamic) that are at play in Islamised Nigerian society. The worldviews feature competing views of morality in which each side wants its understanding of morality to become the cultural norm.

In the 'new' Islamic belief system, adherents commit themselves to an externally, definable, and transcendent authority. They respect the ultimate binding of the *Koran*, and the *hadith* as the sources of moral authority, as timeless and absolute. The traditional Nigeria society reposes trust not in the imported Islamic authority but in its historically rooted and socially validated belief system as the sources of moral authority. Traditional Nigeria has a strong dose of moral orientation which reflects in most of the things people say or do in life. Music making enhances the sustenance of indigenous socio-moral life. But in the orthodox Islamic worldview, music is held to constitute danger to leading the Islamic way of life. Among the traditional Nigerians, their holistic orientation to the understanding of reality makes music integral in subtle ways to what they do keep alive. These are the views of those on the extreme ends of the two emergent worldviews in the Islamized Nigerian communities.

While the effects of the *jihad* lasted, many Nigerians within the caliphate were forced to line up on one side or the other of the worldviews. Some Nigerian Muslim converts accepted the idea of a moral mandate to abstain

themselves from all forms of public and secular entertainment in order to check moral degeneracy and be identified as Muslims. Others clung to music making as a way of life and preferred being regarded as 'unbelievers' because they did not accept some of the stricter Islamic tenets. For example, some fundamentalists still believe that to go to any secular music performance is to break God's law, but most Nigerian Muslims recognize that Allah does not command an across the board avoidance of all forms of secular music making. Most Nigerian Muslims invariably occupy the middle ground wherein a wide spectrum of musical values and perspectives is at play leading to ambivalent moral commitments.

Since the *jihad*, the majority of those who rule the Northern Nigeria are those who commit themselves to an Islamic view of moral authority. This base of morality gives rise to a predictable position on music as a social issue. The ruling Muslim class assumes officially that God commands an across the board abstinence from all forms of non-Islamic music making viewed primarily as entertainment. Some passages are exegeted from the *Koran* and the *hadith* to give music a subordinate social status; to assign musicians subordinate positions. The marginal role of music in society and the subservience of musicians are said to be *koranically* and morally mandated. But the four schools of Islamic jurisprudence - *Maliki*, *Shafi*, *Hanifa* and *Hambali* – are in agreement that there is nothing wrong with music provided it does not keep a believer away from *ziken* (remembrance of Allah).

There are as such some Nigerian Muslims who taint music with moral negativity and others who have not reached the preposterous conclusions that music together with music profession in and of itself is problematic. As it is, both sides are arguing from a standpoint of experience and emotion rather than interpretation of those problematic *Koran* passages. Different groups of Nigerian Muslims have read and will always read Islamic scriptures differently, from their own particular perspectives to buttress their own positions. But the interpretation of exegeted text is done solely by the

religious/political leaders who form the dominating social class. Musicians are rarely involved in the scriptural interpretation of Islamic texts. It is undertaken only by the powerful in the Islamized Nigerian society – the clerics - that consciously and unconsciously continued to give musicians and the music they make prejudicial treatment. A challenge today is how music and musicians can be treated with greater respect in Islamized Nigerian society.

4.4 Islamic music education and indigenous music education systems

By the middle of the nineteenth century, Islam conceived as a total package including a system of religion, a system of law, a system of education, a relatively bounded musical system (*koranic* recitation) as well as various musical instruments had been well established. Its vision of education was consequently an outgrowth of vision of Islamic society. Over the centuries of its implantation in Nigeria, Islam has become integrated into the religious, social and cultural life of Islamised Nigerian communities without a total break with the past. This enabled the persistence of pre-Islamic elements.

By the end of the nineteenth century, Islamic education had become largely a fundamental element of social status for many Muslim communities in Nigeria. *Koranic* education recitation had become an important aspect of Nigerian Muslim life. Musicianship training existed for those who wanted to become music specialists after their *koranic* education. Muslim musicians continued to make music a powerful factor in the fashioning of Nigerian Muslim identity and consciousness.

In Islamic Nigeria, indigenous and Islamic systems of music education co-exist and complement each other. Through processes of give and take between the two systems, each conditioning the other, Nigerian music with marked Islamic identity has emerged. This has resulted from complex interplay between indigenous and Islamic cultures, music performances and musicians that have shaped and are shaping the creation and re-creation of

Islamic music in Nigeria. Islamic music in Nigeria may be conceived as the sum total of music whose development is unswervingly linked to Arab civilization, Middle East and North Africa. It is that music which developed in Nigeria – a country farther located away from the centre of the Muslim world – that is characterized by integration of indigenous and Islamic musical thoughts and practices. It constitutes an indigenized Islamic knowledge system in the musical arts in Nigeria.

Indigenous and Islamic musical thoughts and practices have become part of the innate sensibilities and intuitive knowledge of Nigerian Muslims through informal and systematic but non-centralized processes of enculturation. As such Islamic music in Nigeria has not only been designed for daily living, it has also been accommodated to the most important social events – births, marriages, festivals and even funerals of Muslims within Nigerian Muslim communities. Nigerian musician members of the community of believers (the *umma*), who have been imbued with indigenous socio-musical knowledge rationalization never to be mere passive recipients of foreign phenomenon including Islam, have shaped the religion and its associated musical practices whenever and wherever necessary to fit local needs and situations. They were indigenously educated to make traditional idioms, conceptual rationalisations and presentational conventions their models while informing their performance-composition with Islamic thoughts and practices. The harmonic co-existence of the two systems of music education (indigenous and Islamic) enables the emergence of Islamic music in Nigeria which conforms to the basic forms and conventions of indigenous Nigerian concepts of the musical arts.

In Islamised Nigerian communities, music and music education serve differentiating as well as mediating and integrating functions. Islam brought in a relatively bounded musical system intact (quranic recitation) as well as various musical instruments. These have served to create and reinforce certain basic differences between Muslim and non-Muslim Nigerians. But by far, Islamised Nigerian music and music education have served more

mediating and integrating than differentiating functions. It has shaped the believers attitudes toward God, cosmos and time and enabled them to relate music to the different stages and experiences of their life. Although Islamic music and music education in Nigeria, may serve to distinguish Muslims from non-Muslims neighbours, yet it has become part of the prevailing social structure that provides important patterns of common musical cultures for Nigerian Muslims and non-Muslims.

The adoption of Islam with its austere, formalistic legalism has impacted greatly on the development as well as the decline of certain genres of indigenous Nigerian music. Regarding the latter, several drumming and dancing traditions, particularly those associated with indigenous religions, power and initiation societies have faced the wrath of the Islamic fundamentalists who continued to suppress not only the indigenous Nigerian culture but also wage an unrelenting war against indigenous music in the Islamised Nigerian communities. Drumming, for instance, has been vigorously opposed by Islamic fundamentalists for several reasons. The fundamentalists assert that it is closely associated with the spirit manifest tradition that conflicted with Islamic prohibition of such kinds of practice; that spirit manifests donning masks represent ancestral spirits or deities which is in direct conflict with Islamic doctrine that there is no other God but Allah. The fundamentalists claim that spirit manifest is associated with drumming and dancing which are related to the realm of world pleasures that divert believers from a religious life. The Islamic fundamentalists maintain that wherever there are spirit manifests traditions there are always drums that accompany their outing, mediate their actions and stimulate dancing – intermingling of sexes. But certain kinds of drums were allowed in Islamised Nigerian societies, notably those used for military purposes. String and wind instruments were also scorned and condemned by the Islamic fundamentalists, at least in part because of the contexts in which they were played - especially in the context of *bori* performance.

However, the *jihadists* efforts to reshape Hausa musical practice have had limited long term impact. Old musical practices have continued obtrusively. Despite the vehement attacks of the Islamic fundamentalists on spirit manifests, drumming and dancing in Islamised Nigerian societies are still primarily associated with Muslim people, especially in Yorubaland. Islamised Nigerian musicians have been able to trim their musical sails to accommodate the Islamic winds. Islamic mysticism, known as *sufi*, which not only allows music but recognises its spiritual power, has allowed the mixing of Arabic and indigenous music cultures. Several Nigerian Muslim musicians are still devoting years to perfecting their music as craft, for they must not only be well grounded in indigenous Nigerian music but they must also live a life of service to both indigenous Nigerian and Islamic communities. Most Nigerian Muslims are educated to live Afro-Islamic musical way of life which is lifelong.

Despite most professional musicians low status in Islamised Nigerian communities, Muslim and indigenous Nigerian musicians have collaborated to give indigenous Nigerian music and its Islamised forms a continuity and an up-date while striving for social relevance. Deriving its contents, theories and methodology from the indigenous Nigerian and Islamic musical heritages, Islamic music education in Nigeria is part of a wider movement which cuts across several countries. Islamised music in Nigeria is the result of astonishing accommodation, a blending of Islamic/Arabic aesthetics of artistic expression and indigenous Nigerian music heritage which has been internationally acclaimed for its exquisite creative originality and uniqueness, robust artistic content and peculiar aesthetic quality.

Islamised Nigerian music as such is a vivid reminder that Islam and Nigerians have made something of each other that is enduring – a testament that has something to say not only about the Nigerian genius for adaptation but also about the adaptability of Islam to Nigerian environment. But it lacks the literary knowledge that is needed to research and propose for it a modern cultural integrity in systematic or theoretical musical creativity

and practice because the ruling class are not favourably disposed to modern music education which can make this possible.

Some parts of the country not affected by Islam continued to musically educate themselves without exception in the traditional way. Those Nigerians continued to see music from the indigenous African perspectives. Music education continued to occur in a holistic social context that developed the importance of each individual as a contributing member of the social group; to sustain a wholesome life process, and to propel the vibrant human-cultural integrity that characterizes the African as a human group. It remained a communal avenue for the acquisition of skills, attitudes, knowledge and understanding and a process which involves the transmission of cultural knowledge, values and beliefs through 'listening', 'watching' and 'doing' (Akinpelu, 1974). The focus remained on values and identity that were developed through the learner-self's relationship with other selves, music and the community. Africa's philosophy, modes and models of music education remained intact in un-Islamized Nigerian provinces.

Later, another foreign religion – Christianity came to compete and contest with Islam for Nigerian adherents. It also introduced its own music and system of music education. Colonial administration and Christian missions collaborated in the establishment of European form of music education with the missions coming to set up and run, to a large extent, music educational institutions in non-Muslim areas. As colonial administration in Nigeria gave some formal recognition to the Muslims' cultural and religious interests, indigenized Islamic music education in Nigeria continued to develop, it even expanded into other parts of Nigeria where Muslims came to settle anew in the colonial period.

CHAPTER FIVE

DEVELOPMENT OF MUSIC EDUCATION IN NIGERIA

This chapter presents a brief historical overview of the development of western (colonial) music education in Nigeria during the period 1842 – 1959. Music education in Nigeria after 1959 is dealt with in the next chapter – chapter six. For expediency, the period is divided into three distinct phases viz: 1842 – 1882; 1883 – 1925 and 1926 – 1959. The chapter examines the changes that took place during each phase and highlights the various factors and forces working singly or jointly towards the development of modern music education in Nigeria. It begins with what prefaced musical imperialism in Nigeria - racialism.

5.0.1 Theories about evolution and race

One of the rationales justifying the colonization of Africa was based on evolutionary theory of history influenced by the ideas of Darwin, Spencer, Morgan and Marx (See Curtin, 1960). A basic tenet of such theories states that 'societies organized within the framework of the nation-state and industrial capitalism represented the most advanced forms of human organization' (Gellar, 1977:133). Apologists for European imperialism argue that 'it was right, indeed the duty, of the "higher" civilizations to conquer the "lower" civilizations in order to bring prosperity and "progress" to all parts of the world' (emphasis in the original) (Gellar, 1977:133). Apologists for European imperialism did not understand that there is no universal ideal in human systems. Civilizations are not inferior or superior, higher or lower, they are only different. Oblivious of such fact, Europeans went ahead to construe racial theories determined by physiological characteristics which asserts the biological superiority of the "white race" to reinforce their insistence to subjugate people of other races including Africans.

Between the eighteenth and nineteenth centuries, the idea of evolving institutions and civilizations led to the scaling and classification of races and civilizations. The idea of race superiority and inferiority, based upon pseudo science, irrational beliefs, and prejudice, came to the fore. The works of European scientists and scholars were used to prove that Africa was further

down the scale of evolution than the other parts of the world and therefore in dire need of European 'civilization'. Scholars prowled about seeking facts to prove that differences exist between the manners and customs of Europeans and non-Europeans, especially Africans. Scientific experimentation was propped up to prove that fundamental physiological differences exist between races, especially between the Negroes (Blacks) and the Caucasians (Whites). These theories enabled the white race to claim that they were superior to the Black race. Lovejoy's *The Great Chain of Being* explains these theories succinctly (See also Dubow, 1995; Northrup, 2002).

Racialism was used to generate the idea of (African) 'primitivism'. Europeans construed theories of musical evolutions that ascribed a more ample development to themselves than to Africans. Describing Africans, for instance, Darwin (1871:370) writes that 'in their native countries they (Africans) rarely practice anything that we (Europeans) should consider music'. Alfred Wallace says that 'among the lower savages music, as we understand it, hardly exists, though they all delight in rude musical sounds, as of drums, tom-toms; and they also sing in monotonous chants. Almost as they advance in general intellect and the arts of social life, their appreciation of music appears to rise in proportion (Wallace in Wallaschek, 1893:227). Europeans used their formulated theories to fuel a host of mistaken notions about Africans and African music. For example, earliest European writers claimed that African music was distinctive for its 'primitiveness'; that Africans have poser in imitating, but very little of inventing'. Racial theories had profound influence upon both the European missionaries and colonialists that came to bring a lot of fundamental changes to bear on Nigerian life systems. A look at British and Anglo-Saxon 'pride and superiority' is pertinent here.

In his analysis of the Teutonic origins theory, Gossett (1965: 22) observes that 'the central emphasis of the Anglo-Saxon superiority in America was placed on representative government'. Gossett quotes Francis Lieber on his Anglo-Saxon "pride" as saying that Anglican race:

...which carried Anglican principles and liberty over the globe, because, wherever it moves, liberal institutions and

common law of human rights and instincts with the principle of an expansive life accompanied it. We belong to that race whose obvious task it is, among other proud and sacred tasks to rear and spread civil liberty over vast regions in every part of the earth, on continent and isle. We belong to that tribe alone which has the world self-government (Gossett, 1965:94).

The supposed Anglo-Saxon superiority in government and democracy was later translated into the justification of British colonization of other nations (Gossett, 1965:310). The Britons saw themselves as the leaders of civilization, as pioneers of industry and progress. With regard to British claim to superiority, Robinson and Gallagher state:

Upon the ladder of progress, nations and races seemed to stand higher or lower according to the proven capacity of each for freedom and enterprise: the British at the top followed a few rungs below by the Americans, and the other striving, go-ahead Anglo-Saxons. The Latin peoples were thought to come next, though far behind. Much lower still stood the vast oriental communities of Asia and North Africa where progress appeared unfortunately to have been crushed... Lowest of all stood the aborigines whom it was thought had never learned enough social discipline to pass from the family and tribe to the making of State (Robinson and Gallagher in Turaki, 1999:25).

Robinson and Gallagher believe that British involvement in tropical Africa was motivated by 'moral suasion and duty,' that is, moral responsibility. This moral responsibility is seen in terms of the duty of the churches and anti-slavery societies to free slaves and convert the heathen. British colonization of Africa flowed from the needs to free African slaves, convert heathen Africans, bring civilization to Africa and trade with the African.

Between the fifteenth and twentieth centuries, Europeans made a gradual process from the 'Age of Discovery' (explorers) through the 'Age of Mercantilism' (merchants and traders) and the 'Age of Missions' (missionaries) to the 'Age of Empire-Building' (colonialists). Explorers, merchants and traders, missionaries and colonialists were products of the same society. They shared the same socio-political roots, worldview and ethos, but differed in their primary motif, goals, objectives and interests. At different times and different places, the dominant motives that gave rise to European explorations, trade, missions and

colonization included the satisfaction of curiosity, the pursuit of trade, the spread of religion, and the desire for security and political power (Njoku, 2003:49). As such, it is necessary to take a look at Nigerians external relations with European explorers, traders and missionaries and how their activities affected the implantation of modern music education in Nigeria.

5.0.2 Explorers

The explorers were the first set of Europeans to venture into the interior of Nigeria. Explorers - travelers, teachers, anthropologists, missionaries, army officers and colonial administrators - came to Nigeria, 'knowing the reports of their predecessors and theoretical conclusions already drawn from them. They were therefore sensitive to data that seemed to confirm their European preconception, and they were insensitive to contrary data' (Curtin, 1960:479). Curtin observes that those who visited Africa took the European worldview as their point of departure. 'They did not ask, 'what is Africa like?' and 'what manner of men live there?', but 'how does Africa, and how do the Africans fit into what we already know about the world?' European explorers came to Africa with an image of Africa that was more European than African. About the explorers who came to Nigeria, E.A. Ayandele says:

...their relations with Nigerians were of an excellent kind; that they behaved themselves, accepting Nigerian rulers as lords of the territory, having the power of life and death over them; that the law of self-preservation and elementary common sense dictated to the 'explorers' that Nigeria's cultural heritage should be respected; that they must integrate themselves into the Nigerian milieu in matters of diet and shelter; that they must be solicitous of the welfare of their hosts; that they must regard themselves as socially inferior to the rulers. Although the half a dozen explorers - from Mungo Park to Henreich Barth - were ceremonially practicing Christians, none of them dare worship in public or cast aspersions on the religious systems of Nigerians. Although, again, all them were subscribers to the cause of abolition and found slavery offensive to their notions of humanity, none of them dare pass adverse comments on the spot on this institution, or refutes the services of slaves (Ayandele, 1980:367).

The European explorers did not subvert indigenous culture, bully the rulers or interfere unduly in political matters. But the moral, religious, political ideas and cultural bias they held and later applied in giving accounts of their travels did a lot to undermine the indigenous milieu they were earlier constrained to respect. Although Nigerian rulers and people instinctively suspected the real motive of the explorers' intrusion (Ayandele, 1980:367), they heartily welcomed the explorers. They proudly presented their culture and made explorers learn who they were through regular exposure to musical performances that embodied their enlightened worldview. These enabled explorers to give accounts of Nigerian music they observed to the extent they understood it.

M.A.P. D'Avezac's interview with Joaquim Osifekunde, an Ijebu man seized by pirates in his youth and sold into slavery, whom D'Avezac encountered in France, enabled D'Avezac to produce ethnographic narrative on the Yoruba kinship, marital practices, trade, language, ceremony and music. Of Ijebu instrumental music, D'Avezac writes:

Negro instrumental music in general is, to European ears, nothing but a deafening noise, in which one tries in vain to discover something resembling melody or harmony. For the Negro themselves, the music is nothing more than the accompaniment of their chants: the songs must take first place if we are to understand their musical abilities.

Among the Ijebu as among their neighbors, there are songs for every circumstance of life, for every daily event. By singing, they show joy; by singing they express sorrow; they sing to encourage work; and they even sing to make rest even seem sweeter. Songs are mixed in religious ceremonies and in public ceremonies and in public celebrations. They are a continual expression of a lively and careless spirit, which dislikes silence and isolation.

I collected only a few songs. They emerged during my conversation with Osifekunde only a sidelight to a story or a description, and it was only thanks to their brevity that I was able to snatch them from the midst of other matter in which they were embedded. A Negro song, in fact, is hardly more than a phrase, being repeated again and again for hours on end.

I will relate, for example, how two of these songs are presented in their official character within the pattern of a solemn procession made by the king at certain times on the great square of his capital. On such occasions, as

the king's *ofonkpwe*, or trumpeters, place their *oukpwe*, or great horns made of hollowed elephant tusks, to their mouths, his servants are busy covering the ground he is to walk on with tanned cowhides, and they sound forth as from a powerful megaphone with this song, repeated a hundred times.

...The nobles, the chiefs of every rank, the entire people, hasten toward the square to do homage to their prince and follow after him... He walks with a slow and measured step, while the musicians (*oukbedou*, and one of the essential attributes of sovereignty) play a piece in which the *ofonkpwe* sing the words while the other musicians accompany them on a single great drum, each one drumming a special beat so as to perform a concert of indefinite duration repeating the same phrase without end (D'Avezac in Lloyd 1968:277).

D'Avezac's descriptions of the musical instruments are apt but the spellings of the names of the instruments are somewhat confusing as it does correspond with the modern Yoruba orthography. For example, *ipe* is call while a *fun'pe* is a caller and in this context *afunpe* or properly *akigbe* is a person who sings the praises of the prince or king. *Oukbedou* - the word for the royal musicians too is not spelt correctly. *Gbedu* is a kind of Yoruba royalty music while *alugbedu* describes *gbedu* musicians.

D'Avezac transcribes a few of the Ijebu songs, their texts, gives attention to the instruments and writes out their parts. As he goes on to explain:

I must explain how the parts I have just written down are performed. The drum is in the form of a cylinder about three feet in diameter and two feet high and covered by a strong hide. It is hung from the neck of one of the musicians by a double sling so that without touching the ground the upper surface is not raised above the breast of the carrier, whose hands beat out near the rim of the drum head the part marked above the word *aya*. A second musician armed with two short drumsticks is given the part marked *afere*. A third, with longer sticks, plays the part marked *agwaso*. Two others with very long heavy drumsticks take the bass, called *ogwo*. Finally, the whole ensemble is controlled by a musical director, bearing the title of *omono*, who takes the *agwako* jointly with the musician who plays that alone (D'Avezac in Lloyd, 1968:1:280).

William Bosman, in 1701, wrote about the role of music in funeral rites among the Edo of Benin that:

The public mourning commonly last for fourteen days. Their lamentations and cries are accommodated to the tunes of several musical instruments tho' with large intermediate stops, during which they drink very plentifully (Bosman, 1705:448).

In the narrative of Captain Trotter's 1841 expedition to the Niger, Allen and Thompson say that, among (western) Igbo:

Musicians in the king's retinue performed the royal air on the *ope*; a sort of wind instrument formed by hollowing out a young elephant's tusk: an oblong hole is bored at the upper third into which the performer blows strongly, and by compressing the fingers over the lower aperture, several notes are produced of anything but a pleasing character; the tone resembles more the discordant air of a clarinet in the hands of a novice. A native band with wooden drums and reed instruments continued to perform a variety of single airs or what one might properly style a concord of rude sound (Allen and Thompson, 1848:1:206).

Richard Lander describes the music used to welcome him to the palace of the *Alaafin* of Oyo by the *akunyungba* (women chorales) during his second visit to the capital of the old Oyo Kingdom when he writes that:

Each of his half-dressed ladies held light spear in the left hand, with the right leg slightly bent and leaning partially on their weapon, (...) they began their song of welcome and dirge for my master's death. The music of their voices was wild but sweet, and reverberating from the hills, had a singularly saddening, although no means a disagreeable effect and these were the strains they sang ... (Lander, 1830:191).

Henrich Barth, a German explorer remarked about the musical entertainment he experienced during his visit to the Emir of Katsina, when he writes that:

A troop of eight mounted royal musicians (*masukidda-n-seriki*) who had been playing the whole day before the several divisions of the *airi*, came likewise to my tent in the course of the afternoon, and gratified my ears, with a performance on their various instruments (Barth quoted in Vidal, 2002:5).

These are some of the reports of the European commentators (army officers, anthropologists, travelers) who documented aspects of indigenous Nigerian music performance they encountered. The reports registered their views on the music performed, the instruments used and the performers as well as the involvement of the audience. It has formed the foundation of an assemblage of archival materials on Nigerian music. The reports began the dissemination of information about Nigerian musical activities to non-African audience - to the European audience. It continued a written tradition of disseminating Nigerian musical knowledge abroad initiated by Arab scholars some centuries before. The uncritical contemporary view that music in Nigerian society is essentially functional stems from the reports.

The impressionistically written reports, however, gave an insight into what the nature and form of music making in the present day Nigeria was like before the colonial encounter. It shows that in indigenous Nigerian communities, one kind or another of music performance goes on throughout the year. It contains information about instruments (their nature, construction and the kind of music they make, which are analogous to some of the present day Nigerian musical instruments), and the contexts of music making. It discusses aspects of indigenous vocal music in terms of techniques used and the functions of music in an oral society.

The reports proved that music making is a synergistic group activity in traditional Nigeria and gave an indication of the nature and processes of music making on the indigenous instruments. It also showed that the embeddedness of indigenous music performance in its specific culture baffled the explorers. It initiated the misdirection of the published and practiced misunderstanding about indigenous Nigerian music that serves to misrepresent Nigerian music and musicians in Europe. It was a well-meaning but misguided attempt to spread indigenous Nigerian music knowledge abroad. One of the explorers wrote that the indigenous Nigerian music they encountered was 'vile', 'discordant', 'barbarous', 'mere amusement' and 'sheer dissipation' of life (See 2-10-11). Explorers viewed the carriers of Nigerian music traditions and their products as exotica. The accounts reflected clearly Eurocentric biases, as well as the

explorers' misinterpretations of the true nature and form of indigenous Nigerian music as something that affects the essence of life.

The explorers' reports enabled missionaries to have deep misgivings about indigenous Nigerian music. It enabled European missionaries and their functionaries to project an image of a 'primitive' Nigeria in order to source funds for a campaign to convert Nigerians to Christianity and to support the mandate of foreign control. It gave the missionaries an understanding that music is central to traditional Nigerians' life. It sensitized missionaries to the need to plan ahead the banning of indigenous Nigerian music that they learnt is an explicit pervasive and enduring cultural trait that binds Nigerian communities together and gives them an identity.

The indigenous Nigerians did not know that their music for life was being portrayed abroad with uncalled for misunderstandings. They continued to make music to sustain and affirm life as well as propel and transact life in abundant music. They continued to operate their music education for life undauntedly while the uncharitable reports generate misunderstanding of indigenous Nigerian music among non-African people unceasingly.

5.0.3 Traders

Nigeria's trading links with Europeans began with the Atlantic slave trade that depopulated Africa of its viable and valuable human persons. The slave trade took many Africans to the new World via the European supercargoes that were 'as a rule, ruffians of the worst kind, guilty of the most brutal treatment to Africans with whom they dealt' (Njoku, 2003:49). Many Africans died en-route. Those that survived got to their destinations with nothing but the African musicianship they acquired before they were bought. The enslaved Africans used their African musicianship to trade influence with their new musical environments. Their musical interactions led to the evolution of American music epitomized in jazz.

The changing economy of industrializing Europe in the nineteenth century forced the slave trade to give way to the 'legitimate trade' (Njoku,2003: 49). The

legitimate trade enabled Europeans to build a commercial system and empire in which Nigerians were subsumed as commercial minors. Part of the commodity involved in the new enterprise was the importation and supply of European musical instruments by the European traders and those of their protégés among the *Saros*. The importation was necessitated by the need to initiate, develop and sustain European musical idioms among the returning ex-slaves from the West Indies, Brazil and Sierra Leone as well as European businessmen, missionaries and colonial administrators settling down in Nigeria (See Omojola, 1995:12).

Traders supplied the newly established European institutions in Nigeria such as churches, schools, night clubs, concert halls, military bases and missionary and colonial residences with the desired European musical instruments. Perhaps the missionaries' disparagement of the indigenous instruments as vestiges of the heathen past increased the love to acquire European instruments among converts. Some individuals began to see instruments like the piano, the harmonium, and the organ and so on as basic household equipment and socio-personal effects to enhance their status as educated Christians and Europeanized Nigerians. Individuals, societies, corporate bodies, schools and churches eagerly sourced funds to acquire them (Omojola, 1995:12-17). Traders, always at hand, gladly supplied them. Before the end of the nineteenth century, European instruments such as the violins, pianos, harmoniums, fifes, flutes, oboes, and brass instruments including trumpets, trombones, tubas and bugles were commonly found in the coastal parts of Nigeria. Churches, schools, the police and the army, as well as the entertainment industry that trailed Nigeria's encounter with Europeans provided the contexts for teaching, learning and using of the European instruments.

The traders' regular supply of Nigerian markets with European instruments led to a dichotomy of love between the European instruments and the indigenous ones among western educated Nigerians. Indigenous musical instruments if exported that time would have been as exotic materials. While the traders were not important in the cultivation of the European instruments, they were of immense significance in supplying the mesmerizing instruments to satisfy the

perverted musical yearning of the western educated Nigerians and the amusement diversions of the invading Europeans.

5.1 Development of western (colonial) music education in Nigeria

5.1.1 Missionaries activities and the origins of music education in southern Nigeria

The beginning of modern educational development in Nigeria is traceable to the coming of the Christian missions to the coastal areas of the southern provinces. The earliest missionary enterprise was under Portuguese state control as a result of a series of papal concessions granting the Portuguese crown the obligation and privileges of planting and controlling all mission and establishments in their overseas territories. The crown sponsored and dispatched in 1515 the missionaries who visited and obtained permission from the *Oba* of Benin to teach his son and the sons of a number of chiefs the rudiments of Christian faith. The Portuguese seminary established at Sao Tome off the Nigerian coast sent missionaries in 1571 to Warri to teach the Itsekiri to read and write Portuguese (Ogunsola, 1974:3).

Music education linked to religious observances as choral singing must have been an integral part of these sporadic educational efforts. But these earliest attempts were uncoordinated and so made no meaningful impact as far as systematic music education was concerned. It experienced a natural lull when the papal concessions were unilaterally revoked after the creation of Propaganda Fide Congregation in Rome in 1622 (Ogunsola, 1974:3). And there was nothing tangibly done again in the field of western (music) education in Nigeria until the nineteenth century when the work of missionaries in propagating and educating the Nigerian indigenes resumed in earnest.

5.1.2 Precursor: missionary activities and Nigerians' study of western music in Sierra Leone, 1807-1842

In 1807, Britain, the world's leading slave trading nation, passed an act which made it illegal to trade in slaves. She immediately established a squadron with the responsibility of freeing any recaptured persons in Sierra Leone. Other European nations were settling freed slaves from the West Indies and Brazil in

Freetown, the capital of Sierra Leone about the same time. Between 1807 and 1842, the abolition of slave trade facilitated the return of ex-slaves to Africa. This paved the way for the concentration of freed slaves in Sierra Leone, Fernando Po, Liberia and the Gambia. The ex-slaves settled in their new environments with the varied African-American musical experiences they acquired.

In Sierra Leone, especially, Nigerians were in the majority among the liberated Africans the Christian missionaries introduced to British values, religion and cultural practices. Hitherto, some of them had been exposed to European music in West Indies. Some of them were given English liberal education which reinforced the western music skills and knowledge they had acquired. Others were inducted into the European musical life in Sierra Leone. The Christian missionaries saw the role of music as a means of propagating the imperialistic religion of Christianity and the school as its main agent. Literacy in music was emphasized so that ex-slaves could develop the ability to read western music, hymns and songs in the schools.

Nigerians coerced to the study of western music in Sierra Leone, being in a state of emotional shock and alienated physically and mentally from their natural environment, saw the missionaries as the bearers of 'civilization' and their music – western art music - as the golden manifestation of a superior culture. They were presumably too dazed to assert their musical heritages. Missionary-mentors were too arrogant to see anything good in the ex-slaves musical heritages and found it easy to encourage ex-slaves to spurn their musical heritage. The musical aspect of missionary activities among Nigerian ex-slaves in Sierra Leone, it is assumed, laid a substantial base for the commencement of modern music education in Nigeria from 1842.

The ex-slaves' quest for final reunion with their kiths and kin in Nigeria was granted. The Yoruba and Niger Missions that would facilitate the return to Nigeria were successfully established. These events were seen by ex-slaves in Sierra Leone as a realization of an age-long dream, hence their collective decision to resign their appointments as labourers, teachers, traders, musicians,

and interpreters and return home to participate in the missionary activities in Nigeria.

Many of the returnees were descendants of the Yoruba of western Nigeria, and a good number of them chose to go back to their original home when the opportunities arose to do so. The British assisted them and by 1850, at least 3000 had returned to settle in Badagry, Abeokuta and Lagos where local people called them *Saros*. The European missionaries followed the emigrants into Nigeria. Both, in cordial relationship, formed the missionary movement in Nigeria that introduced European music to suppress the indigenous Nigerian musical life systems. The *Saros* formed the core of the first western musically educated Nigerian elite that Europeans trained and equipped with subterfuges for undermining indigenous Nigerian music systems. The end of Sierra Leone era marked the beginning of the western music education in Nigeria.

5.1.3 The early activities of Christian missions and music education in southern Nigeria, 1842 - 1882

In the nineteenth century, the European portrayal of Africa 'as one universal den of desolation, misery, and crime...degradation, wretchedness and woe' (Stock in Onwuka, 1985:153) was common. Christian Missions most of which were founded in Europe and America towards the end of the eighteenth century were conversant with such portrayals. Christian missions unilaterally recommended Christianity, European hymnody, western classical music and accompanying attraction such as school education, European languages and culture as well as western science and technology for Africans. These they believed would enable Africans emerge from their 'state of darkness and debasement' and raise their intellect and morals to realize the 'monstrous impolicy' of the slave trade (Fowell in Onwuka, 1986:153).

Europeans claim they sent missionaries to Africa to rescue Africans. Many scholars have realized that missionaries were sent to Nigeria to establish European cultural Christianity, check the spread of Islam and to civilize Nigerians. Christianity entails the exportation of an emigrant culture, religion and civilization, including the superimpositions of Western music on indigenous

music systems. The missionary's enterprise was as such not driven primarily by the need to evangelize the world; it was a by-product of the European spirit of expansion and colonization of the world. Missionaries came to replace indigenous Nigerian spiritual and socio-political bases with the Europeans'. As Neill observes:

Missionaries in the nineteenth century had to some extent yielded to the colonial complex. Only western man was man in the full sense of the word; he was wise and good, and members of other races; in so far as they became westernized, might share in the wisdom and goodness. But western man was the leader, and would remain so a very long time to, perhaps forever (Neill, 1964:259).

European missionaries and returnees (Africans) came to Nigeria with this mental arrogance at the back of their minds that they were infinitely superior to the indigenous Nigerians. They therefore sought to propagate the British life systems – including the Anglo-version of the European musical tradition and culture in Nigeria.

Fafunwa (1974) provides a detail history of the establishment of Christian missions in Nigeria. Between 1842 and 1892, eight Christian missions were established in different parts of southern Nigeria. The Wesleyan Methodist Mission blazed the trail when they started both Christian and education work in Badagry in September 1842. At Badagry, the mission established the first school with the help of Rev. Thomas Freeman and Mr. & Mrs. deGraft. In 1843, the Christian Missionary Society (CMS) established its first school in Abeokuta and expanded its influence to other parts of Yoruba land. It monopolized the Niger Delta, minus Old Calabar, until 1892, and the Niger valley until 1885. The CMS opened the first institution for the training of teachers at Abeokuta in 1853 and founded the first Secondary School, the CMS Grammar School, Lagos, in 1859.

The Presbyterians Church of Scotland established their mission in Calabar in 1847. The Church founded the Hope Waddell Institute in 1895 and concentrated its efforts in Calabar. The Southern American Baptists opened its mission in 1853 in Lagos and expanded its influence to Ogbomoso and

Abeokuta. But the evangelistic work of the mission was weakened and then abruptly cut off because of the American Civil War of 1861. After 1900, the mission resumed its missionary activities particularly in Oyo, Abeokuta and Ogbomosho.

The Roman Catholic Church which had made a brief appearance in the sixteenth century came to Nigeria again 1862 in two factions. The first was the French Order of Catholic Priests (*Societe des Missions Africaines Missions*) that took up a permanent residence in Lagos and established her first mission there in 1862 using Portuguese as language of instruction rather than English in catholic schools before it spread its sphere of influence to other parts of Yorubaland. It taught in Portuguese because the main body of the indigenous Roman Catholics in Lagos consisted of emigrants from Brazil who could not speak English. The second Roman Catholic mission, with strength from Ireland, was the Holy Ghost Fathers that started its evangelizing mission among the Igbo in 1885. In 1887, there emerged the non-denominational and indigenous Qua Iboe mission founded in the eastern areas of Nigeria. In 1892, the Primitive Methodists started work in Oron, among the Ibibio. Before long, 'the humble effort made at Badagry in 1842 was later to metamorphose into complex and complicated National education system as witnessed today' (Aghenta, 1984: 1).

Between 1842 and 1882, the Christian missions established a number of pioneering churches, schools and colleges in southern Nigeria with their main interest for long in primary education. The yearning of Nigerian educated elite for higher and better education expedited the setting up of secondary schools. No mission took interest in tertiary education except the senior seminary and theological schools.

Oladele Taiwo writes that the programme of the Methodist Mission for Nigeria in 1840's was made of 'singing, scripture, prayer, reading, spelling, writing, ciphering, catechism...and arithmetic' (Taiwo, 1980:7). He notes that 'at the Yoruba mission of the CMS the day school curriculum comprised mainly, and sometimes entirely, reading, writing, arithmetic and singing' (Taiwo, 1980:7). At the CMS Grammar School, Lagos, 'the subjects taught included Scripture

reading, writing, dictation, English Grammar and analysis, English composition, arithmetic, algebra, geometry, Latin, Greek, English, English History, Roman History, Greek History, book-keeping, physiology, geography, singing and recitation' (Taiwo, 1980:13).

Singing in this context was tantamount to teaching students to learn and perform Christian religious songs, songs in praise of colonial masters, songs about sceneries in the metropolitan Europe or songs that depict episodes in the colonial master's history. This gave students a lot of unfulfilled aspirations and self-pity as they did or could not experience what they were singing about in their daily lives. The emphasis on singing was intended to correct 'what has been described as the African's faulty ways of singing' (Omibiyi, 1987:3) which was solely determined from the European perspectives. Every convert grasped at cultivating the mastery of singing as a way of modeling the European. Many imitative singers of Euro-Christian music were produced.

The timetable of many of the pioneering schools showed the inclusion of such subjects as singing, musical drills, and music. Music teaching and learning from then became timetabled affairs done in a specified place called classroom at fixed hours of specified days taught by a special class of people dubbed teachers to a group of community members called students. Music teachers taught music as a curricular subject and evaluated it with specified measures for a standard i.e. marks or grades and certificates to identify those who have 'passed' or 'failed'.

Between 1842 and 1892, all missions' schools taught music as one of the primary school subjects. This was possible because many of the personalities that dominated the social space of Lagos then 'had been trained by the Church Missionary Society of Freetown and had had a solid background of English liberal education with an emphasis on English, study of the Bible and music, before coming to Nigeria' (Omojola, 1995:12). While it can be reasonably assumed that music teaching progressed with the further opening of more missionary schools the number of students who studied music at the time and the extent to which music was taught in the schools would remain uncertain.

From all available evidence, the genesis of European music teaching in Nigeria dates from the establishment of the first school-church in Badagry in 1842.

The foundations for music teaching were solidified in Nigeria between 1859 and 1905 when rudiments of music were introduced on the time-table of some missionary secondary schools and teacher training colleges /pastoral institutions. Notable among these institutions were the CMS Grammar School, Lagos founded in 1859 (the first secondary school in Nigeria), CMS Girls School, Lagos (1869); St. Gregory's College, Lagos opened by Roman Catholic Mission in 1876; Methodist Boys High school, Lagos (opened by Methodist Mission in 1878); Baptist Boys High School, Lagos and Baptist Training College, Ogbomosho (opened in 1885 and 1897 respectively by the Baptist Mission); St. Andrew's College, Oyo and CMS Training College, Awka (opened as teacher training institutions by the CMS in 1896 and 1904 respectively) and the Wesley Teacher Training College established by the Wesleyan mission in 1905. These schools and colleges were contexts for teaching and learning as well as staging of European music concerts (See Omojola, 1995).

The policy of the missionary music education was simple: to evangelize through the teaching and reading of the Bible and singing of European hymns and performance of western music. Hence, music education was used as an instrument of converting so-called "heathen" Nigerians to Christianity and to train them for missionary work. As Boyd sees it:

The church undertook the business of Education not because it regarded Education as good in itself but because it felt it could no longer do its own work properly without giving its adherents, and especially its clergy as much of the formal learning as was required for the study of the sacred writings (and sacred songs) and for the effective performance of its religious duties (Boyd, 1968:100).

The church missionaries quickly discouraged 'heathen' practices and their belief was that 'only by splitting the generations and interrupting the passing on of the cultural life would it be possible to civilize and Christianize' (Rowley, 1972:88). A common policy of the new education was the attempt to teach elements of

Western music culture in place of the indigenous music culture. As Otonti Nduka relates:

...And what about Nigerian music? Time there was when, for instance the only songs taught at school were 'The British Grenadiers', 'Early One Morning', and hymns and anthems composed by European musicians. It was unheard of for anyone to sing native songs either at school or in the church services (Nduka, 1964:152).

The school as an institution that underlies the European social, cultural and economic value system was imported to westernize Nigerians. Its curriculum was made a vital instrument for the implantation of western musical civilization as well as disparagement of indigenous Nigerian music. Its overall objective was to subject the Nigerian modal personality to an abrupt and enforced change. As such products of the school were imbued with the capacity to perpetuate evangelical work, enhance the survival of Euro-Christian musical life in Nigeria, and discouraged to give continuity and update to the indigenous Nigerian musical heritage which they were coerced to abhor and regard as rearward.

Missionary music education programmes were operated in the different ways each of the missions considered fit. If there was any consensus among the missions at all, it was to coerce new converts to accept European music as the 'real music' and to discourage African music. Otherwise, there was lack of coordination among the missions. They had no agreement on a common set of books or repertoire for use, no generally accepted music curriculum for all the missions' schools. There was no uniformity in qualifications for music teachers but they were taught how to teach in newly introduced European institutions and successful candidates received certificate that enabled them to teach. The pupils were of a wide-ranging age and unrecognized different musical backgrounds. The transplantation of Western European music tradition by missionaries into Nigeria brought revolutionary influences on the concept and practice of music in Nigeria.

From 1842 to 1882, the missions established and administered their schools without interference from the colonial government. Mostly financed by foreign

missionary sources and local church members, each Christian mission fashioned a curriculum to meet its own needs that was denominationally inclined, Euro-centrally biased and circumscribed in scope. Nigerian converts were treated to music that was denominationally oriented and coerced into predilection for European music and its accompanying trappings (See Fajana, 1982).

The earliest music education programmes of the Christian missions did not take the interests of the local population into considerations. It was discriminative as only the converts benefited from it. Among the Yoruba, Yoruba Muslims scared of being converted to Christianity if they attend Christian missions' schools distanced themselves from it. The local population suspicious of the Europeans' antics kept a distance from the invaders and continued to protect their cherished traditional socio-musical values and practices

Initially the indigenous people were reluctant in embracing the new religion but its accompanying attractions – school education – and the new opportunities it offered were simply irresistible. Western education became powerful and irresistible with the establishment of schools and colleges that were aimed at stabilizing and accelerating the expansion of Christianity and European culture. Through the church and school European music culture spread among the educated elite like wild fire.

5.1.4 Missionaries, Christianity and music education in northern Nigeria

The accounts of the travelers like Hugh Clapperton, Henry Barth, and others, of Hausaland were public knowledge in Europe, especially among merchants, colonialists and missionary bodies. The glowing reports of scholars, statesmen and religious men about the Islamic-based Hausa civilization lured Europeans to Hausaland. The agitation among the Christian missions was how to evangelize this vast Muslim area of Nigeria which before 1900 they found extremely difficult to penetrate because of its interiority (Turaki, 1999:10).

Ogunsola (1974: 5-10) provides a historical background of missionaries in Northern Nigeria. Missionaries' penetration began with the pioneering work of

the CMS Hausa mission in 1875 but could not advance beyond establishing two stations around Lokoja and the Nupeland, northwest of Lokoja. The main problem was: the Muslim hierarchy in the northern frowned at the Europeans entreaties to force upon them a new religion (Christianity) and the western system of education. The British colonialists too soft pedaled in order not lose control of northern Nigeria to competing European powers. British colonialists however adopted gimmicks to outwit the formidable cultural and religious resistance of northern Nigerians.

Among the missions abroad, Hausaland was declared 'the worst manned mission in the world' (Turaki, 1999:61). Canon Robinson, a traveler who visited Kano in 1894, gave a deceptive account of northern Nigeria and the Hausa people's readiness to accept Christianity. This fostered an illusion that the Nigerians in the north 'would be easy to convert' (Crampton, 1975:36). The missions had little knowledge that northern Nigeria was not an easily definable mission field. It contains two broad-based ethnic groups: the peoples of the Middle Belt (non-Muslim groups) and the Hausa – Fulani (Muslim groups). While the former were united by the ideology of indigenous Nigerian ways of life, the latter relied on unity enforced through the impact of the Jihad and Afro-Islamic heritage as discussed in chapter four. The existing inter-ethnic relationship between these two groups, which the Christian missions and the colonialists had to contend with, was, to large extent, based on religious stratification.

The Sudan Party led by Graham Brooke made a significant missionary entry to the Northern Nigeria in 1890. His group came with the policy of 'cultural surrender' (Turaki, 1999:75) in which members indulged in wearing the turban, learning Hausa language, eating Hausa food and generally comporting themselves like the Hausa in order to facilitate conversion. They adopted the policy because they thought the overt expression of European culture could constitute an obstacle to evangelization. But the policy of cultural surrender failed as the British Foreign Office viewed it with disfavor and the indigenous people regarded Brooke group's cultural gimmicks at best as their own conversion and at worst simply ludicrous' (Gbadamosi and Ajayi, 1980:351).

Christian missionaries and colonialists entered northern Nigeria fully at the same time, roughly after 1900, challenged by the problems of prejudice and discrimination engendered by Islamization policies of the Hausa-Fulani group. The Muslim groups in northern Nigeria were less inclined to adopt the Christian faith than the non-Muslim groups. Among the Muslim groups, the practice of Afro-Islamic heritage progressed unabated while western music made little impact. Among the non-Muslim groups, in few places, the missionaries' stigmatization of indigenous music and encouragement of western music led to abandonment of some indigenous music forms and adoption of European music. The missionaries served as musical models for the non-Muslim Church musicians. Some of the non-Muslim Church musicians were weaned from indigenous musical life and inducted into European musical way of life.

The advent of Christian missions in the mid-nineteenth century ushered into Nigeria an era of tripartite system of music education: the indigenous Nigerian system, the Islamized Nigerian system and the Christian cum western-oriented system. The tripartite system resulted in inter and intra-religious musical rivalry mostly between the adherents of Islam and Christianity. This development had an adverse effect on music education in Nigeria in that the indigenous Nigerian music education, which was for all, was undermined by music education for different groups based on religious beliefs and sects.

4.2 Colonial music education in Nigeria, 1861-1959

4.2.1 The implantation of military band music education in Nigeria

The first European official interference in the affairs of the Nigerian people was with the imposition of an *Oba* (king) on Lagos in 1851. The subsequent declaration of Lagos as a British colony took place in August 1861, during which '300 boys of the Mission Schools led by their missionaries sang the British National Anthem in ceding Lagos to the British colony' (Burton, 1863:126). This may be the first public performance of European music (British National anthem) by a Nigerian choir ever formed by missionaries. It may be the first time that a piece of Western music first filled the air of Nigeria. The choir was

made up of boys because for many centuries, in Western Judeo-Christian myth of creation:

the very voices of women were believed to distract or tempt men away from their ceremonial duties, and singing by women in public places was banned (Robertson in Carignan, 2003:45).

This marked the beginning of discrimination in which musical training were given more to boys than girls in Nigeria. Consequently, the earliest musically educated Nigerian musical elite were predominantly male (See Omojola, 1995).

The whole of Yorubaland by the middle of the nineteenth century was engaged in fratricidal wars. The British administration was entreated by pressures from European merchants and missionaries to intervene in the domestic affairs of the Yoruba towns so that peace, commerce and 'civilization' might thrive. By 1900, the British imperialists had made Yorubaland the Colony and Protectorate of Lagos via the signing of some spurious treaties with rulers of different Yoruba towns in disguise to bring about law and order. The colonialists paid scant attention to education and concentrated more on the establishment of colonial rule. As Omosini writes:

Colonial rule was not accepted with complacency by the African states and peoples. Throughout the length and breadth of West Africa, the indigenous states put up stiff resistance against the alien domination. But the colonizing powers took advantage of their superior military technology (Omosini, 1975:25).

The colonialists' near annihilation of indigenous military forces almost destroyed indigenous musical forms associated with indigenous warriors' associations. The subsequent evolution of European military institutions led to the introduction of military, police, navy and prison band music in Nigeria. It began in 1863 when Captain John Glover founded the Nigerian army with initially 18 strong men allegedly trying to escape from slave dealers. In 1865 the British Government gave it official recognition as Hausa Constabulary. It was designated as the West African Frontier Force in 1897 with initial 2,000 soldiers and re-christened as the Nigeria Military Force in 1956 (Omosini,1975:26). The establishment of the force led to the teaching and learning of military band

music, European musical instruments and music for parades, military functions and official state parties using staff notation. The military offered a good pay and the opportunities to learn music as a trade in the categories of bandsmen and bandmasters.

The first and second world wars helped the growth of military band music in Nigeria. Many Nigerian soldiers learnt music when they were on military campaigns abroad and brought their wealth of military band music to Nigeria after the wars. Military bands playing European military music featured prominently in Nigerian major towns and cities especially during the celebration of annual Remembrance Day in memory of soldiers who lost their lives during the wars. Demobilized Nigerian soldiers taught their kinsmen how to play European musical instruments they learnt when they were in service (McDonald, 2005: pc).

These led to the spread of band music culture in Nigeria. Band music was taught at schools and used for marching parades before the morning and afternoon assemblies, during Empire days, CMS anniversary celebrations, for celebrating at Christian weddings and funerals. Some of the school and church band players later became members of popular music bands that emerged in Nigeria in the post-World war years. The present band music associated with the Nigeria Army was born out of the various colonial military music organizations (McDonald, 2005: pc).

European military musical traditions were of two categories: the field music and the dance band music. The former, consisting of the regimental music and military calls, encapsulates all forms of music that deal with the day-to-day functions of the military. The latter, consisting of the military concert bands and the military dance bands, includes all forms of entertainment music performed for the officers and men of the military; for concerts and social occasions such as sporting activities and dance. Concert band musicians learnt to play strictly according to 'sheet music' (music score) while the military dance band members were taught to play improvisatorially (McDonald, 2005: pc).

Nigerian military bands at their inception were founded and conducted by the British officers. From the 1960s, it became a tradition to send some Nigerian officers - conductors and senior non-commissioned soldiers - abroad to study music at military schools. Some of the products of the European military music training have included James Olubobokun, Wole Bucknor, Bendict Odiase, J. MacDonald and Timothy Eru (McDonald, 2005: pc).

4.2.2 The 1882 Education Ordinance: the beginning of government's participation and continued missionary efforts in music education

The Christian missionaries before 1882 were the sole determinant of the type of formal (school) music education Nigerians received. They put in place various 'boards charged with responsibility of regulating curriculum, teacher training, teachers' salaries, conduct of pupils and teachers, supervision, opening of schools etc' (Okeke, 2001:264). A few individual philanthropists also paid some attention to the needs of music education. But unhealthy rivalry and unsystematically organized missionary activities in the field of music education called for a more nuanced regulation.

Ezewu, Fasokun, Akpe, and Oluduro (1981:13) traced the beginning of the participation of colonial government in education to the visit to Lagos of Commissioner Ord in 1864-65 during which time he observed with surprise that neither the local nor the imperial government made financial contribution to education in Nigeria. Yet the colonial administration wanted schools to produce various categories of minor clerical workers for her use. The observation and the need to have cheap labour motivated the colonial government's participation in the provision of education in Nigeria.

The colonial government in order to guide its involvement in education enacted the first educational ordinance in 1882. The ordinance was applied to the four British West African territories – the Gambia, Sierra Leone, Gold Coast (now Ghana) and Nigeria. The ordinance, among other things, raised hopes of improving educational standards through ensuring effective supervision, enforcing higher criteria of efficiency, increasing educational opportunities by establishing government schools, providing some financial support to

missionary educational effort and encouraging secularization of education (Ezewu *et al.*, 1981: 13).

The ordinance categorized schools into 'Government schools' and 'Assisted schools'. The former were fully maintained and controlled by government. The latter were qualified to receive government aids worked out on the principle of 'payment by result' and subject to favourable reports of the government inspectors. Payment by result was a system of giving grants to schools on a capital basis depending on the performance of pupils in prescribed examinations. The assisted schools were also given grants based on the number of pupils in regular attendance and good organization and discipline of the schools (Ogunsola, 1974:12). The government financial commitment enabled assisted missions' schools to fund their musical instruction instead of relying on proceeds from concerts and donations from philanthropic organizations.

The ordinance made teaching of religion optional in 'assisted schools' and totally prohibited in 'government schools'. The assisted mission schools found this clause of the ordinance unconscionable as the foundation of their educational content was based on Christian religion (Ogunsola, 1974: 13). Music education became unjustifiable only on Christian religious ground. The ordinance called for secularization of music education in assisted schools – a practice that missionaries were less conversant with. This clause of the ordinance seems to have marked the beginning of the conflict between the government and the church in the determination of the content and purpose of music education in Nigeria throughout the colonial period.

Before 1882, the quantity and quality of available teachers varied. Music teachers were of sorts. The 1882 code introduced the certification of teachers and empowered inspectors to conduct examinations that would certify teachers' qualifications (Okeke 2001: 263). Music was one of the examination subjects. The code introduced the possibilities of having certificated music teachers and passing examinations became a goal of music education.

The 1882 ordinance laid a legacy that has since become a big problem in Nigerian music education. 'In daily instruction in schools, emphasis shifted from teaching of subject matter with practical utility to drills in "questions and answers" lecture method and cramming of bare facts. Sound (music) education became synonymous with success in examination' (Okeke, 2001:264). Music teachers began to prepare students for examinations rather than educating them musically in accordance with the needs of their society, a problem that still continues to this day.

The colonial government however had no school where this policy could be put into practice. Hence the colonial government legislation had little effect on the colony (Okeke, 2001:265). The missionaries continued to be guided by two policies: (1) the propagation of the Anglo-Christian life system; and (2) the spreading of the European musical tradition.

5.2.3 The 1887 education ordinance

Some Europeanized Nigerian educated elite in Lagos grew disillusioned with the attitude of European missionaries to them and championed the movement for cultural nationalism. They criticized heavily the 1882 ordinance and agitated successfully for Lagos to be separated from the Gold Coast Colony basing their argument on the uniqueness of Lagos. In 1886, the colonialists separated Lagos from the Gold Coast and made it a colony and Protectorate of Lagos.

This necessitated the enactment of 1887 education ordinance which was enacted to consolidate and amend the laws relating to the promotion of education in the colony. It sought to control the sporadic expansion of education by the missionaries. It created "Assisted Schools" and "Non-Assisted Schools". The former had board of managers that were given money for running the schools while the latter received nothing. The ordinance was mute about the missions but it was obvious that only mission schools could be assisted as only mission schools had board of managers. Private schools came into being and belonged more to the 'non-assisted schools'. Government continued to support the missions' educational efforts by giving grants.

The provision of the code defined various levels of institutions - infant, primary, secondary and industrial schools. This meant that the standards of music instructions required at each stage became progressively higher. The code also introduced four classes of teachers - schoolmasters, assistant teachers, pupil-teachers and monitors. These encouraged mission trained teachers to read and progress from one grade of certificate to another deepening the European music knowledge and skills they acquired. Music educational paradigm became hierarchical and remained the handmaid of the missionaries despite government legislations. The missionaries and their converts continued to subvert the indigenous musical life systems.

5.2.4 Music in the early secondary grammar schools

Above the primary school level, secondary grammar school represents one of the most crucial sectors in the development of music education in Nigeria. As soon as school education was introduced in Nigeria, the educated Nigerians in Lagos began to agitate for a kind of post primary academic education that would enable their children become doctors, lawyers, engineers, civil servants and the like. There was a general awareness among the missions too that education, especially at the secondary level, was crucial to train people for socio-political leadership. The missions' plan was, in the words of Henry Venn - the then Secretary General of the CMS in the 1850s - 'to train a body of natives who may form an intelligent and influential class of society and become founders of a kingdom which shall render incalculable benefits to Africa (Nigeria)...' (Venn to Robin in Ajayi, 1969:199).

Partly in response to the educated Nigerians yearning for post primary education in Lagos and partly in translating the general principle stated above into practice the protestant missions took the lead in the establishment of secondary grammar education in Nigeria. The result was the establishment of the CMS Grammar School now Lagos Anglican Grammar School in 1859.

The early curriculum of the school was wide ranging (See page 5 – 19). Music was a part of the liberal education meant to train the mind by access to a range of different categories of knowledge which could be turned to almost any

exploit. Other grammar schools established at that time – the Methodist Boy's High School (1878) and the Methodist Girls' High School, (1879) all in Lagos - followed similar highly academic curriculum as that of the CMS' (Taiwo, 1980:13) in which music instruction featured prominently. The Christian missions provided the earliest secondary music education in Nigeria which was aimed at producing musically educated Nigerians in the likeness of the Europeans.

In the 1908 education ordinance provision, government expanded its involvement in education to that of establishing schools. Colonial government began to participate in the development of secondary education when it established its first secondary school, King's School, (now as King's College), Lagos to serve as a model in secondary education in 1909. It became the first government secondary school to offer music instruction in Nigeria and remained for many years the only school which consistently offered music to the standard of Cambridge University Senior Local Examination in Nigeria. In the school, emphasis was on Western music content and methods. Fela Sowande picked some musical knowledge and skills at King's College before he went to London to study music. Tunji Vidal notes, while writing on Fela Sowande, that 'by the time Sowande left King's College in 1924 he was so good a pianist that he got a school recommendation which stated thus: 'an accomplished pianist'' (Vidal, 1998:94).

In 1928, Queens College, Lagos was established by the government. Other government secondary schools were later established at Ibadan, Bonny, Benin City, Umuahia and Warri. In these schools literary education was pursued. Music curriculum was tailored to create distaste for anything African music and adore anything musically European.

From 1908, the education Department began to encourage the missions, voluntary organizations and individuals to establish secondary education outside Lagos and its environs. The various Christian missions, through their adherents were spurred to establish and maintain secondary grammar schools in different parts of Nigeria. From 1916 onward educational programmes in

Nigeria witnessed an unprecedented expansion. By 1925 secondary grammar schools in Nigeria numbered seventeen, including Abeokuta Anglican Grammar School (1908), Ijebu-Ode and Ibadan Grammar Schools (1913), Abeokuta Baptist Boys' High School and Uzuakoli Methodist College (1923) and the Dennis Memorial Grammar School at Onitsha (1925) (See Fafunwa, 1974).

Some colonial secondary schools were notable for teaching western music of some sort to their students. For instance, Bode Omojola notes that:

Fela Sowande had his first contact with Western music at St. Andrew's College, (Oyo), and the mission's teaching institute where his father was working as a priest and music was taught. (...) Ayo Bankole's mother taught music at Queen's College, Ede, Western Nigeria. (...) In 1945, Ayo Bankole entered Baptist Academy Secondary School, Lagos where he received music lessons. (...) Samuel Akpabot, at the age of eleven came to Lagos for his education at King's College, a school often referred to as the 'Eton of Nigeria' and where music was taught. (...) Akin Euba later attended the C.M.S. Grammar School (now Anglican Grammar School), Lagos where he continued lessons in the rudiments of European music... (Omojola, 1995:49-60).

Some Nigerian youth took private lessons from literate musicians in Nigerian schools and churches. In Omojola's observation, 'one of the most important achievements of Ekundayo Phillips was that he trained many of the prominent composers of modern African Art Music including Fela Sowande, Ayo Bankole and Samuel Akpabot' (Omojola, 1995:28). Fela Sowande gave Ayo Bankole 'advanced organ lessons'...'Euba had private piano lessons from Major J.G.C. Allen, a colonial administrator in Lagos' (Omojola, 1995; 28, 60).

Other enterprising Nigerian youths continued the tradition of exploiting the prospects for music education abroad beginning with Robert Coker who studied music in Germany in 1874, Ekundayo Phillips who went to London in 1911 'to study piano, organ and violin' and Fela Sowande who went to London in 1934 'to study European classical and popular music' (Omojola, 1995:28,42). In 1952, 'On Major Allen's recommendation, Euba secured a government scholarship to study music at Trinity College, London. There he studied

harmony and counterpoint...composition... and piano...' Akpabot, in 1954, went to London, to the Royal School of Music, to study organ and trumpet. In 1957, Ayo Bankole left for the Guildhall School of Music and Drama, London where he 'studied piano, composition and organ for the G.G.S.M. - the graduate diploma in teaching'. In 1960, Okechukwu Ndubuisi went to London to study music at the Guildhall School of Music and Drama, London where he took some courses 'in piano playing, singing, acting and composition' (Omojola, 1995:50,55,60,71). Other Nigerians who could not go abroad to study music took advantage of correspondence courses and external examinations in Western music offered by institutions in London, including Trinity College of Music and the Associated Board of the Royal School of Music (ABRSM). As Laz Ekwueme notes:

David Okongwu studied privately, teaching himself with textbooks and taking examinations up to Grade VIII (final) of the Trinity College local examinations in music... Felix Nwuba studied privately, obtaining the Grade VIII (final) certificates of the local examinations of music of both the Trinity College and the Associates Board of the Royal Schools of Music...(Ekwueme, 2004:236, 238).

It was the CMS that invited the first overseas examination body, the College of Preceptor, to Nigeria in the nineteenth century. Omolewa (1981:127) notes that 'some Nigerian schools began to enter their students for the College of Preceptor's examinations from the 1880s and it was in 1903 that the Cambridge Syndicate was invited into Nigeria to conduct its examinations and assist in the promotion of Western education in Nigeria'. The College of Preceptor, which examined candidates in various subjects including music, had its examinations in three stages: preliminary, junior and senior. Many of the early Nigerian church musicians must have taken part in the College's examinations.

The Cambridge syndicate introduced its preliminary and junior examinations. For its junior examination level, candidates sat for four literary and four science subjects. Omolewa (1981: 128) notes that, 'two subjects were added to the eight subjects on a somewhat different footing: Drawing and Music. These could not be treated as quite similar in character to the others; yet it was thought desirable to encourage them generally as useful elements in a liberal education'. Music in the secondary school curriculum was as such a "add on"

subject. The independent teaching of music and drawing officially marked the introduction of separating the artistic disciplines of music, dance, drama and drawing (visual arts) according to the rigid Euro-American disciplinary paradigms.

In 1928, the School Certificate examination was introduced into Nigeria with the University of Oxford and Cambridge Boards serving as moderators. Secondary schools in Nigeria began to adopt syllabus of English high schools in the teaching of music. Music was one of the subjects in a fourth group containing other optional subjects like Art, Handicraft, and Housecraft. The colonial government in 1937 decided to use one examination body for the conduct of overseas examination in Nigeria. As from 1938, only Cambridge continued to conduct examinations in Nigeria as a body whose work has been extensive, 'which has shown great willingness to adapt the form and content of its examinations to the requirements of overseas schools' (Omolewa, 1981:130). In 1952, the colonial government substituted General Certificate Examinations (GCE) for the School Certificate Examinations. The GCE was two-tiered: the Ordinary level and the Advanced level. Music was among the GCE subjects.

In 1955, the colonial government established a Local Examination Board, the West African Examination Council (WAEC) that was accountable to the University of London, for the English speaking West African countries. The WAEC took over the conduct of SCE and GCE examinations in Nigeria from the Cambridge syndicate. It was charged to determine the examinations required in the public interest in West Africa, empowered to conduct such examinations and to award certificates that do not represent a lower standard of attainment than equivalent certificates of Examination Authorities in the United Kingdom. WAEC greatly influenced the music curriculum of schools in Nigeria. Its curriculum was modeled on the British's. Its music syllabuses even after independence continued to mimic former colonial ones, which at the secondary school level focuses on training students for academic study of Western music. The WAEC's syllabus of the West African School Certificate (WASC) examination in music up to the 1980s, as New states:

...is the London Matriculation syllabus of colonial days, which is based on an academic study of Western classics and requires recordings and scores generally unavailable in Nigeria. Not surprisingly, very few students attempt it (New, 1980:41).

What that means is that secondary music education programme in Nigeria was Western in form and content and overwhelmingly imitative of the requirements for entry into a British university. WAEC promoted the study of Western music and discouraged the study of the African music tradition in its examinations until very recently.

The colonial educational experiments in Nigeria entered a new phase when the colonialists introduced Overseas Examinations to Nigeria. Music was one of the examination subjects that became the determining factor in the assessment of individuals for jobs or social and political esteem and for entry into all institutions of higher learning (Omolewa, 1981:128). Students strove to pass the British external examinations by memorizing a set of specific information about Western music transmitted to them. This invariably turned secondary school music during the colonial era into a mere bookish exercise aimed at passing British examination in music.

By 1960, the number of secondary grammar schools in Nigeria rose from seventeen in 1925 to two hundred and twenty seven (Adeyinka, 1974:378). In addition to the works of the Christian missions and the colonial government, the rapid growth of secondary grammar schools during the colonial period was enhanced by the various local communities who opened and maintained their own schools.

With the establishment of more secondary schools, the teaching of music spread in the southern parts of Nigeria. But only a few students aspired to offer music at the external examinations which dictated secondary grammar school music curriculum of the colonial period. There was also a general belief among the Western educated Nigerians that higher educational studies outside medicine, law, pharmacy, and engineering were not worthy of the pursuit of anyone of some intelligence. So, many Nigerian students avoided the study of

music. The consequence was that by the time tertiary music education began in Nigeria, there was no steady supply of qualified music students.

5.2.5 Music in the early teacher training colleges

There were three types of post-primary institutions in Nigeria by the opening decades of the twentieth century. These were the grammar schools, the teacher training and pastoral institutions as well as the vocational and agricultural schools. In the early days of western education in Nigeria, the educational structure terminated at the teacher training colleges. There was no music instruction in the vocational and agricultural schools. Music education at the teacher training colleges cum pastoral institutes was stronger than that of the secondary grammar schools. Musical products of the teacher training occupied the upper echelon of the colonial musical set up.

The need for trained teacher-catechists in various parts of the country where the missionaries operated was deeply felt right from the inception of western education in Nigeria. The training of teachers and catechists was based on the apprenticeship system in which children of village Christian converts lived with the missionaries in the missions. In and around the mission residences a new European musical culture developed in which the missionaries served as music teacher educators. Some musically talented converts were recruited as pupil teachers. These pupils' were prohibited from participating in traditional music activities and culprits were dismissed for bringing their "satanicized" and polluted bodies to defile the holy enclaves of the missionaries. Music teacher educators introduced their students to hymns, chants, psalms, canticles, masses, brass bands and other types of Western classical music. Students interested in any western instruments were encouraged to learn them using staff notation. But more emphasis was placed on learning the harmonium and the organ. Apprenticing to the missionary music educators and learning to make and appreciate as well as acquiring how to teach Western classical music was on for decades even after the establishment teacher training colleges in Nigeria.

The first teacher education programme was established in 1859 by the Christian Missionary Society (CMS). 'The Training Institution', as the school was known,

was established at Abeokuta. When the Europeans were expelled from Abeokuta in 1867, the school was moved to Lagos. It was finally moved from Lagos to Oyo in 1896 to become St. Andrew's College, Oyo. In 1897, the Baptist Mission established the Baptist College at Ogbomoso. The Wesley College, Ibadan, established by the Wesleyan Methodist Mission came into being in 1905. Other teacher training institutions were later established in different parts of Nigeria mainly by the missions (See Fafunwa, 1974).

The dominant need for these institutions was to train teachers and catechists for the church, and the curriculum was tailored to meet this need. Prospective teacher-catechists received training in Bible studies and church-school management and administration. To satisfy the musical needs of the church, teacher cum catechists in training were also groomed in the formation and management of various musical groups – church choirs, brass bands, youth music groups and various singing bands. This was meant to prepare them adequately to make music an integral part of the European festivals and church anniversaries imported to Nigeria. Teacher training students were given intensive training in the art of hymn singing and conducting as they were expected to teach both their pupils and adult members of their congregation the singing of hymns and conduct the choirs and other singing groups. The hymn books of the various denominations were the primary textbooks for teacher training colleges in Nigeria. The hymn books also became a model for students wishing to write hymns the European way. As a result, quite a number of competent hymn writers such as T.K.E Phillips, Reverend Canon J.J. Kutu, Rev. T.A. Olude, G. B. Oriere and Nelson Okoli – products of the missions' teacher training colleges - were produced in the southern parts of Nigeria. Some of these hymnologists later produced compilations of their hymns and introduced their students to the art of hymn writing, teaching and performance.

Students who showed interest and demonstrated aptitude in the study of harmonium, organ and any other western instruments were given extra tuition in music literacy and the art of playing them. But because harmonium and church organ were very essential to the church music life, overemphasis was laid on training students to play these instruments to accompany hymn singing. Robert

Coker is recognized as the first musical product of the earliest music teacher training efforts and the first known Nigerian music teacher educator who became a music teacher in the CMS's Training Institution after studying music in England. After Coker, quite a large number of competent organists who showed their prowess in manipulating the instruments were produced in the southern part of Nigeria.

The curricula of the teacher training colleges in Nigeria were adjusted to accommodate the teaching and learning of indigenous Nigerian music when the cultural nationalism of the late nineteenth century caught on. Some of the missionaries had to demonstrate interest in the promotion of indigenous Nigerian music although the earliest Church was still hesitant in recognizing it. In the teacher training curriculum emphasis shifted to a combination of Western and African music. There emerged many Nigerian composers who combined western music theory, western musical forms, chord progressions and four-part harmony with indigenous Nigerian music idioms in choral and organ music. Their efforts laid a foundation for what is now known as Nigerian church music and formed a nucleus of western-derived art music in Nigeria. Christian missions continued to provide teacher education in which the curriculum was designed to meet a definite purpose or policy that the teachers were supposed to be the torchbearers of European religion, musical knowledge, and were to be the obedient servants of the missionaries and colonial masters (See Omojola, 1995).

Although the missionary agencies of the nineteenth century implemented serious music teaching, available evidence indicates that there were some constraints to music curriculum development and implementation. Some of the constraints include:

- Lack of qualified music teachers;
- Lack of interest or enthusiasm shown by the colonial government towards encouraging and supporting the music educational efforts of the missionaries;
- Lack of instructional objectives in music teaching;
- Lack of funds to promote music education;

- Lack of music textbooks;
- Lack of any uniform curriculum in music;
- Overdependence on western music paradigms;
- Under-emphasis on Nigerian music;
- Missionaries' lack of understanding of the oral-aural nature of Nigerian music;
- School music's irrelevance to the students' background;
- The missionary objective of music education for evangelism;
- Lack of music rooms and equipment;

5.3 British colonial educational policies in Nigeria

The Europeans encouraged many schools and colleges in Britain between 1884 and 1891 to advertise in the then Nigerian Newspapers such as the Lagos Observer and the Lagos Weekly Record for Nigerian students who are interested in receiving instructions on music, dancing, painting and sound English education (Echeruo, 1977:25). The colonial government encouraged Nigerians to go to Britain and study western music as a matter of priority. The idea was that future Nigerian musicians of the British schools of music would acquire habits, tastes and thought patterns of the European classical musicians. Some Nigerians went to the British music schools where they were tutored according to the traditions of European bourgeois aesthetics throughout the colonial period.

In 1898, a British government's special committee took a decision that recommended that the British's 'Niger Territories' be ultimately amalgamated (Tamuno, 1980: 395). The British government adopted the policy of gradually amalgamating its various administrative units in Nigeria (Tamuno, 1980:394) to secure central policy and pool of economic resources. She established colonial state in Nigeria by removing all visible Nigerian oppositions through the imposition of British officials who used coercion and diplomacy to outwit the indigenous rulers.

The colonial government in 1899 yielded to the Lagos Muslim's pressure to establish for them schools of their own. She established the first government primary school meant primarily for the training of Muslim children in Lagos where secular education was emphasized. Music was officially excluded from the curriculum of the first government school because of its overt association with Christian missions and the lack of government teacher training colleges to train music teachers without Christian religious undertone. Quranic chanting was encouraged in the Muslim school.

In 1903, an education ordinance was enacted that established a Department of Education for the purpose of administering education in the protectorate of southern Nigeria. The code spelt out rules for the provision of primary and secondary schools in the protectorate. In 1906, the British government merged her territories to form the colony and protectorate of southern Nigeria. The 1908 education ordinance was enacted for this territory which was divided into the western, central and eastern provinces. The code made the general rules that were applicable to the three provinces. The Department of Education was reorganized to cope with educational demands of the expanded territory. The ordinance allowed each of the provinces to experiment on any form of education desired by the local community. The provision of music education became a matter of *laissez faire* in the provinces.

The ordinance stipulated certain conditions for grants to missionary schools established in areas outside Lagos. This encouraged the establishment of schools in other parts of the protectorate. The 1908 code also provided for teachers' certificates, power to forfeit teachers' certificates and the classification of teachers into 'Schoolmaster', 'Assistant Teacher' and 'Pupil Teacher'. The principal teacher (schoolmaster) expected to be certificated, was meant to devote all his time to school duties during school hours. There was a distinction between the teachers whose preoccupation was entirely school teaching and the evangelist-teacher to whom school education was an appendage to evangelization.

The colonial government relied on teachers produced by the missionary schools. Music teacher education, with mere government funding, remained an integral part of mission based education. Teacher training institutions continued to equip teachers to teach music at the infant, the primary and the secondary school levels with its very narrow, very irrelevant curriculum to Nigerian setting. There was a major shift from the production of the church musicians to classroom music teachers.

The 1908 ordinance specified subjects of instruction for each level of education. At the primary school, 'the optional subjects for the boys were history, geography, physical exercises, musical drill, singing, typewriting and shorthand; and for girls, moral instruction, singing, drill and physical training, colloquial English and nature study' (Mkpa, 1986:88). The separate curriculum was meant to produce 'school masters who were to graduate to catechists, deacons and then priests, while girls' schools were established mainly for the wives and fiancées of their male workers' (Ayandele, 1966:286).

At a teacher training institution, the subjects to be offered included 'reading, recitation, writing to include composition, and dictation, English literature, arithmetic to include menstruation, algebra and geometry, history, and geography, hygiene and sanitation, shorthand, drawing, vernacular language, school method, practical teaching, nature study with agricultural work, industrial or manual training, science of common things and musical instruction' (Mkpa, 1986:88).

The code affected an appreciable uniformity in the programmes of the schools. It made music education, albeit as musical drill, singing, and musical instruction, an optional subject outlined for school boys and girls, and for a teacher training institution. Being an optional school subject, music in the estimation of many Nigerian students was low in status.

In Eastern Nigeria, the Catholic Mission predominated. This is not to say that other missions were not established there but the Catholic Mission was the most visible. Significantly, from 1906, Rev. Father Shanahan, embarked on the

plan to take the school to the village. With his other Catholic priests of the Holy Ghost Congregation they dotted the Igbo villages with primary schools and used them essentially as a medium of evangelization. It was through the primary schools that the masses found allegiances to the Catholic Church. To their pupils, Catholic mission's teachers and priests taught mainly tonic solfa for the production of church choirs and recreational school music. In their schools vocal tuition prevailed over instrumental one. This ushered in the production of village choirmasters who became composers of 'native airs'. Some of the 'native airs' composers include Nelson Okoli, Harcourt Whyte, Godson Okara, Ofili Kerry and Uzoma Asiji (Ekwueme, 2004: 223-235). Initially, the Catholic mission in the East placed less emphasis on secondary education.

In 1914, the British government amalgamated the northern and southern protectorates into a country - Nigeria. In 1916, an ordinance – 'Colony and Protectorate: An Ordinance Relating Education No. 50 of 1916' - as amended by Colonial office was passed. This marked the beginning of giving one ordinance for the whole of Nigeria. But this did not result in the establishment of a unified Education Department for the country. Each of the two provinces had its Board of Education. The ordinance introduced the giving of grants-in-aid to voluntary agencies. Grants-in-aid was a system of giving grants to schools maintained by agencies other than the government to help them buy school equipment and to pay teachers' salaries. It reorganized the school system into three types of education: literary, rural and technical. Music was part of the literary education meant to provide cheap musical labours – musicians and music teachers - for the colonial administration.

The 1916 ordinance restricted the missionary activities in the field of education to the southern part of Nigeria. According to Article 13e of the code:

No grant shall be made to any school or training institution which is a Mission or other Christian school or training institution situated in a District of the Northern Provinces in which no Mission or other Christian school or training institution is established at the commencement of the Ordinance (The Education Ordinance No. 50 of 1916).

This ordinance officially served to restrict missionary activities in the field of music education to the southern part of Nigeria. Government established a few schools in the Muslim areas of northern Nigeria; she did not introduce western music education system there so as not to offend Muslim's susceptibilities. In the non-Muslim areas, the main educational aims of the missions (the Southern Interior Mission and the Sudan United mission) were industrial and agricultural (Ogunsola, 1974:10). The missions did not emphasize music education so as not to incur the wrath of the colonial government. Since then modern music education has taken marginal role in northern Nigerian schemes for socio-cultural modernization.

The 1916 education ordinance strengthened the principle of dual control of education between the colonial government and the mission, increased financial participation by government and introduced measures aimed at curbing the mushrooming of schools by Christian missions, voluntary organizations, societies and individual Nigerians especially in southern Nigeria. In terms of school music, the 1916 ordinance revised and expanded the music curriculum. Compared with the preexisting programmes, the prescribed scheme of work for the infant and elementary school showed more demanding Western music content. The required knowledge of the rudiments of western music, vocal exercises and repertoires included in the schools' scheme of work were expanded. There was a remarkable exclusion of music from the secondary curricula for which no official reason was provided (Omibiyi-Obidike, 1987:6).

The economic depression that followed the First World War affected Nigeria greatly. Many European missionaries who left for their country were the bulwark of music education in Nigeria. The teaching of music in Nigerian schools shrunk. The onus fell on Nigerian church musicians, such as T.K.E Phillips, the Rev. Canon J.J. Kuti, Akin George, T.A Olude, Emmanuel Sowande (the father of Fela Sowande), and much later, Nelson Okoli, Ikoli Harcourt Whyte and W.W.C. Echezona, who were already trained by the missionaries to encourage and train a younger generation of church musicians and teachers.

Between the years 1920 and 1959, the British administration specified the aims of education in different documents like: The Phelps-Stokes Reports, 1922; Memorandum on Educational Policy in British Tropical Africa, 1925; The Educational Ordinance, (for Southern Nigeria) 1926; the Educational Policy for Nigeria, 1947. The aims of education as made out in these documents include the following:

- (a) the adaptation of education to native life;
- (b) development of the sense of religion and character training;
- (c) provision of education for women and girls; and
- (d) the teaching and learning of vernacular languages.

The aims were based on the adoptionist theories of the 1920 which advocated that education of Africans should be 'along their own lines'. According to Abernethy (1969:94) this was meant 'to consolidate the British position in Nigeria'. It was envisaged through these documents that African music would be introduced into schools' curricula. Throughout the colonial period, however, all efforts were concentrated on promoting the European music culture rather than the African.

In 1920, the African Education Commission under the sponsorship of Phelps-Stokes of USA which later visited some West-African countries was set up. After the Commission's visit to Nigeria, it expressed 'that the educational policies of government and missions alike seemed inadequate and largely unreal so far as the vital needs of Africans are concerned' (Ogunsola, 1974:75). It criticized the view that 'a curriculum well suited to the needs of a given scale of civilization in one country is not necessarily the best for other groups on a different level of advancement in another country' (Ogunsola, 1974:75). The Commission suggested how education could be adapted to the needs of African society, 'so as to promote its development without causing its disruption' (Ogunsola, 1974:75). The import of the Commission's report is that modern music education must be adapted to suit local needs and environments of the Nigerian people.

After the First World War, there was rapid increase in number of unassisted schools, especially in southern Nigeria. The 1926 ordinance was enacted to enable government control and coordinate the efforts of the various voluntary agencies in the opening of schools, especially secondary schools. Many more secondary schools were established but the teaching of music there was meager. The ordinance did not pay attention to any of the Phelps-Stokes Commission's recommendations. In 1929, the two hitherto separate Education Departments were merged but no uniform style of educational administration developed in either of the provinces until 1939 (See Okeke, 2001:267).

The 1948 education ordinance was the first comprehensive publication of an educational policy and practice in Nigeria. It was primarily aimed at putting into effect the educational provisions of the 1947 constitution of Nigeria which put the country on the path to political independence and divided the country into three regional administrative units – the western, eastern and northern regions. The ten-year development plan for Nigeria was revised and its items regionalized. It also decentralized educational administration by classifying education as a regional service. This led to regionalization of music education in which the provision of modern music education relied on the whims and caprices of the ruling class of a region. The voluntary agencies continued to shoulder the greater responsibilities for music education (See Ogunsola, 1974: 16).

In 1955, the Western Region of Nigeria introduced free Universal Primary Education (UPE) which led to massive expansion in primary schools enrolment and in the number of pupils exposed to music at the primary school level. The same year, it also established secondary modern schools along with other types of post-primary institutions such as secondary grammar school, comprehensive modern schools, secondary commercial schools, technical secondary schools and government trade centres. Music as recreational activity featured in some of these schools as teachers involved some of their students in such activities as choral music, drama, and indigenous Nigerian dances that were presented during the annual schools and culture competitions organized at both local and national levels. In 1957, the Eastern Region initiated its own free UPE. The

educational expansion embarked upon by the two regions further promoted students' involvement in 'cultural activities' which was designed to amuse and enhance the public's enjoyment of music, thereby making school music seem more accessible and fun for students. The shortage of trained music teachers however limited the widespread systematic teaching of music.

In the education ordinance of 1956, the ministry of education was reorganized in connection with a process known as 'integration' (Ogunsola, 1974:56). As a result the Department of Education which existed in the north since 1910 ceased to exist as it was merged with the ministry of education in the south. A new seven-year primary school syllabus was introduced. The former four-year primary followed by the three-year middle school syllabus previously used in the northern region and the 'southern' eight-year syllabus which was broken down into Infants I and II and Standards I to VI were abandoned. Music, albeit as singing, was part of the primary school syllabus.

The movement for cultural renaissance and regionalization of education in Nigeria took place concomitantly in the 1950s. Nigerian nationalists at the helm of affairs in the regions introduced free primary education programmes that attained varying degree of success. The highly politicized educational schemes failed to clinch expected cultural attitudinalization as the ruling elite were unable to divest themselves of the European-based educational thinking and practice they have imbibed. The revivification and advancement of indigenous Nigerian cultural heritage were merely touted while the regions maintained vague separate cultural identities.

In the field of British policy, Curie (1934:363) notes that 'in the educational sphere the theory of laissez-faire reigned supreme'. A basic feature of British colonial policy:

was free scope for private enterprise, a suspicion or mistrust of rigid official control, arising, no doubt, from the absence of clear educational ideas on the Government's part, as well as from lack of belief in education, and a feeling that more important matters demand their time and energy (Mayhew, 1938:39).

Though British policy lacked clarity and certainty, the implication of these views is that her educational policy was determined circumstantially. The British colonial administrator exhibited a measure of indecisions as to what the music education policy in Nigeria should be throughout the colonial period. In different parts of Nigeria, for instance, her music education systems and policies differed. While some of the colonial administrators felt it was necessary to introduce music education in colonial schools others felt that music education is peripheral to their colonial interest. As such, school music education unevenly spread throughout the country was available but not for all. The regional governments inherited the *laissez-faire* approach to education that marginalized systematic music education at the center stage of its politics.

Music taught in schools was bereft of indigenous African music content, thereby making Nigerians attend schools to learn to escape from their musical environment. The curricula represented a partial view of the range of available and possible music knowledge in Nigeria. This partiality disadvantaged and alienated schools musically educated Nigerians by not allowing them to take active part in the creation and recreation of indigenous African music. Music teaching emphasized teaching methods based on an instructional design which regards musical knowledge as both culture and value-free. This view led in many ways to the institutionalization of music teaching as musical processes limited to propositional, notational and verbal mediation solely in the classroom. Throughout the colonial period, the musical knowledge and rich musical experiences from Nigerian students' background and environment were not incorporated into schools and colleges' music curricula. The introduced one-track method of music teaching (in the classroom with talk-and-chalk orientation) did not favour the music learning styles of Nigerian students.

Between 1882 and 1959, ordinances enacted by the colonial government laid the foundations of the Western music education systems in Nigeria. In order to prevent total resentment to the new socio-musical order, British authorities permitted the interaction of Western and African music outside the school system. In Nigerian urban areas, much of the entertainment presented for the colonial audiences was patterned after English music halls. Ballroom dancing,

listening to European classical music, producing English drama and watching English films became a popular fair.

The colonial music education inculcated in Nigerians certain ideological and philosophical mentalities such as the worship of anything socio-musically European. It alienated Nigerian recipients from their musical culture and tradition and created in them the attitude of looking disdainfully on non-European musically educated counterparts and showing of little or no interest in the out-of-school musical lives of their students and the cultures that delineate them. The introduced mass media system and urbanized life styles created high impetus for the performance and appreciation of European pop music among Nigerian youth. European music via the electronic media was allowed to dominate the Nigerian music landscape so that Nigerians could indiscriminately adopt European aesthetic standards. The latent musical powers of most Nigerians were not given vent because of the selective denial of access to the benefits associated with the study of music. Consequently, at independence, music education in schools and colleges had several undesirable features that needed surgical operation.

This is not to deny the fact that the impetus gingered into music education by colonialists created opportunities for some Nigerians to become musically literate and for some more to qualify to serve in the civil service and thereby enjoy a comparatively high standard of living. The colonialists' involvement in education enabled the growth of music in teacher and secondary education, and subsequently post secondary education. It also enabled the growth of urban popular music genres in Nigeria.

British colonial policies in Nigeria with reference to music education in Nigeria may be treated in three phases. The period up to the creation of the Protectorates (1842-1882) is the first phase. The second phase covers the period 1882-1925. The final phase was from 1925 to the granting of independence.

5.3.1 Phase I (1842-1882)

This phase began with the gradual introduction of Christianity and a highly selective western-style system of (music) education in mission-based schools and churches. The missionaries' main aim of music education was to cultivate in Nigerians the kind of musicianship required of civilized persons in European terms, that is, the mastery of European musical thinking and being. Both goals and methods of mission-based music education were influenced by European musical way of life.

By 1880s, the Bible and some European hymns and songs had been translated and sung in Nigerian languages such as Yoruba, Efik, Igbo, and Nupe. For example, Akinwumi Ishola notes that:

The first attempt to record Yoruba poetry in written form was provided by the activities of the Christian missionary workers. The first attempts were poetic writings in Christian hymn form. One of the first collections was Henry Townsend's Yoruba Hymns published in 1848 (Ishola, 1985:9).

Likewise, in 1859 a Yoruba language newspaper intended for evangelism, *Iwe Irohin*, was published. Parallel effort to develop the indigenous music forms were wanting because its performance dynamics were not understood. Brainwashed to regard indigenous music with scorn and condescension, converts living in missionary enclaves or attending boarding schools had little opportunities to participate in traditional music events. They were made to sing European hymns translated into various Nigerian languages when the missionaries realized that converts were not responding well to their hymns in English. The congregation learnt to sing vernacular hymns to the organ/harmonium accompaniments and appreciate choir renditions as non-participating audience. Listening to, writing, singing and playing of as well as coping with western-style four- part harmony were encouraged. Performing by ear and improvisation was discouraged. The first Nigerian schooled elite formed voluntary philanthropic societies that organized and promoted European classical music concerts for pure entertainment or to raise funds for new church or school building (See Omojola, 1995: 18).

The mission schools however trained Nigerian musicians who later became pioneers of indigenous Nigerian church music education. The schooled Nigerian musicians were trained in the use of hymns for worship, how to perform instrumental and vocal items from the classical tradition, especially the music of Handel and Mendelssohn, using staff and tonic solfa notation. They learnt how to perform the European musical items along with plays and poetry of European playwright like Shakespeare. The missionaries, however, generally discouraged all forms of social amusements such as indigenous music making, dancing and theatre works because these were seen as “paganistic”, “evil” and as such immoral. The music education system they introduced created a chasm between community music practices and school music programmes. This is because the missionaries never thought it was their business to establish schools to provide opportunities for the transmission of heathen music cultures. As Anowi (1964:4) observes, ‘If culture was to be transmitted, it was to be Christian culture and white man’s culture’. Thus, the introduced music education system required Christian converts to deny the value of their culture.

At the tail end of this period, a major schism occurred within the Protestant Church in Lagos. The erstwhile cordial relationship, which had existed between the European missionaries, black immigrants and the emerging Nigerian educated elite, broke down due to the racial crisis that engulfed the world then. The educated Nigerian elite who had had peripheral relations with their own people experienced disillusionment and alienation in the hand of their European masters and mentors who denied them a respectable place in the scheme of things. They therefore revolted against the very Western culture that had nourished them.

This led to the establishment of some fourteen-secessionist ‘African’ churches in Lagos and its environs wherein a policy of incorporating traditional African music into Christian liturgy began as an integral part of cultural nationalism. Thereafter, the European missionaries, after some hesitation, were ultimately persuaded to accept and advocate the use of African music in Christian liturgy, as an integral aspect of concert shows and as an important subject in the school curriculum through the adoption of a policy of “tolerance”.

The Nigerian church musicians had to imbibe the art of creating, performing, appreciating, teaching and learning European and Nigerian hymnodies and music. It could be stated that in the entire history of school music education in Nigeria, this period was the only one in which the missionaries somewhat adapted the content and methods of music education to suit the envisaged (church) needs and environments in Nigeria. The missionaries were able to establish the hegemony of western classical and church music traditions and make western music and methods the basis of music education in Nigeria. As such, the level of success attained by school music programme of this period has been the highest so far, albeit an alienating one

5.3.1.1 Missionary activities, Christianity and music education

The missionaries came with the church and Christianity as a historical religion that believes that God decisively intervened in human affairs through the life, death, and resurrection of Jesus Christ to Nigeria. They made converts to hold to the mystery that God is a tri-personality consisting of the Father, the Son and the Holy Ghost in which the three are at the same time one and separate and yet they are but one God. Jesus Christ, they made believers believe, came and presented Himself to the world as the Son of God, the articulate image of the invisible God. The church considers its lord, Jesus Christ. Converts were made to learn music associated with the tri-personality.

Missionaries see God as always guiding the whole course of human affairs by trusting in providence. To them, since God created the world, He continues to care for it. They claim, as the Lord reigns, history will come to an end, with Christ's return. The divine purpose will be brought to a triumphant conclusion in the last things. Christians have therefore held a linear view of history as a process moving towards a climax predetermined by God. The missionaries imported the European linear mental systems and products, superimposed it on Africa's cyclic-spiral mental systems and products and made their converts to adopt a foreign worldview that rationalizes issues linearly and advances knowledge in linear growth. They introduced their converts into a way of viewing indigenous Nigerian music and music of other cultures and musical genres

different from the Western classical high-art tradition as inferior and of secondary importance.

Although the primary mission of "The Church of Jesus Christ" is to sell Christ to people; to make Christ known so that people believing in Him and following Him may obtain eternal life, the aim of early missionaries was to bring Nigerians into the membership of denominations to which they themselves belonged. Converts were made not merely for Christ but for a highly denominational and sectarian church. The church, highly Europeanized, directed her concern towards a 'civilizing mission' aimed at making Nigerians live and behave like Europeans, than with an 'evangelizing mission' geared to selling Christ and His Gospel to Nigerians. An objective of missionary's music education through Christianity was to induct Nigerians into the European musical civilization.

Christianity is the spiritual aspect of western culture imported to Nigeria. Since its implantation in Nigeria, the Church has made many Nigerians to hold God and the Cross as holy or sacred objects. The Cross in particular has been given a divine significance as a symbol through which God is worshipped and salvation is sought. Christians have been made to believe in the Ten Commandments as having come from God. They have been made to hold the belief in the sole efficacy of written Christianity-based prayers. Indigenous ways of praying were discouraged as rearward. There are countless church songs that Nigerian Christians are made to sing reinforcing in them and imbuing them with these ideas. Missionaries used Christianity to undermine the indigenous spiritual base of people of Nigeria.

The church introduced into Nigeria new cultic patterns, rituals, religious symbols, moral and musical systems. It came to Nigeria with its own set of rituals such as church service (the mass), the 'holy communion' and the fasting during lent. Christians learn to sing differing and appropriate hymns related to these rituals to revere and supplicate the sacred or the holy and to ask for direction, forgiveness, blessing or even vengeance.

The Church came with a moral code in which 'the commitments on the part of the adherents are to an external, definable, and transcendent authority' (Hunter, 1991:44). The Church took the Bible as its only authoritative, inerrant guide. It came with a religion, which basically emphasizes rivalry, self-righteous, the pre-eminence of an omnipotent personal God who can exercise grace even if human beings err or sin. It has an intention for universalism and a vision of an eternity where the good and the evil are correspondingly rewarded. The missionaries aver that they brought to Nigeria the church that presents standard truth for the whole spectrum of life. Christ, it is said, brought to mankind the gospel of peace and love and by this He said that people should know His disciples (Mathew 5:9). Christianity came to repress the spiritual and moral base of Nigerian society by discouraging converts from participating in the making of indigenous Nigerian music.

The church as planted in Nigerian is however by no means unitary. It is extremely denominational. Each denomination shares common beliefs and practices in forming a moral community. Hymns are learnt denominationally and music functions in each denomination as a potent influence in the construction and corroboration of such values as mores, ethical codes, aspirations, hopes, fears, ideals, and all that the people of the denomination at any given time enjoy. The enforcement of the mores is simplified through denominational hymns that make emotional appeals to Jesus' mysterious powers as the all-seeing eye of the spirit world. Composers brought up in each of the denomination's musical way of life are legitimized.

The consequence of these was the emergence of the ethnic variants of European musical culture in Nigeria. The ethnic variant of European musical culture that dominates a particular area of Nigeria depends on the Christian denomination that is dominant in a given area. For example, in Western Nigeria where the Anglican Church is dominant, the translated Anglo versions of European chants, hymns, and songs and adaptation of indigenous musical instruments to Anglo-European sounds and tunings prevail. The Roman Catholic music ethos and aura dominate the eastern part of Nigeria.

But Christianity, as a religious culture with an institutionalized way of doing things, spread to Nigeria through coercion and colonialism. The church in Nigeria came as a religious institution in which the God of other people is regarded as no God and God is projected as living in the church building rather than in the lives of His people. It came with European culture, which was consciously taken as authoritative source of truth higher than or equivalent to biblical authority. The Bible's meaning was therefore molded to fit the priorities and premises of European cultural thought. Music in elitist terms rooted in the European cultures was introduced to provide a framework for legitimizing certain European cultural thought.

Most missionaries offered a little distinction between Christian doctrine and European culture. The church came with European music culture and a developed use of music in its worship, celebration, participation and communication in which most of its services consisted of a collection of words in a prayer book or of notes and words in a musical score – hymn book. Missionaries taught western educated Nigerians that western music and hymns as written are “complete” as such they do not require its performers to improvise or extemporize on the spur. Spontaneity in church music performance became an aberration. Idiosyncratic improvisation and extemporization in western music performance was viewed with disgust. Creative spontaneity was killed in early Nigerian church musicians and school music graduates.

European musical ways of life became dominant through the church. Christmas and Easter festivals are sumptuously celebrated by Nigerian Christians. In the Roman Catholic communities throughout Nigeria, for instance, the feast of the “Corpus Christi” became mandatory annual event with processions, prayer and music after the celebration of the Holy Mass. The Marian Congress, which had originated in Rome in 1854 following a declaration made by Pope Pius IX, also became popular among the catholic faithful.

The church introduced music competitions into Nigeria in which church choirs struggled to surpass themselves in performing European classical music of composers like Bach, Handel, Mozart, and Mendelssohn and theatrical works of

Shakespeare. Music competition that produced joyous winners and saddened losers was institutionalized. Church choirs learnt to see each other as competitors to be destroyed. Church music introduced a culture of rancor among choirs.

The church since its introduction in Nigeria has been a major agent of musical socialization as it deliberately inculcates certain musical knowledge, values and practices into its adherents. This is used by the Church to promote certain ways of music making that encouraged solidarity within each church community. Church music based principally on biblical teachings acts as a kind of 'social cement' that binds church members together and regulates their conduct in society. It has, for example, helped to regulate behaviors and thus shape the personalities of individual Nigerian Christians.

Christianity however did not bring that which is entirely new to Nigerians. Nigerians have been using music anciently to mediate relationship between the various forms of unseen sacred beings such as God, deities, spirits and ancestors which Christianity now hoist as God, angels and saints. Thus the church has merely confirmed the indigenous rational use of music to harmonize the corporeal and spiritual experiences of life; although the church has somewhat uprooted the spiritual disposition and creative originality of its Nigerian adherents.

5.3.1.2 The church's policy of denationalization

The church's initial policy via the activities of the missionaries was denationalization whereby Nigerians were prevented from getting an education in their own cultural, social, religious, scientific, historic and musical knowledge. Missionaries avowed that a convert becomes a good Christian if he/she denationalizes. The church missionaries promoted Christian religion and western education so as to embed Christian faith in their converts for the advancement of western civilization and atrophy of African civilization.

The missionaries made converts to imbibe a belief in European supremacy, despise their ancestral heritage, dress in European-style clothes, pick European

names and drop indigenous ones, live in mission stations away from their unconverted Nigerians, converse in English language, adopt European habits and manners, sing and dance European music, violate indigenous traditions and tabooed the playing of traditional musical instruments. The church divorced converted Nigerian Christians from their culture and the earliest Anglicized Nigerians were ridiculed properly as 'geographical and psychological monstrosities' (Ayandele in Brooks, 1998:403).

Converted Nigerians were denied an understanding of what music is in Africans' term as they were made to stigmatize the indigenous idea of music as a collective and social activity. They were introduced to the European worldview that regarded music as absolute music, which could only be interpreted as musical waves of sound with no extra-musical meaning. The missionaries and their converts formed and lived in their own musical communities which were isolated and segregated from those of the indigenous people's music performances. The indigenous populations regarded as 'pagans' could not attend church music performances and afford exorbitant prices often charged at missions' organized concerts (Brooks, 1998: 402; Omojola, 1995:15).

Converts were thus 'denationalized', rendered impotent to take part in perspicacious and meaningful performance of their ancestor and disempowered to generate shared knowledge. Music education for the masses, designed to energize cultural rootedness, as such was evolved in traditional African society, did not interest the missionaries or their Nigerian converts of the time. Hence the earliest Nigerian music elite wallowed in false music living.

5.3.1.3 The church's naturalization/Euro-Christianization and 'anti-African music' policies

The church superimposed its European music system on Nigerians and summarily condemned indigenous Nigerian music unfit for a new religious (Christian) life. The church, aware of the deeply rooted intertwining of Nigerian music with indigenous religion tried to obliterate indigenous musical way of life so as to perpetuate its own. As such, converts were stopped from participating in indigenous music performances so as to become good Christians and the

use of traditional Nigerian music and its related arts in churches and parochial institutions were discouraged among Christian converts.

The early church presented music as a static or even a passive pastime. Being a church member then meant coming into the company of people whose musical style of life and values were utterly foreign. It meant being dislocated from the ties where one had felt able to develop as a person. The indigenous musical system outside the church persisted unperturbed as negligible sections of Nigerian communities were involved.

5.3.2 Phase II: (1882-1925)

This period was characterized by commercial and trade activities of the European chartered companies in the economic scramble that later turned out to be a colonial and political scramble for Africa. The colonial government imposed a colonial rule over a section of Nigeria and the Christian missions settled within the colonial context. The missionaries and the traders were under the protection of the colonial administration that introduced the system of indirect rule. Lord Lugard's ideas most ably presented the colonial government's policy. Lugard defended the British occupation of Nigeria using as justification the benefits of wealth and civilizing mission in his philosophy of "Dual Mandate":

Europe is in Africa for the mutual benefit of her own industrial classes, and of the native races in their progress to a higher plane. That the benefits could be made reciprocal, and that it is the aim and desire of civilized administration to fulfill this dual mandate (Lugard, 1970:72).

A major policy that guided the British colonial administration was the declaration that that her aim was not to disrupt the pre-existing system of government, but to make it more humane and democratic (Perham, 1960:12). Her policy, as she claimed, was to support the traditional rulers, their councils and their courts, their customs and tradition as far as these were not repugnant to the British ideals of humanity and justice (Perham, 1960:20). In pursuance of this policy, virtually all treaties and agreements the British signed with the different Nigerian people stipulated the abolition of all customs and practices that the British found

objectionable. The British cultural norms overrode Nigerian ones during the colonial period.

The policy of indirect rule led to the use of education and 'Native Administration' to produce serviceable subordinates, in which the emirs and the traditional rulers became mere agents of the British, to whom they had to render proper services and be paid fixed salaries, with specified, different duties and obligations, far from the ones they were accustomed to. The colonial government usurped the power of the emirs and the chiefs. In particular the emirs lost control over the economy of the emirates as the colonialists continued her policies of economic exploitation. Many emirs could not maintain the services of musicians in their courts, and musicians who were previously supported by the courts had to seek for alternative patrons in the emergent colonial urban centers.

The colonial administration in the north signed a pact of religious non-interference with the Muslim rulers - a pledge to support the Muslim rulers and exclude Christian missions from the Muslim areas. She feared that the Christian missionaries being against the Muslim faith if allowed into the Muslim areas might provoke uprising of the Muslim rulers against the British. She was scared that the Christian missionaries and their African converts might introduce bourgeois values into a modern and aristocratic Anglo-Muslim civilization they sought to create. As such colonial education in Northern Nigeria became the handmaid of administration, which sought to create 'by the quickest means available a supply of competent assistants to the administration to take the place of imported clerks and tradesmen' (Vischer in Turaki, 1999:238).

The colonial government introduced dual educational policies for northern Nigeria in which she established government schools in Muslim areas and allowed missions to establish schools among the non-Muslims. This led to the polarization of educational provisions in Nigeria. It took over the control of western education and introduced an education secularization policy. Islamic education received limited official encouragement but flourished unofficially. This enabled Islamized indigenous music education system to thrive with

promise. The government also refused to give free and liberal Western form of education because doing so would amount to the 'transmogrification of the dignified and courteous Moslem into a trousered burlesque with a veneer of European civilization' (Ayandele in Abubakar, 1980:476). Western music education was officially barred in northern Nigeria so as not to introduce the Christian missionaries' dominated music education system. The developed Western-oriented Muslim Middle Class that emerged out of the government schools were made to have aversion to school music in northern part of Nigeria till today.

The colonial government introduced secularization policy that diminished the influence of religious groups from her socio-political organization. Religious thinking, practice and institutions were made to loose social significance. The orthodox churches influences lessened due to the effect of World War I and the colonial government secularism. Church music that was once relevant became somewhat irrelevant and the church musicians that were once important became little of importance. The process of urbanization was going on too. The urbanizing Nigerian society became favorable to the emergence of *Aladura* churches where policies of Africanization of Christianity and the radical use of African music within the Christian Church were encouraged.

African music entered the "spiritual" churches full-scale and full-blown. Beyond the singing of written and newly composed oral vernacular hymns, the 'spiritual' churches incorporated dancing and drumming for worship. They featured 'praises' and 'choruses' that are deeply influenced by local popular music like highlife, *juju* and *fuji*. Musicians of the 'spiritual' churches learnt how to make music that can enhance church ceremonies that 'included features of an African type such as spiritual healing, exorcism, divination (i.e. prophesy) and possession (by the Holy Ghost)' (Asimeng in Collins, 2004:410). Some of the "spiritual" churches introduced their musicians to playing church music using a mixture of dance band and brass band instruments such as guitars, trumpets, saxophones, trombones, and bongos in combination with African musical instruments. The "spiritual" churches legitimized African music in the church and allowed the congregation a high degree of participation with the musicians.

The emergence of Nigerian urban communities where the capitalist, cash economy dominates stimulated the growth of urban popular music. Nigerian pop musicians used the flourishing tradition of Nigerian social and festival dance music to assimilate European derived popular dance forms and establish a Nigeria night club music culture. The local Christians in Lagos frowned at the early forms of popular music. However, Waterman (1990: 39) notes that 'the use of the tambourine-like frame-drum, rather than the "pagan" carved drums, made *asiko* (a pan-African, popular music style played on guitar, accordion, musical saw and frame drum) acceptable to the local Christian of Lagos in the early 1900'.

The government gave grants that helped the missionaries to carry on educational work. The missions and the government tried to cooperate in doing educational work. The colonial government used its few schools, as model of what a good school should be for the missions. The aim of the western education partially shifted from the purely religious to the preparation of a certain number of minor administrative personnel and middle class clerical assistants. She aided the missionaries in making the foundation as well fundamental knowledge of the school music extraneous in concept and content. Babs Fafunwa (1982:20) describes the school curriculum as 'bookish and examination oriented'. The collaboration between the Christian missions and the colonial government restricted school musical activities to the southern part and non-Muslim areas of the north. Musical activities sponsored by the colonial government to entertain colonial audience became common in almost all Nigerian urban centres.

The European colonialists in this phase encouraged the inquiring activities of many scholars and researchers particularly the missionaries, colonial administrators, anthropologists and comparative musicologists whose main duties covered various aspects of African culture and music. Their findings were sent back to Europe not only for documentation, retrieval and archiving but also for satisfying the curious interest of European reading public. This initialed a

process of investigating the African and African music from European perspective. Some African musical knowledge became available in Europe.

However, not many of the western scholars that came were cut out to make a meaningful study of African music culture because of the widely held but largely unexamined preconceptions about Africans and African music. Many formulated the study of indigenous African music as a way of keeping colonialism and imperialism in place by emphasizing that it is 'primitive' and 'inferior'; that African musical way of life needed the developmental enlightenment of the European. Many engaged in spurious comparison of traditional African musical data with modern Western ones. Indeed, the oral-aural nature of African musical tradition was a barrier to the understanding of its life and diagnosis by western scholars. Ignorance of the basic principles and practice of African music led to the formation of certain Western opinion, admixture of factual and bogus ideas, about African music knowledge.

5.3.2.1 Lagos elite's policy of using music as symbols of status and culture

Lagos and other Nigerian coastal towns by the second half of the nineteenth century hosted a sizable large population of British expatriate civil servants and freed slaves notably from Sierra Leone and Brazil who had acquired some form of Western education and culture and lost some contact with indigenous African music. The settlers' need to nurture a taste for European concert music they had developed generated a desire 'to demonstrate an interest in and appreciation of music and theatre in so far as these were symbol of status and culture' (Echeruo, 1981:357). The elite formed a number of sporadic voluntary philanthropic societies for the promotion of music and theatre that were Western in content, form and structure. 'Black Christians', Bender notes:

became the nucleus of new, native elites, willing, on the one hand, to conform servilely to their mentors' way of life, while on the other hand, considering themselves the chosen ones, surpassing their own people, who persisted in "the darkness of ignorance." (...) They organized concerts, social dances and similar festivities. Following British models, drama clubs performed plays, often on Biblical subjects. Theses plays were frequently intended

to parody and ridicule traditional culture...choral societies practiced English melodies (Bender, 1985:7).

One of the earliest societies the elite formed was The Academy, which organized the first European concert ever to be held in Lagos in 1861 (Gwam in Omojola, 1995:12). Members of The Academy included top Lagosians like J.A. Otunba Payne, Bishop Ajayi Crowther, Robert Campbell, Charles Foresythe, J.L.P.Davies and others. Between 1861 and 1910, other societies like The Anglo-African, The Philharmonic, The Lagos Glee Singers, The Lagos Espirit de Corps, The Brazilian Dramatic Company, and The Mechanics Amateur Dramatic Association among others emerged to cater for the recreational needs of their members. Members of these societies took steps to increase their knowledge of Western music. They provided music education for the newly converted Nigerians in their churches and schools.

Some of the Lagos elite studied music privately as aristocrats who had time to spare. Others encouraged and offered converts immense opportunities for formal musical training in schools and colleges so that they could learn to present elite, written music in concert halls and earn their living as concert musicians. Emphasized was on learning to read and write music as well as the theory and history of European classical heritage. This was aimed at developing westernized Nigerian musical minds and practice.

The need for elite music making in urban areas of Lagos motivated the building of concert halls based on the European models in which European classical music could be learned and performed. Concerts were organized either to raise funds for new church buildings or for pure entertainment or to commemorate important high society events that took place in newly built concert halls like the Philharmonic Hall, (later known as Phoenix hall), the Glover Memorial hall, church halls and schoolrooms with high priced tickets to fence off the local population and poorly remunerated Nigerian workers.

Concert promoters, such as Robert Coker and Dr. Nathaniel King, who had had some experiences in European classical music concerts promotion, tried hard to keep concert items within the imitative paradigms of the European practice.

European and Nigerian concert musicians collaborated in performing concert music intended to promote European music culture. A leading organist/pianist of the period was Robert Coker, popularly referred to as the Mozart of Africa - who became famous for his annual Handel Festival christened "Coker Concerts". Nigerian students who attended missions' schools were trained to enjoy music for music's sake as well as to glorify the composer for his work of genius.

The Lagos Press provided coverage for these high society activities and nurtured a cream of newspaper critics who often put premium on the need to uphold very high standards in the performance of European music in Nigeria (Echeruo, 1977). The reception of European musical influence made some bourgeoisie Nigerians to believe in the superiority of European musical practices. As such, the earliest attempts to Africanize European concerts were rebuffed by the Lagos Press. As an editorial opinion of the Lagos Observer of March 2, 1882 states:

The object of every performance should be to elevate the moral and intellectual tone of the masses rather than pander to low and vulgar tastes (Lagos Observer, March 2, 1882).

Africanizing the European classical heritage was regarded as pandering to the "primitive". Oppositions to the Africanization of the classical heritage were enormous. 'The Ibadan Choral Society' defied the oppositions in its first concert on December 29, 1886. It attempted the Africanization of European music successfully. Its concert succeeded in attracting a large number of Ibadan people and it was reported that many paid extra amount just to have a seat at the concert (Echeruo, 1977:45).

Some churches complemented the concert activities of the philanthropic societies. For example, the Catholic mission introduced and promoted concert as a means of evangelization. As Ogunbiyi notes:

Faced with the complex challenge of having to conduct church business in Yoruba to a predominantly Yoruba-speaking community and a Portuguese-speaking Brazilian emigrants group, in an English-speaking colony, the French order of Catholic priests (Societes de Missions Africaines) which arrived in Lagos in 1867, was compelled

to rely on the power of the theatre for a more effective communication. So that from 1881 when the French priests founded St Gregory's School, to the end of the century, annual end-of-year performances were held (Ogunbiyi, 1981:18).

The concert performances organized by the French Order of Catholic priests were used as tools for promoting catholicism. Sectarian concerns dominated the Catholic Church's concerts. Other missions like the CMS grew suspicious of the catholic's concert activities. As Echeruo states:

Soon after the Catholic mission built St. Gregory's infant School, they were (sic) attacked by the C.M.S. mission on the grounds that the intention was to attract Protestant converts to the Catholic faith through the regular concerts; the argument was that the regularity of the catholic concerts was intended to win converts to Catholicism (Echeruo, 1981:358).

From the 1880s onward, concert performances became mediums of propaganda by various contending denominations. This constrained the protestant church to experiment with indigenous materials in the church and concert shows. Some Yoruba, who had been trained as missionaries in Sierra Leone and could still speak and understand Yoruba language experimented with juxtaposing European and Yoruba culture at concert shows. Bender quotes a newspaper review of the activities of the Yoruba missionaries that:

European and Yoruba culture met in a particularly evident manner at a concert in 1898, given by the Abeokuta Choral Society under the direction of Reverend Olubi of the Church Missionary Society ...The first part of the concert consisted of Handel's "But thou didst not leave my soul in hell," translated into Yoruba by the Reverend E. M. Lijadu. Mr. Lufadeji sang his own composition *O ye ka fope f'Olorun*, and a piece by E. Sowande of Ebute Metta was performed on the harmonium. The greatest success of this part of the concert was a Yoruba translation of Evangeline, sung by Flora Wickliffe. The second part of the programme was presented in English. It consisted of the third act of Julius Caesar, played by J Akinanmi. The highpoint of the evening, however, was a Yoruba version of The Merchant of Venice, performed by D.O. Lijadu, J.Peters, J Adegun, J. Ephraim, and others (Bender, 1985: 76).

In the post 1880s, the Africanization policy of the Nigerian elite led to the introduction of indigenous musical materials to the concert stage form. The church-school on its own developed a new music form known as “musical entertainment”. This evolved, much to the chagrin of the nineteenth century Europeanized Nigerians. The “musical entertainment” consisted of the use of native airs to narrate Biblical stories such as the Birth of Christ, His Nativity and His Crucifixion. It fore grounded today’s contemporary folk opera. Musical entertainment was used as part of the socio-religious activities marking the celebration of festive period such as Christmas, Easter, or Harvest. Though the musical entertainment was often filled out with Nigerian songs and dances that were easily learnt by students, the church never forgot its “civilizing” mission.

Church-owned schools and colleges sought to educate for entertainment as recreational school music became the main content of music education. Famous practitioner-teachers of the musical entertainment were A.A. Layeni and A.B. David. Partially from “the musical entertainment” and the indigenous *Alarinjo* theatrical practices, Yoruba Opera (also called Yoruba Traveling Theatre) emerged.

5.3.2.2 The emergence of the African church and the policy of cultural nationalism

The closing decade of the nineteenth century witnessed the emergence of the movement toward cultural nationalism which questioned the dominance of European culture. Mission-educated Nigerians launched a policy of affirmation of traditional African culture by staging a revolt against the very Western culture which they had learnt to prize.

They turned towards their ancestral cultural heritage for renewal of pride and saw possibilities that they might have something to learn from the indigenous culture they learnt to denigrate in the church and school. They reasoned that their indigenous culture should have a place in Christian liturgy and impressed it upon their European colleagues that the culture of their forbears demands a more positive approach and deeper respect in the church and society. At first

the European missionaries felt uneasy about what was happening but eventually when schism occurred within the church they concurred.

Before the schism, many discerning Nigerian converts had noticed some problems with the imported church music. The European hymns in vernacular and sung to European tunes had conflict of intonations. The translated religious texts were considered good if they fit the meters well. The texts of the imported hymns did not present life as Africans understand it and the linguistic tones of the translated hymns obscured the meaning of text in indigenous Nigerian languages. The imported church music was not intended for dancing; hence its use in worship did not encourage the total involvement of Nigerian converts with the new religion.

There emerged a sect - the African Church - upon the schism where a policy of adapting the imported Church liturgy and music was pursued. The African church made strenuous efforts to adapt the imported liturgy to suit the Nigerian environment. The sect encouraged a few of her musically gifted members to learn and teach others techniques of creating new Africanized church music. Techniques used in creating the new form church music included: the creation of melodies that fit intonation of sentences used in the prose sections of the Christian liturgy akin to the indigenous chanting modes; the adaptation of existing indigenous Nigerian melodies to Christian lyrics; the creation of new melodies and new texts based on Biblical stories and Christian way of life using indigenous musical forms like the call and response, the theme and variations as well as the thorough-composed style sung in unison to the accompaniment of the organ.

Consequently, the African church musicians turned some traditional (oral) African music into literary form. Both in and outside the African churches, nationalistic musicians made the indigenous hymnody they had written popular. Some forms of traditional African music were not only incorporated into the Christian liturgy but also made an integral part of schools music lessons and concert activities. It became necessary for choirs and soloists who wanted to remain relevant to expand their repertoire to include written African songs.

Written music began to shape a form of historical consciousness on different aspects of Nigerian culture - identity, politics and religion.

Nigerian intellectuals created new contexts for orally based African music. This ushered in the interpenetration of musical orality and literacy in Nigeria. Both new and old churches turned music into a vehicle of propaganda among themselves while the missionary-educated Nigeria elite combined oral and written African music to confront the hegemony of the European missionaries. 'Around 1902', Alaja-Browne (1981) says 'Yoruba musicians started composing original tunes to Yoruba hymns'. From thence, many Nigerians have written in tonic solfa or staff notation, compiled and published a host of hymns as musical resource materials. Some of the pioneering ones include J.J. Ransome-Kuti's *Awon Orin Mimo Ni Ede Ati Ohun Wa* (sacred songs in our language and intonation); A.T.Ola Olude's *Mayokun* (lit. provider of full happiness) and Yoruba hymns and Yoruba wedding music; T.K.E Phillip's *Awon adura kukuru ati idahun won* (Versicles and Responses); G.B. Oriere's *Imole okan* (heart's light). The African churches, in the nationalistic spirit, also produced some volumes of hymnals: the Hymnal of Native Baptist Church (1906), the Hymnal of West of Africa Episcopal Church (1913), and the Hymnal of United Native African Church (1914). Important contributors to these hymnals included A.K. Ajisafe and J.W. Vaughan. The African church movement also evolved a dramatic tradition called 'native drama' which blended European and traditional Yoruba theatrical elements. A famous pioneering native dramatic work was "*King Elejigbo*" by D.A. Oyedele. Churches formed dramatic organizations that provided experiences in learning native drama.

The hallmark of the indigenous hymnody created by Nigerian music intellectuals remains the writing of music with correct intonation as it does not involve much aesthetic innovation and creative experimentation. The composers' strict adherence to the tonal inflection of the texts however restricted their creative flair. The composers did not, for example, learn to see anything good in the use of traditional vocal polyphony but continued to prioritize European harmony as something inherently superior to the indigenous type. Because of their singular failure to explore deeply the indigenous musical resources, their efforts have not

had spectacular effect. The indigenous hymnody, Euba (1992:49) notes, 'did not attract many Yoruba converts. For one thing, the church remained staid and genteel'.

This repertoire, for its writtenness, still dominates music education in Nigeria. Since the importation of the European hymns and the creation of the indigenous hymnody, the music teachers in church-schools have placed little emphasis on the teaching and learning of music outside the church and school. Emphasis in the teaching of music was placed on the European church music and the indigenous hymnody. Since the creation of this indigenous hymnody, there has been a tendency among music teachers in Nigeria to prioritize written music as something inherently superior to music of an oral tradition.

5.3.2.3 The *Aladura* movement's policy of Africanizing the church music

Toward the end of the 1920s, the nationalistic fervor of the African churches slowed down. Spirituality also waned in the church. The general upheaval and pestilence that followed the First World War caused many Nigerians to seek alternative route to relevant spiritualism. There emerged in Nigeria an indigenous movement, *Aladura* 'the owner of prayer' churches, which combines prophesy, possession, baptism and healing to regenerate age-old collectivities. The movement exists under denominational names like the Cherubim and Seraphim, the Church of the Lord, the Celestial Church of Christ, and the Christ Apostolic Church. It adopted a policy of Africanization in its attempt to attract both the grassroots Yoruba of the interior and the coastal civil servants.

It infused several African elements into the imported Christianity and gave it an African outlook to ensure its proper assimilation. This movement for example allowed polygamy, the practice of traditional Yoruba medicine and maintained a basic belief in divine vision and prayer. It adopted a traditional African life world that sees music as essential in socializing members into spiritualistic conceptions of existence.

The movement sang European hymns with Yoruba texts without bothering about the conflict of intonations, and borrowed tunes freely from folksongs,

secular songs as well as popular recreational music. It also developed original hymns in which both indigenous and European musical influences were blended innovatively for use in church music. It allowed the use of certain musical instruments like the *bembe* (one of several Yoruba double-headed drums), the *samba* (a quadrangular, wooden-frame drum introduced by Brazilian returnees), *agogo* (bells), *sekere* (rattles). It initially frowned at the use of the *dundun* and the *bata* because of their overt association with traditional deities. It now has a favorable disposition to use of the former in its music making than the latter.

The indigenous musical instruments are combined with other Western musical instruments like the organ, the brass instruments and the guitars. Members of the movement are tolerated to freely sing, clap, and dance during the performances of its musical forms. The *Aladura*'s dance and drumming help to generate in the church an African religious environment similar to that encountered in the traditional worship situation in which 'mass musical cognition through active participation is engendered' (Nzewi, 1998: 458).

Music in the *Aladura* churches is taught and learnt aural-orally. The worshippers are free to react to sermons, songs and rhythmic beats with spontaneity and the music makers are giving ample room to improvise. Church members know music by participating actively and creatively in its making. But music associated with the *Aladura* movement despite its popularity finds no place in schools and colleges curricula in Nigeria because it follows an unwritten tradition.

5.3.2.4 Colonialists' policies of westernization, industrialization and urbanization and music education

African societies have experienced unprecedented changes through the colonialists' policies of westernization, industrialization, and urbanization. The colonial regime was imposed. Western patterns of consumption were transferred, western lifestyle and tastes were acquired, the profit motive and the materialist greed for economic development were internalized. Colonialists established structures and institutions that shape the attitudes and behaviours

of many Nigerian people. Western system of education with well laid down curricula that prescribe new norms and rules of conduct for Nigerians was introduced. The colonialists imported the Western music education system to Nigeria in disregard of Nigerian indigenous music knowledge systems which were perceived to be inferior. They introduced the rigid compartmentalization of the creative arts into music, drama, dance and drawing in education and professional practices, and did not accord essentiality to all these categories of the creative arts. Exotic western-oriented music knowledge systems permeate the entire spectrum of the Nigerian school education curriculum. Western music education became a powerful weapon of inducting school educated Nigerian into European musical life.

The colonialists embarked upon extensive promotion of Western popular music programmes and used major forces such as mass media and live popular music shows to shift Nigerians attention from the existence of the indigenous Nigerian music. The colonialists supported Western popular music which encapsulates Euro-American aesthetic values, socialization, traditions, economic arrangements and dominant discourses on entertainment and information in Nigeria. The mass media were used not only to present the images of western popular music as transcending geographical and cultural circumstance but also to make it enthralling aspects of social life for many Nigerians. As such, Nigerian children and youth are being imbued with the idea that Western popular music constitutes the basis of entertainment on global scale. Through a mixture of articulation, imposition and collaboration western popular music has been entrenched in Nigeria to displace indigenous Nigerian music forms. It was meant to herald the demise of indigenous music in Nigeria: to subvert and pre-empt the revitalization of the interactive, the festive, the performative, the commemorative and the inventive forms of indigenous Nigerian musical activity. The pervasiveness of western popular music in Nigeria is not only alienating and undermining Nigerian musical diversity but also imbuing many Nigerian with cynicism towards Nigerian music forms.

Western systems of knowledge were used to suppress those of Africans. The school systems based on western ideology and models were imported into and

implanted in Nigeria. A music education system that undervalues school's role in nurturing Nigerian students' self-esteem was introduced. Nigerians were made to imbibe the ideas that values relative to western classical music are universal. The idea that artistic seriousness is not compatible with social function was introduced along with the view that certain few are naturally endowed to perform and make sense of music.

Outside the school, many Nigerians continued to make indigenous Nigerian music. Some Nigerians too who came in contact with Western music culture were unable to abandon the indigenous music culture completely. They acquired as much as they could from both indigenous and western musical knowledge and practices. As such, the school and Nigerian communities have entered a long process of pulling the Nigerian child in different directions. There arose a situation in which many highly educated Nigerians are torn between two cognitive and cultural worlds, neither of which they fully comprehend and nor identify with. The legacies of such tensions are still characteristic of the Nigerian music life today.

The colonialists in their efforts to effect economic change introduced a policy of industrialization to achieve economic development. The division of labor as a way of structuring wage labor markets was introduced. Music labor became what took place in the church, concert hall, nightclub, school, theatre, and stadium. Many Nigerian families seized to revere music making in the home front and resort to mere music listening and passive performance viewing via the radio, cassette player, television and compact disc player. Many Nigerians imbibed the Western idea that music job is excluded from the domain of social life rather than as socio-technological process. This led to a situation in which the differentiation between music labor and leisure are categorically marked and acknowledged.

Many urbanized Nigerians were made to regard music as merely an entertainment, a diversion cut off from the political and economic environment which sustains it, and in which it develops and transforms. Music making become a leisured activity taught only to those who were to earn a living as

musicians or educated elites with time on their hands. Music making begins to function less in what many urbanized Nigerians do to keep alive. The disconnection of music from the socio-political and economic spheres of life in modern Nigeria provides an overarching reason for the curriculum crisis in which music finds itself within school education in Nigeria.

Waged musical jobs that vary according to what is being produced musically emerged. Music performers became the self-employed as they began to earn a living by playing music. For example, a contemporary Nigerian 'pop' musician, in an urban environment, only compo-performs for whatever purpose or patron who could pay him/her a (fixed) fee and 'spray money' on stage. Often, his job is to use his art in humoring the whims of individuals in the society who could pay a fee. His jobs might also be to make music for tourists or people who frequent hotels, bars, and restaurants at leisure for relaxation and entertainment.

The colonial experience initiated Nigeria into an industrialized society in which occupations are highly structured and specialized. There merged a new attitude to music work and new organization of music work. Saleable musical skills and knowledge are gained in and outside the school settings. The colonial economy expanded and generated demands for all kinds of skilled musical personnel ranging from teachers, performers, composers, instrumentalists, session men and women, studio engineers, sound engineers, music contractors, song writers to music producers and marketers.

Waged musical labor has generated a system in which musicians are ranked as amateurs or professionals from the western perspectives. An amateur is a musician who combines musicianship with other forms of occupation and the arts. The professional is a musician who has the technical and specialized bodies of theoretical and applied knowledge associated with musical practice. As such the indigenous life systems are said to produce the amateurs while the modern Nigerian society created by western education and civilization produces professional musicians that follow no other cognate professions.

Many Nigerians are now propelled by the ambition to make fame and earn a living. They join the commercially oriented pop music industry which uses a modified indigenous apprenticeship system for training of its practitioners. For example, if a young person wishes to join a dance band group to learn an instrument, he begins by selecting a group that has the instrumentalist he admires. If he is lucky to be taken on by the group, he attaches himself to his mentor and starts to learn through performance. He may choose to live with the mentor or come from his home but he is expected to be with the group from time to time participating in all its activities. The flexibility and adaptability of the indigenous music apprenticeship system, has enabled many Nigerians to acquire a large variety of indigenous and foreign musical skills.

Colonialists also introduced into Nigeria occupational ranking in which non-manual occupations rank higher than manual ones. In Nigeria, for example, lawyers rank higher than musicians, composers rank higher than performers, vocal bandleaders rank higher than instrumentalists because occupational ranking in Nigeria is governed by the Western value system. And, because Nigerians have imbibed the idea from the West that music is merely entertainment, a diversion, cut off from the political and economic environment which sustains, and in which it develops and transforms, they have come to view music as socially insignificant and impotent and musicians unimportant to the ongoing process of modernization.

The injection of British colonial rule and economy as well as western type education into the ingenuous Nigerian social life led to a rapid urbanization of many Nigerian towns and cities. The colonial government put in place a new transportation system (rail, road and ports), a market oriented economy and a new network of administrative centers which did not coincide with age-old centres of power and influence.

A significant colonial government's urbanization policy is embedded in the Township Ordinance of 1917. The ordinance did not only class Nigerian towns and cities into major and minor urban centres, it also formed the basis for the distribution of what Mabogunje (1968:113) describes as 'governmental

amenities' (modern social amenities). The fact is, modern social amenities are often found only in modern government administrative centres. Such amenities include pipe-born water and electricity supply, hospitals, schools and colleges, radio and television stations.

The provision and concentration of such modern amenities in some favored urban centres to the almost total exclusion of the rural communities engender the escalating phenomenon of migration of Nigerians from minor to major urban centres and from rural areas to both kinds of urban centres. The rural-urban migration indulged in by many Nigerians with any measure of Western education has led to the progressive impoverishment of cultural life in the rural communities. The ratio of young people who are to sustain traditional Nigerian musical practice has diminished in the rural areas as many of them moved to urban centres to savor modern ways of life. The organizations of much traditional music, festivals, dances and ceremonies have continued to dwindle in the rural Nigeria.

Over the years, the rural-urban migration has created a high incidence of unemployment, marginal employment and begging. This is consequent upon the low absorptive power of the centres that are unable 'to absorb the influx of immigrants physically and psychologically' (Osoba, 1969:53). Many immigrants in the urban areas with the musical skills and knowledge they brought from the rural communities disregarded their low western educational attainment and turned to pop music industry that flourishes in Nigerian urban environments.

Some attached themselves to their favorite practicing pop music exponents from whom they picked up 'vamping' knowledge of Western musical instruments of their choice. Others who had been 'fortunate' in learning to play one Western musical instrument or the other in school brass bands or colonial military outfits, also teamed up with other fellows in forming pop music groups that thrive on the earning from night club engagements, private engagements and productions of disc recordings.

In the urban areas, many immigrants faced not only frustrations resulting from problems of housing, gainful employment and adjustment to their new environment but also a crisis of identity. As Osoba and Fajana suggest:

It was the search for identity in an environment, which they considered essentially hostile and inhospitable that drove some of the 'stranger' elements in Lagos (like the Ibibio, Igbo, Urhobo) to form in the 1930s the ethnically based and oriented 'progressive' unions, which later spread all over the country (Osoba and Fajana, 1980:590).

The 'stranger' elements in urban areas formed music and dance clubs to negotiate and assert their ethnic identity. The clubs were primarily conceived with socio-cultural orientation to provide a forum for coming together for important events such as weddings and burials of members, performing music at various holidays and for self-help projects. The organization of town union music ensembles often reflects sex, age, occupations and special interest. Town union clubs use the contexts of music making as a cultural medium to articulate their identity. Town union members in the contexts of music making learn to draw life from their community's music and performance system and borrow from other music cultures including the European to transmit and transform their community's musical heritage.

Urbanized Nigerians, who are less conversant with the reservoir of cultural and musical heritage the rural Nigerian environment embodies, get informed in the musical and cultural practices of their rural base by joining urban music ensembles. In joining a group, a new entrant must demonstrate his knowledge and skills of his town's culture and music through singing and dancing before an appointed committee of recruiters. A person may belong to as many cultural groups as he deems fit. In the 1950s there were some Nigerian schools and colleges that encouraged performance of and participation in traditional music making for 'cultural week shows'. These often make do with whatever musical ideas they could garner from the school's environment.

Urban groups often engage renowned indigenous musicians from their towns to give them expert knowledge and skills for a period of time for which the

experts are well paid. Alternatively, a group may explore the skills and ideas of a visiting guru to exchange and update their musical ideas. Knowledge and skills gained are reused in expressing old and new experiences of life. In this way, the unions not only played a very important role in the transmission and transformation of Nigerian musical heritage during the colonial era but also continue to do so since independence.

Some immigrants in the urban areas only find solace in joining schismatic Pentecostal Christian sects, like the *Aladura*, which proffer them seemingly quick magical solutions to their socio-psychological problems that they cannot unravel otherwise. They often take their musical traditions into the church, introduce African music behavior, idioms and cultural wisdoms into church service, learn to sing church hymns and play some western musical instruments associated with the church. They use the indigenous musical heritage to domesticate the imported ecclesiastical postulations. Music made in the contexts enables Nigerian Christians to prove their Christian identity and a Nigerian identity at the same time.

There has been a general trend to go more spiritual and christianly in Nigeria. This has led to a remarkable growth in the number of modern churches (especially the protestant spiritual, charismatic, Pentecostal and “born again” ones) that provide a more individualistic approach to religion than what is available in traditional Nigerian settings. These churches use dance bands for worship and outreach purposes. Music is used to combat witchcraft accusations, cast out devils, combat anxieties and paranoias, which have increased remarkably in the past few decades due to the stresses and strains of class stratification and the break-up of the extended family in Nigerian urban centres.

These churches encourage their members to avail themselves the opportunities of learning to perform gospel pop music to sustain their use of live-format popular band music. Pop oriented music teachers are hired or church members who are pop musicians are approached to help in teaching pop music systems to interested church members. The church provides the

venue and the musical instruments (indigenous and foreign) needed by the learners. The church may pay for the service of the teacher or the learners may tax themselves to pay for it.

Gospel music is often learnt after the day's job has been accomplished. But those who are jobless are free to move into the church premises to learn anytime of the day when the church is not engaged in any of its major activities. It is taught and learnt oral-aurally over a period of time. Texts of songs are most often copied and memorized. Learning to play some of the musical instruments begins with drawing the diagrams of the instruments, learning its fingering systems, and memorization of the gospel music's common stock phrases and harmonic patterns. A church group perfects the acquired musical skills and knowledge during the church's activities. The church may organize an elaborate ceremony to launch the group and raise funds. New members join and learn their instrument(s) of choice from members that are good in it.

Many private gospel bands that charge fees for their performances are proliferating in Nigerian urban centers as spin-off. The rise of gospel popular music in Nigeria since the mid-1980s has also led to a remarkable entrance of enormous number of women into the (sacred) popular music sector. This has enabled many Nigerian women to develop their musical gifts for the good of the church and the glory of God. Churches in Nigeria were hitherto against pop music and musicians because of their association with nightclub life. Presently, many Nigerian churches are located in hotels and nightclubs. People as such no longer have intense ill feeling towards Nigerians who attend churches in these new settings. Church ladies are encouraged to perform music publicly in mixed meetings as people no longer consider it absurd for women to music publicly. Women as a consequence have become preponderant in the popular music (albeit in the field of gospel singing) in Nigeria. Thus, the rise of women in Nigerian music scene has its root in the emergence of modern churches in Nigeria. Young Nigerian women are prominent in singing pop gospel in the live context of church while the young men are making waves outside it. Emergent then is a kind of gender spilt in the performance of the two forms of popular music - sacred and secular - in Nigeria.

5.3.2.5 Nigerian popular music and musicians' Africanization of Western music and westernization of African Music

Colonialism opened Nigeria to Europeans - administrators, merchants and missionaries who flooded Nigeria and became aware of her immense potentials. They settled down and concentrated their presence in some Nigerian towns they designated and developed as their colonial administrative headquarters, commercial centers and spheres of socio-cultural influence. They enticed many Nigerians to their settlement areas and structured themselves in such a way that they depended on surrounding rural populations for their livelihood. They mesmerized and enticed Nigerians with their flashy lifestyles and employed some Nigerians to make music for their recreation. This coerced Nigerians to develop a 'borrow-borrow' mentality in emulating the Europeans.

They introduced hotels, nightclubs, restaurants, drinking bars, formal ballrooms and dance halls which provided contexts with which Nigerians learn to perform guitar band and dance band music. This implanted the commercialism of indigenous Nigerian musical heritage. The emergence of dance-bands in Nigeria necessitated the learning of European ballroom dancing. As Vidal notes:

By 1938, the Lagos Academy of Ball-room dancing had been established. Its object was to teach the arts of ballroom dancing to Nigerians. Other schools such as the Colony School of Dancing, the Goodall School of Dancing and the Trinity Academy of Dancing later joined it. By 1947, an association of Nigerian Dancing Teachers was formed to cater for the interest of ballroom dancing (Vidal, 2002:10).

Many school-educated Nigerians learnt to dance to European music that lured them away from indigenous dance. Dance band music served its aficionados as alternative to the traditional Nigerian music practices. Repertoires of dance band music included waltzes, tangos, foxtrots, Latin dances, American ragtime and later arrangements of Nigerian popular songs and West African highlife. Dance band music is performed on wind instruments (clarinets, trumpets, saxophones and trombones), string instruments (violins, double bass and guitars) and percussions. Dance band music and ballroom dancing in colonial Nigeria were completely European in concept and practice.

'The tradition of highlife dance bands originated in the early 1900s in Accra, capital of Gold Coast (Ghana). Before the 1940s, Ghanaian bands (such as the Cape Coast Sugar Babies) had traveled to Lagos, where they left a lasting impression on local musicians' (Waterman, 1998: 477). The pioneering effort of the Ghanaian musician, E.T. Mensah, was particularly remarkable. He toured Nigeria several times and set standards that dictated the pace for many Nigerian highlife bands. 'Between 1927 and 1948', Vidal says, '23 urban popular (highlife) bands were busy transforming the social urban music scene in Nigeria as resident dance bands were established at major towns and cities in Nigeria' (Vidal, 2002:10). Of the 23 bands, Bobby Benson's Jam Session Orchestra was perhaps the most influential. Bobby Benson became a culture-hero for other Nigerian musicians like Victor Olaiya, Roy Chicago, Eddy Okonta, and Fela Ransome Kuti. They apprenticed themselves to Bobby Benson's band before they fanned out to form their own bands.

Highlife bands drew inspiration from the popular music industries of other parts of the world. The sound of British and American dance bands was the main model of Nigerian highlife bands. 'Emphasis was on (acquiring) Latin American repertory, rather than on (acquiring) swing arrangements' (Waterman, 1998: 477). Nigerian highlife bands copied the pop music styles of the central Africa too. A typical highlife band of those days usually consisted of Nigerians from different ethnic groups. This enabled highlife bands to perform their songs in several Nigerian languages, including Yoruba, Igbo, Hausa, Efik, English and 'pidgin English'. Highlife bands declined during the Nigerian civil war that forced many musicians from the eastern part of Nigeria to flee Lagos. The popularity of soul music among the urban youth in 1960s also retarded its growth. In the 2000s, only few highlife bands exist in Nigeria.

Waterman (1990:4) and Alaja-Browne (1987:1) trace the emergence of juju music in the early 1930s to a group of 'area boys (and girls)' of the *Saro* (Sierra Leone) Olowogbowo quarter of Lagos who had been playing together from the late 1920s. Alaja-Browne says that although the competing groups of Lagos 'area boys (and girls)' who created *juju* music in the 1930s were of low status

with deviant behavior', they are also respected and feared for their courage in championing their districts' cause. Waterman observes that in the western Nigeria, the urban migration of large number of rural primary school dropouts in the 1950s and 1960s was a factor in the dramatic rise in the number of *juju* music groups, the popular dance band genre of the Yoruba (Waterman, 1998: 472). Among the Islamic community however Europeanization was less effective as the children brought up according to Islamic way of life were less prone to European artistic ideals. Among the Yoruba popular music forms like *sakara*, *apala*, *waka* and *fuji* developed. Now under the aegis of world music, Nigerian popular music is packaged authentic music not minding its syncretic nature.

European administrators collaborated with traders and merchants and flooded Nigeria with new methods of musical documentation, production and dissemination. European music and the instruments and equipment for making it colonized a significant portion of Nigerian musical landscape. More widespread Europeanization of indigenous Nigerian music heritage happened via the importation of gramophones and records into Nigeria. As Basden observes:

These are days when gramophones and records are being imported in ever-increasing quantities, and the modern and foreign form of concert is now coming largely into favor... With their inherent instinct for music, the young Ibo people quickly master the latest ditty. They are also adepts at making some sort of music from the instruments they are able to purchase. (But) little, if any attempt had been made to bring into service any of the native tunes (Basden, 1927:363).

The emergence of gramophones and records in Nigeria further enticed many Nigerians away from their indigenous musical forms. The broadcast of recorded music from the British Broadcasting Corporation and United States of American radio stations as well as the staging of imported film shows also took many Nigerians away from their cultural mores. Nigerian youth became conversant with international popular music from United States of America, Western Europe, India and China via mass media. Young Nigerians in towns and cities took to urban pop music forms but had no formalistic approach to its learning.

Broadcasting stations created a new breed of traditional musicians whose products fed the foreign oriented broadcasting programmes. The commercialization of traditional Nigerian music increased due to the broadcasting stations' musical demand.

5.3.2.6 The commercialization of African music

From about 1900, there emerged music mediated by a complex network comprising companies that record, manage, advertise, publish and broadcast music in Africa. This enabled movements of musical styles and musicians become the norm between African urban centres and other non-African countries. The introduction of gramophone records from about (1907) offered Nigerian musicians countless opportunities to be conversant with imported musical styles. Among these was the hybridized African music - African-American musical styles such as jazz, Negro Spirituals, gospel music, Latin American *rumba*, Dominican *merengue*, Cuban *salsa*, Anglo-American rock and country, African American soul, and Jamaican *reggae*. Nigerian bands borrowed from some of these styles and absorbed them into the Nigerian cultural framework. There emerged Nigerian urban popular music genres fostered by the juxtaposition of Africanized European musical instruments and musical concepts and African American musical styles with indigenous Nigerian music and culture.

Many Nigerian urban musicians who can perform superbly on indigenous and European musical instruments emerged. One of the most successfully adapted western musical instruments in Nigeria is the guitar which has become a major, social instrument, and guitar bands have become very popular. However, most Northern Nigerian musicians have not adopted European musical instruments because they regarded such instruments as vestiges of Christianity. They continued to emphasize the indigenous aspects of their culture and among them, indigenous and adopted Arabic musical instruments are more popular.

The availability of facilities for commercial recording and manufacturing enhanced the commercial production of Nigerian popular music. The commercially successful musicians visit overseas for popular music shows.

Radio and later television stations established in Nigeria gave ample time to music broadcast and became vital to the development of Nigerian popular music. The cassette makers succeeded the vinyl makers and the compact disc market is rapidly expanding. Then with the ubiquity of the global communication, Nigerian pop music has become a global phenomenon.

European entrepreneurs made arrangements for African musicians to visit centres of music production in Europe, especially London and Paris, where technologically sophisticated studios exist for recordings; where performance arrangements are well established for exhibiting African musicianship. Visiting Europe for performances and recording sessions became prestigious for most Nigerian popular musicians. European merchants have introduced Africans to instruments of modern technology in Europe and many Nigerian musicians have become heavy importers and users of it.

In the urban areas, the questioning of the age-old parental authority became a common phenomenon. Some young Nigerians who veered into the urban pop music did so in opposition to parental authority. As Collins notes:

The Edo State born Nigerian highlife musician, Victor Uwaifo played with Victor Olaiya's Lagos band as a school boy, as did the creator of Afrobeat, Fela Anikulapo-Kuti. Segun Bucknor who pioneered Afro-soul in the late 1960s had prior to this been a schoolboy member of Roy Chicago's highlife dance-band. Famous Nigerian juju music exponents of the 1950s and 1960s also began their career early. For instance both Ebenezer Obey and I.K. Dairo began their professional playing at twelve. Both Waterman and Alaja-Browne talk of this Yoruba popular music genre emerging in the 1930s from a group of "area boys" of the *Saro* (Sierra Leone) Olowogbowo quarter of Lagos who had been playing together from the 1920s (Collins, 2002:64).

Many of the Nigerian popular musicians ventured into the enterprise in opposition to parental authority because they were convinced more than their parents that popular music performance was commercially oriented enough to guarantee them a financial mooring in modern Nigeria. The fact was that many parents did not like the idea of their children venturing into popular musicians

night performances and traveling entertainment. Collins notes how some Nigerian parents registered their disapproval of their children undertaking popular music enterprise:

The Yoruba comic actor and popular theatre leader Moses Olaiya or "Baba Sala" began his professional stage career as an instrumentalist with the Empire Hotel Dance Orchestra of Lagos, which his father did not take kindly to. The father of the Nigerian *highlife* musician Victor Uwaifo even wanted to smash his son's first guitar (Collins, 2002:64).

This attitude to choice of making popular music a career is changing because of the success story of many popular musicians but many Nigerian parents are still using their view of the torrid life styles associated with some Nigerian popular music to dissuade their children from studying music in tertiary institutions. Some Nigerian students who studied music academically have had to do it in opposition to parental authority.

5.3.3 Phase III: 1925 - 1959

Nigeria embarked on Western-styled democracy and the doctrine of individualism - the hallmark of the political philosophy of the West - was imported into Nigerian society. The British administration then enforced a social space in which individuals are upheld as persons who 'are free to plot our course, plan our course, plan our lives, choose a career, a partner (or a succession of partners), a religion (or no religion), a politics (or an anti-politics), a life style' (Walzer, 1994:85). Colonial music educators introduced the contrivance of music for personalized appreciation in line with the introduced worldview of individualism. Western educated Nigerians were made to see music as what is presented in concert halls (restricted venues) for nonparticipating persons (restricted audiences).

The imposition of the European educational ideal that placed stress upon the individual as an autonomous personality on Nigeria led to a scenario in which the abstract, atomistic individual (the psychological self) is stressed rather than the person (the social being). There emerged in Nigeria European socio-

musical systems in which dependence on specialization and talent entrusts the making of music to the professionals and the vast majority exist to idolize the “superstar” musician and the co-performers regarded as subordinates. Western educated Nigerians were piped into a system in which a person (composer) writes a totally fixed music that some others (performers) have no right to imbue with their own interpretive spirit on each occasion of performance and the vast majority listen to in isolation as a-cultural, a-social and a-contextual.

There emerged in Nigeria a western education system in which music curriculum is determined by a few western musically educated persons regarded as experts. The experts include or exclude musical tradition(s) of their choice in the curriculum. They made Western music the cultural forte of the content of music education in Nigeria and repressed Africa musical tradition in it. This resulted in the gap between music learnt at home and in school. There came an education system in which there is no entitlement to music education for all. The indigenous Nigerian belief that every person is naturally endowed with musicianship capabilities and qualities was discountenanced. Music teachers imbued with the powers to label Nigerians according to western musicianship capabilities as “musical” or “unmusical” appeared. While the musical growth of the former were supported and encouraged, the latter were marginalized and denied the opportunities to develop musically. The western-music-oriented music teachers emerged as a group that saw themselves as transmitters of music knowledge, regarded students as passive recipients of musical knowledge and used textbooks that portrayed European musical life.

The indigenous evaluation procedures in music that are formative, performance-based in real life musical situation and involved a range of stakeholders were discontinued. The emergent music teachers acquired the skills to operate western music examination systems that are focused on the musical achievements of individual students, summative evaluation of musical learning in artificial musical situations and marginalization of roles of stakeholders in determination of music education programmes viability. The examinations mirrored those of the European countries in format and content; they were music-based, externally set and taken under controlled conditions at

the end of a period of formal study. Nigeria has had a close tie with British examining boards in the evaluation of individual music students since the colonial period. The terminal music examinations, devoid of school-based assessment, were set and marked in Europe for a considerable length of time.

Formal certification of musical achievements became important for music students in gaining access to employment or training. Western-type music examinations with narrow range of assessment techniques, exclusion of practical music assessment, in which assessment merely requires recall, in which tasks are for the most part presented in abstract contexts and assessment strategies and curriculum are tension filled, became an acceptable way of allocating scarce educational benefits. It became a key element of the imported music education systems of Nigeria to which high stakes are attached, and to which what is taught and learned are to a large extent based. Consequently:

(By) 1914, the end of the comparative security that traditional music and musicians had till then enjoyed looked imminent. The dice became heavily loaded against the traditionalists, and serious traditional music gradually withdrew behind an impenetrable cloak of anonymity, away from the reach of an increasingly skeptical new generation of (disaffected) Nigerians, who despised their traditional patterns and thought that they were thereby emancipated (Sowande, 1967: 258-259).

From 1914 onwards, the influence of the colonial powers via the music education systems they imported to Nigeria began to over-ride the indigenous music culture and put in its place a western view of the music world and what it considered to be musically worthwhile, "correct" knowledge. The music education provided was there to educate certain selected people to assume relatively low-level positions of authority in order to sustain the musical enterprise of colonization and create a class of persons Nigerian in blood and colour but European in musical tastes, opinions, and in intellect. Many Nigerians who attended schools and colleges, wishing to be considered "musically educated" and wishing to attain the apparent benefits accruing from such a music education (and their parents, wishing the best for their children or, vicariously, for themselves), participated in the imported music education being

offered. Thus, over time, elements of western music knowledge were adopted and embraced by certain Nigerians who were made to believe the inferiority of indigenous African music knowledge. At best a musically educated Nigerian become someone who could read, write and talk about Nigerian music using European terminologies to describe indigenous musical thought and practice.

The only discernible change regarding the role of African music in the curriculum flickered in 1959. That was when J.W.A Thorburn recommended in his *Suggestions for West African Primary Schools* that African music should be taught before 'English songs and music' (Thorburn, 1959:82) in primary schools. However, this opportunity was not seized until today as attempt to make available materials for African music in form of textbooks has been very little.

Outside the colonial schools, most Nigerians continued to create, practice and develop their own forms of musical expression and values based on mutual tolerance and respect for each other's values. In Lagos, for example, the Oshodi and Tapa immigrants continued to observe the annual *igunnuko* festival; the Awori and Egbado immigrants continued the performance of their *gelede*, the Lagos indigenes continued to reenact their *adamu orisa*. The Brazilian Roman Catholic community in Lagos continued to observe the *bomba me boi*, a Brazilian carnival, introduced by the Roman Catholic emancipates in Lagos and performed during the fourteen days spanning the Christmastide to the feast of the Epiphany. The Nigeria of the 1920s to 1940s was one in which updated indigenous music policy enabled social and cultural interaction, mutual coexistence among ethnic groups and working class Nigerians who came from different parts of Nigeria living together in the Nigerian urban centres.

5.3.3.1 The emergence of second cultural nationalism in Nigeria

Africans in the Diaspora notable among who were Edward W. Blyden and J.P. Jackson who lived in Lagos until 1910s preached that the educated African elite should not emulate other races. They advocated that Africans should seek the regeneration of their own by studying their own culture and highlighting its contribution to human development. The colonial onslaught crushed the spirit of

the first cultural nationalism. The first cultural nationalism fell out of favor in Nigeria after 1910s as reformist zeal waned in both church and society due to the rampaging tide of British cultural imperialism.

Nigerians by the end of the Second World War had moved from a period of placid protest against and compliance with British administration to an era of more positive and forceful groups demanding not only for independence but also for the rehabilitation of Nigerian institutions and cultures. The West African Students' Union (WASU) in 1925 under the aegis of a distinguished Nigerian in London, Chief Ladipo Solanke, acted as a center for 'information and research on African History and culture' (Coleman, 1971:185-207). This put many Nigerian students abroad in the mood for cultural revival.

It set pace for the growth of a radical nationalistic tradition, which permeated Nigeria from the 1940s. The unbearable political subjugation of the colonial period, the humiliation of being treated as inferior beings and the open contempt of British administrators rejuvenated nationalist feelings in Nigerians. The world war experiences of some Africans primarily served to puncture the myth of European invincibility and superiority which many Africans had been led to revere. The racist's ideologies petered out. The original rationale for colonization was discredited. Aspirations for self-rule heightened among the Western educated Nigerians.

Nigerians forthrightly demanded for more formal education and fuller role in the economy of their country. They became disenchanted with British educational policies which were consciously designed to prepare them for subservience. Many Nigerian intellectuals returned home from overseas and joined in mobilizing the people against colonial rule. The colonial government had to set up commissions on constitutional reform.

The revivification African music in Nigeria in the 1940s moved from the church, mosque, nightclub and school into the public arena generating vigorous debates and appeals. One Martin Akin, in particular, published an article in the West African Pilot of September 14, 1943 in which he pleaded for public interest in

'native music'. He recommended that the nationalistic works of A.K Ajisafe, T.K.E Phillips, A.T.O. Olude and Ebun Ogunfume be loved. The *West African Pilot* published an editorial comment that backed up Akin's appeal:

Several eminent authorities have expressed great confidence in the possibilities of African music and we are genuinely convinced that there is much room for research and improvement in this sphere. Before our society was overrun by the wave of current music, mostly bourgeois, Africa knew and enjoyed a highly developed form of music, which may probably never be completely retrieved. According to Mr. Matins, our forefathers who made fine melodies were illiterate. They were unknown to fame and they knew nothing of the theory of music, (in the western modern sense), yet the melodies of their time were very inspiring, spiritual and at the same time challenging. All lovers of African music will no doubt be touched by the appeal for union. We urge them to unite and preserve what little we have left of an art which we cannot afford to let lapse into disrepute (West African Pilot, September 16, 1943:3).

The appeal stimulated many Nigerian musicians to search for ways and means of reflecting African music in their works to preserve our nationality. Many Nigerian church musicians like W.W.C. Echezona, Udemuzue Onyido, Godson Opara, Ikoli Harcourt Whyte, Ofili Kerry, Pope Dopemu and Olaolu Omideyi and others worked very hard at giving church music in Nigeria an African character by using traditional musical elements in their works. Many of them trained other Nigerians in the art of composing Church music with the use of indigenous Nigerian elements.

Some other Nigerians opened private music schools that enabled the development of syncretic forms of music which juxtaposed African and Western music as reflected in native airs and folk operatic music. Such private music schools that emerged in Lagos include the Pratt School of Music and the Lagos Center of Trinity College of Music (London). These local music schools enabled some Nigerians to transcribe and notate some African songs. Tunde Oloko voiced an appeal for literary musical approach to Nigerian music when he admonished that:

Efforts should be made by those connected with native music to bring their songs into script for the use of posterity (Daily Times, 28th, September 1951:12).

This engineered some Nigerians who had received European musical training to conduct researches into music of their ethnic communities. Some others began to put down their musical creation in the literary style akin to European classical music. Others imitated European classical music tradition but incorporated indigenous melodic strains or characteristic rhythmic patterns into their compositions. For example, Fela Sowande used an Egbado song, *Eyin Eda, e ma ra ropin*, (you earthlings do not view any one with contempt) as central material in one of his compositions. W.W.C Echezona used some Igbo folk melodies he had transcribed as the basis of his compositions: *Egwu Obi* and *Olu Ije*. Akin Euba used the piano to evoke the textures of traditional *dundun* drumming in his "*Scenes from Traditional Life*".

There was nationalistic band music too. Both the Nigerian Police and Nigerian Army bands arranged Nigerian folk songs as marching band music. Their favorite tunes included *Nike-nike* and *Old Calabar*. Nationalism also permeated the works of some Nigerian popular musicians. Nigerian popular musicians composed highlife music in several Nigerian languages and *pidgin* English as a national musical style. At independence, Nigeria was heir to a variety of musical styles and traditions that developed along parallel continuum.

Hubert Ogunde with his company from 1945 onward developed musical drama that incorporated indigenous music forms as a way of updating Nigerian musical heritage. His main works of national inspiration include '*Bread and Bullet*' and '*Strike and Hunger*'. The Nigerian Institute of Music was formed in Onitsha in 1949 with the primary purpose of promoting Nigerian music (Nketia, 1998:14). The Institute participated actively in the organization of the Festivals of the arts that dominated the Nigerian musical life in the 1950s but it did next to nothing about the systematic study of Nigerian music.

Government functionaries of Nigerian origin in the 1950s also made tentative efforts to revivify and empower Nigerian cultural virtues. But their effort at using

the school education for cultural sensitization was inchoate because of the prevalent European-based educational thinking. They turned their attention to the establishment of modern mass media which began to dictate and determine how Nigerians should see their music tradition in relation to the invading western popular music.

5.3.3.2 Festivals of the arts and the policy of musical exhibitionism

Interest in European-style concert continued to develop among school educated Nigerians. The opening of British Council Centers in Nigeria was a stimulant to the development of Festivals of the Arts. The Council organized from 1949 onwards annual Festivals of the Arts in which competitions in drama, oral renditions, music and dance were included in the festival syllabuses reminiscent of performance traditions in western educational contexts. The music competition consisted of categories of selected and specially arranged pieces of classical music, folk dances, folk music arranged for solo voices, instruments, and choirs - sacred and secular. Trained music teacher-choirmasters, students and music enthusiasts yearly looked forward to winning trophies and being entertained at the competitions. Each of the British Council Centers organized its own arts festival competitions on knockout basis. The winning group in each centre assembled in Lagos for a national competition. Lawrence Emeka writes about the annual festival that:

The Festival of the Arts inspired or encouraged several people to pursue music as a profession or serious hobby. As the number of musicians grew, musical trends multiplied... Schools embraced the Festival with religious fervor; the Festival provided the only exposure and incentive some groups and people had for certain types of music...Every Festival brought out new discoveries - discoveries of both materials and talents, and our education about our music and musician grew richer. The Festival opened to us our indigenous musical life and enabled us participate in it (Emeka in Okafor, 1997: 130).

'The All-Nigeria Festivals of Arts of the 1950s', Adelugba observes:

...however, did not reach down to the roots of traditional and folk performance traditions like their latter successors. They were organized largely within the ranks of formal educational institutions and were geared towards Western-trained artists and audiences, and the flavor of

the annual competitions, organized by the British Council and the Ministries of Education, at the regional and national levels was decidedly Western...the language used at the Festivals was largely English (Adelugba, 1985:63).

The Festivals of the Arts forced many churches and schools to organize their own festivals albeit proprietarily. Anglican or catholic mission schools in an area, for example, organized their own music festivals and competitions attended by their faithful. The churches also organized their own choir festivals and competitions in which parishes, districts and dioceses participated. The normal items for such music festivals and competitions were drawn from Western art music forms such as hymns, anthems, chants, canticles, airs, cantatas, oratorios, motets, masses and the Nigerian version of these. Pieces were written in staff or solfa notation, taught by rote and performed with conductor(s) to restrained audience. Often church and school's choral societies operated as training grounds for potential musicians. Judges at the festivals were mostly Europeans and Nigerians with European music-sensitized backgrounds who judged the competitions using European criteria. Winners and losers at music festivals depart yearly with animosity in their minds.

Most music teachers concentrated on and nurtured only the musically able - those who had specialist support through private teaching, choir training, or musically inclined. By criteria solely determined by the music teachers as music masters, experts or choirmasters, students were recruited and trained as members of would-be trophy winning school choirs, church choirs, choral societies, soloists, instrumentalists and dancers, for music festivals and competitions. The majority of Nigerian students who had no such extra support were less encouraged. The teachers got satisfaction not from teaching music to all persons in their school or church but from directing one choral society or the other as extra-curricular activity and offering themselves and talented individuals, they have identified, opportunities to be the stars of their own shows. Consequently, many Nigerian students grew to perceive music as specialist subject, available only to a select minority. There was no attempt to make music for all a veritable route to collective wellbeing in Nigerian schools

and colleges until fairly recently. The festivals of the arts in the 1950s and the subsequent church and school's music competitions were intentioned to develop in Nigerians inordinately competitive attitudes.

5.3.3.3 The beginning of higher education in Nigeria (1930 - 1959)

The colonial administration for a long time did not concern itself with the provision of higher education for Nigerians in Nigeria. The lack of concern seems to stem from the fact that colonialism or imperialism and education, especially higher education, are contradictory in terms. The latter has the capability to challenge and subsequently destroy the former. The colonialists considered the provision of higher education in Nigeria quite unnecessary and irrelevant. Schools merely aimed to produce an educational core of subservient people. 'Education of the dependent people', Margaret Mead notes, 'was for the purpose of their successful exploitation by more advanced economies' (Mead in Ukeje, 1979:60). Okeke retorts, 'How true it is that menu designed for the slave is not to make him look fresh or well fed but just enough to sustain him for maximum exploitation by the master' (Okeke, 1964: 4).

Schools curricula were used to support these assertions. Music as a discipline throughout the colonial period played a colonizing role. It was premised on European intellectual, cultural, artistic and philosophical perspectives. It was based on "modern" western classical music knowledge imported from Europe and embedded and sustained in Nigerian education systems. It offered a restricted access to certain music knowledge. The colonialists imbued their music students with imitative tendencies and dependency attitude.

Western educated Nigerians kept on demanding for higher education when it became obvious from the 1920s that those who did not acquire a measure of western education would have limited opportunities for social and economic advancement in the virtually closed colonial economic system. They mounted persistent pressure on the colonial government not only for mass education but also for quality higher education to reduce the serving of subordinate roles in the socio-economic systems of their country. The demand for higher education, in particular, by few Nigerians who had studied abroad was aimed at ensuring

that Nigerians would ultimately replace British officials in crucial decision making positions in the colonial socio-economic systems in Nigeria. The colonialists understood this demand for higher education as potentially subversive of their own political and economic hold on the country.

E.R. J. Hussey, Nigeria's Director of Education in 1930 in reacting to the Phelps-Stokes Commission's admonition proposed a programme of expansion in the Nigerian education system. The acceptance of his proposals led to the establishment of the Yaba Higher College which was officially opened in 1934 (upgraded in 1963 as Yaba College of Technology). Yaba College became the first post-secondary education institution in Nigeria. It offered sub-degree courses in medical studies, survey, veterinary science, agriculture, arts and teacher training. The prevalent colonial ideology of the time, which saw tertiary music study in Nigeria as peripheral, dictated the exclusion of music in the curriculum of the college. Neither Western music nor African was music included in Yaba College's curriculum.

The continued clamor for more higher education provisions in the British colonies made the British government to set up two commissions - the Elliot Commission and the Asquith Commission – to examine the prospects of higher education in West Africa and the colonies. The Elliot Commission on Higher Education in West Africa produced its blueprint in 1945 for the development of higher education in the sub region. There was no specific mention in the document of music as a subject of study in tertiary institutions. The nearest it came was to urge research in the ancient traditions of the people. The Commission hoped this would help indigenous West African peoples to hang on to their traditions and unify in the face of the rapid changes taking place in West Africa.

Both the Elliot and Asquith Commissions' reports submitted in 1945 favored the establishment of a University College in Nigeria. This led to the official opening of the University College, Ibadan, as an outpost of the University of London, in 1948. The University College, up to 1960, was the only institution of university status in Nigeria. The College, being a British academic toddler wrapped up in a

colonial toga and dumped in Ibadan, adhered to the prevalent colonial ideology that placed low priority on university music study. Peter Dckinson provides a reason why music was neglected:

Although British universities have granted music degrees as a professional qualification since the 15th century (and were, indeed, the first in Europe to do so), it was not until after World War II that music was accepted as a subject suitable for full-time study. Undergraduate music degrees were instituted at Cambridge in 1945 and at Oxford in 1950 (Dckinson, 2001:145).

If music did not win esteem in British universities until 1940s, then it could not have been considered worthy of academic study in the first university college the colonial administrators established in Nigeria. But the colonialists did not establish any conservatoire (the type they have had) in Nigeria too. The low priority the colonialists accorded tertiary music study in Nigeria made parents and students to regard music study as an un-lucrative academic pursuit for a long time.

A delegation of Inter-University Council of the United Kingdom visited West Africa around the same time. Its recommendations led to the introduction and establishment of polytechnics in Nigeria. The Nigerian Colleges of Arts, Science and Technology (NCAST) with branches at Ibadan, Enugu and Zaria were established in 1952. In these colleges music was not made a discipline.

Some enlightened families who recognized the indispensable values of music encouraged their children to study Western music. There were students too who in spite of parental opposition picked music as a college discipline mainly because of their talent and interest which their parents refused to recognize and respect. These formed the nucleus of teachers and students who became trail blazers of higher music education in post independent Nigeria.

5.3.3.4 The clamor for liberalization higher music education in Nigeria

Edward Blyden was one of the first Africans who advocated that Africans should be discouraged from going abroad for their higher education. Some of the reasons he gave for the discouragement include – the great damage done to

their soul by the contents of the education received, the great inconvenience to their parents and the fact that such education was not adapted to the peculiar needs and necessities of the African society. He then advocated for the setting up of West African Higher Education Institutions - a West African university institution in Sierra Leone, and a training college and industrial institute in Lagos to produce modern African intellectuals who can undo the damage that was being perpetrated against the African personality. As he puts it:

Now to give the people the opportunity and power of a free and healthy development – to bring out their individuality and originality of character, which is one of the sure results of an advancing civilization and culture, the university is most important. The presence of such an Institution with able African teachers brought, if necessary, from different parts of the world – even a Negro Arabic Professor from Egypt, Timbuctoo or Fudah – would have great influence in exposing and correcting the fallacies upon which our foreign teachers have proceeded in their utter misapprehension and, perhaps, contempt of African character (Blyden in Nketia, 1998:17).

Through Blyden's efforts Fourah Bay Training Institute was raised to the status of a university in 1876. Blyden also sought a liberal education that could liberate the African mind, making it proficient in various duties and tasks that a citizen is called upon to execute. As he advocates:

It is our desire and purpose to teach not so much knowledge of useful things as useful knowledge. By useful knowledge I mean such knowledge as shall serve as a stepping stone to other knowledge – knowledge, the process of acquiring which will so strengthen, form, and enlarge the mind so as to enable it to grasp and utilize the knowledge of such things as shall be useful in the development of the moral and intellectual, as well as material resources of the country (Blyden in Nketia, 1998:17).

The curriculum of higher education in Africa, in Blyden's conception, should include the study of the customs and institutions of African societies. He urges that Africans root themselves in:

The songs of our unsophisticated brethren as they sing of their history, as they tell of their traditions, of the wonderful and mysterious events of their tribal and national life, of the achievements of what we call their

superstitions; we must lend a ready ear to the ditties of the Kroomen who pull our boats, of the Pesseh and Gollah men who till our farms; we must read the compositions, rude as we may think them, of the Mandingoes and the Veys (Vai) (Blyden in Nketia, 1998:17).

The import of Blyden's ideas was the need to integrate African and Western music systems and indigenize music curriculum in Nigeria. Blyden's ideas, however, did not receive any serious considerations in Nigeria until after her independence. Two major factors hampered the supreme confidence Blyden had in the African, and the role he assigned to (music) education in that all-important task. The colonialists promoted the view that African musical heritage was inferior in all respects to that of the European. They fostered a music education system that methodically excluded the learning of Africans' musical knowledge and practices. Only few educated Africans understood and supported Blyden's ideas. Blyden's recommendations remained largely inert until a generation of Africans who were committed to research and education in African music emerged and generated interest in the study of African music.

The appointment of Murray as an art teacher was quite significant in the development of cultural arts education, particularly in the teaching of art, in Nigeria. Though the appointment of Onabolu, the first Nigerian to be trained in the Western academic art tradition predated Murray's, it was Murray's empirical approach that began a new reorientation to art teaching in Nigerian schools and colleges. About Murray, Ola Oloidi writes:

The activities of Christianity challenged his (Murray's) conscience. He became more convinced that the impressions created particularly by Christian literature on Africa were not at all captured but manufactured. He became inebriated with the Nigerian cultural traditions and rebelled against his people's cultural improbity and irreligious approach to the Nigerian heritage. (...) His students at the King's College were shocked when he started advocating traditionalism, rather than Europeanism or conventionalism of Onabolu, in art. His students had expected him to continue the academic perfectionism of Onabolu; the achievement in European Academy standard, which would make western aesthetic canon in art glaringly manifest. Rather Murray urged his students to be "local" (Nigerian or African) in their

conception, interpretation, characterization and general attitude to art. He told them to reconcile themselves with traditional subjects, to make their drawings, paintings and sculpture look like the traditional art forms of their parents. He discouraged them from taking subjects from modern or European experiences, which he regarded as superficial to their heritage and cultural sell-out (Oloidi, 1989:100).

As Murray advises his students:

The real creative impulse is stimulated by close association with visible experiences in one's environment and not by imagined ones one has not personally experienced or felt. I think it is more proper for pupils to be able to draw "themselves" first before drawing others. In fact, the Nigerian experiences are by far richer than the Western ones. Instead of you to make your local subjects Western, try as much as possible to make Western subjects local (Oloidi, 1989:102).

The crux of Murray's argument was that the traditional artistic practices should be re-invigorated in Nigerian schools. He aimed at stopping the use of Nigerian schools to produce artists and musicians whose musical interest ran contrary to the traditional artistic-musical practices. What Murray advocated was that art or music education should be based on indigenous Nigerian creative philosophy and principles as well as artistic practices. Murray's advocacy was for an indigenous ideal as a foundation on which to harmonize foreign creative thoughts, studies and practice in modern Nigeria. School art/music education should be a socio-political mechanism for liberating Nigerian cultural values from the gripping tentacles of colonialism.

Some of his students understood his message, and developed an awareness of their indigenous material culture which was decisive for the emergence of the Nigerian schools of art. They demanded a total radicalization of their training. They forced a reform of their art education programmes to reflect meaningfully the Nigerian situation. Music was not all that very lucky to have its own Murray during the colonial period. Therefore, the liberalization of music education in Nigeria did not begin until after independence.

The liberalization of colonial policy began when the Nigerian Antiquities Service was established in 1943. The growing awareness among Nigerian government

functionaries in the 1950s of the importance of their indigenous cultural heritage led to the enactment of the Antiquities Department law in 1953. The Department was charged with the responsibility of 'discovering, preserving and researching into the traditional cultures of the diverse people of Nigeria and of making the results of this work known to the public in Nigeria and the world at large' (Oditia, 1983:25).

This legislation gave official stamp to the propagation of Nigerian culture. The importance attached to the Nigerian cultural heritage, particularly its material culture, led to the collection of some traditional Nigerian musical instruments that are now housed in Nigerian museums. Many research reports of the 1950s and 1960s too were on Nigerian musical instruments (See Vidal, 2001:103-127). For instance, W.W.C Echezona's, the first PhD holder in music in Igbo land, dissertation submitted to the Michigan State University, was on *Ibo Musical Instruments in Ibo Culture*. Despite the clamour and the advocacy for liberalization of music education during the colonial period music was only introduced as a discipline at the University of Nigeria, Nsukka in 1961.

At the instigation of Nnamdi Azikiwe, who had had the vision that one of the goals of a university in Nigerian is that it 'shall cease to imitate the excrescences of a civilization which is rooted in African' (Azikiwe cited in Chinweizu, 1979:157), the first Department of Music in Nigeria was set up at the University of Nigeria, Nsukka in 1961. In line with the University's motto "To Restore the Dignity of Man", the department became the first to embark on the daunting and onerous tasks of understanding and knowledge construction of African music in Nigeria in a modern way.

5.3.3.5 Racialization of modern music education in Nigeria

The racialization of modern music education in Nigeria began with the colonial school when its theorizing and practices became 'racialized' (McCarthy and Crichlow, 1994: xiv). A phenomenon is racialized when it is viewed through the distinctive lens of a racial group's experiences of the world. The colonial school engendered the viewing of music education in Nigeria through the distinctive lens of Euro-American's experiences of the world and the deprecation of the

African's experiences of the world. School music education in Nigeria most frequently cited concepts that purport to define what is distinctive about it, as a field practice, and what constitutes its dominant discursive boundaries – self direction, critical reflection, and transformative learning - became valued positively and identified mostly with scholarship conducted from the perspectives of the European and American life world.

Eurocentric music thought in schools was held to be epistemologically superior and mostly constrained and shaped by the blandishments of teachers and others in positions of power. Western music educated Nigerians were virtually indoctrinated into a way of thinking that considers the African conceptualizations and mechanism for production and dissemination of musical knowledge and the forms of thought that flow from these as insignificant. Even when the African perspectives were represented it was as the exotic to enhance diversity perspectives, to 'give voice' to the margins. Attempts to racialize critically in favor of Africans' by Africans in pre- and post-colonial periods were not much evident in accessible literature (See Nzewi, 1997:4, 8; Agawu, 2003). The need arises as such in the postcolonial Nigeria to put in place a tertiary music education system to educate the Nigerian music intellectuals who can provide socio-musical leadership; ground modern music education in Nigeria on African hopes, aspirations, dilemma, and predicaments; liberate themselves from the shackles of colonial music indoctrination and think in creative ways that differ from the "required" norms of inherited colonial music education system.

5.3.3.6 The scholarly study of African music in Nigeria during the colonial era

It was not until twentieth century that Nigerians began to participate in the scholarly study of Nigerian music although the earliest articles on Nigerian music using European languages can be traced to the nineteenth century. The scholarly study began when the early European writers were in search for Nigerian music performances to prove their racial theories of primitivism. But the earliest European music scholars were unable to comprehend fully the traditional African music philosophies and creative principles because of their cultural background and educational training as well as their reliance on

preconceived constructs of regarding African music as being inferior to Western music.

Comparative musicology was later institutionalized and its mission spelt out by Guido Adler (1885). European music scholars like von Hornbostle, Carl Stumpf and Robert Lach, in pursuing regional interests along Adler's outline, besieged Africa to find evidence in African music generally to broaden human understanding of what constitutes music in "elementary" terms. They made recordings of African music, collected musical instruments and ethnographic data to give an indication of what African music is like, in their perception, using Western terminological framework. The beginning of historical perspective to African music, for example, is evident in Hornbostle's (1928) work.

Colonial governments embarked on policies of developing the human and material resources of their colonies to further their knowledge and understanding of colonial people as soon as Africa was fully colonized. They employed many anthropologists (teachers, colonial officers, and military personnel) some of whom took interests in producing accounts of the Nigerian musical practice. There emerged the founding of international journals devoted to the propagation of knowledge of Nigerian people. Some of the early journals in Nigeria included *The Nigerian Teachers' Journal* (1932) and *The Nigerian Field* (1948), which provided writers a forum for discussing emerging facts. The information gathered by foreign scholars was often sent back to Europe. It was around this time that the concept of "traditional" music and even "ethnic" music, rooted in Western ideological stance, were fashioned to describe indigenous music categories of different parts of Nigeria.

The availability of written archive on Nigerian music in European languages encouraged some international scholars to visit Nigeria. American scholars from the 1940s began to study Nigeria music and established programs of ethnomusicology in their country's universities that enabled a few Nigerians to study music there. Trained Nigerians were made to see African music as an explanation rather than the study of music in the broader context of lived activity. This led to the implantation of a European epistemological frame on

music study in Nigeria. It also initiated Nigerian scholars into a field of discourse, an intellectual space, defined by Euro-American traditions of ordering knowledge.

Although the depreciation of a stance that regards Africa as a continent without a history has begun, scholars continue to use the word *traditional* as a euphemistic proxy for *primitive*, in much the same way as the earlier writers had used primitive. Scholars with this line of thought claim that traditional African music comes from the past and remains the same (Latin *trado*) from one generation to another in an unchanging manner. The consideration of African music as rearward made some Euro-American trained Nigerian scholars to cease to know the African music tradition and to cease to feel any identification with it. Systematic music research that begun after that has since made few Nigerians scholars to know how indigenous African music embraces and directs Africans whole life, including their understanding.

In this thesis, the sum total of what Africans have made, are making and will still make as music makers and music users is regarded as African music. It is a living tradition – a heritage from the past and a patrimony to tomorrow that remains an integral part of African identity. Its current repertoire which is rooted in the past, which also has inherently immense capacity for advancement, is still making cultural insiders proud of who they are and what they know. Its future however depends on the rediscovery of its intrinsic and often intangible values and the transmission of African musical thinking to a new generation.

Hitherto, Nigeria's formal educational system was very similar to that of British, both in structure and content, and the musicological discipline was generally neglected in the educational programmes of the colonial Nigeria. The colonial education planners and policy makers did not consider it necessary to train Nigerian musicologists because there were foreign musicologists who could satisfy the needs for musicology in Nigeria. Moreover, the earliest academic Nigerian musicians studied more of composition and performance than music scholarship because their incentive was more on the personal prestige,

individuality, uniqueness that they learnt accrues to Western art music performer, composer or conductor of the time.

Hence, the scholarly study of music even for decades after Nigerian independence remains inchoate. It depended much on what the foreign writers as travelers, explorers, anthropologists, missionaries and music enthusiasts observed about African musical practices. There from emerged 'colonial African music knowledge' or colonially constructed versions of African music cultures. This consisted of knowledge about African musical practices European writers, as "outsiders", could gather, interpret, evaluate and use as they came in contact with Africans as avid music makers and users. It also consisted of Western musicological knowledge of African music based in part on early contact knowledge, and also scientific observations and research often made with the assistance of knowledgeable African "informants" or "research associates".

Both have become the conventional African music knowledge - African music as Euro-American music experts' opinion declares it. This involves describing African music practice, generally using Western concepts, terminologies, categories and definitions – i.e., with European terms of reference. This exogenous knowledge about African music, constructed in European and American academies, which reflects Euro-American pre-occupations, perspectives and priorities, has for some time now formed the bulk of what is paraded as authoritative African music knowledge perpetuating some myths that later African scholars have had to contend with.

The volume of research and studies published since Europeans contacts with Africa on various aspects of African life and in relation with foreign contacts today is quite colossal. The Euro-American views, however, predominate. A body of African knowledge of African music is however slowly emerging. Making a survey of *Musicology in Nigeria* between 1705 and 1975, Vidal notes:

Between 1705 and 1975, the study of the science of music (musicology) was yet to be firmly entrenched in Nigeria as a scholarly discipline. Music, dance and drama, indeed the performing arts, had always lacked behind other disciplines (until 1970s) as areas of academic

research and study among Nigerian scholars. A survey of bibliographic publications on African music and dance since 1705 reveals that only twenty-six contributions were made by Nigerian scholars between 1705 and 1964. The number is taken from a total of some three thousand, four hundred and seventy two listings of articles, books, and monograph on music and dance in Africa, published in many widely read international and local magazines, journals and references (Vidal, 2001: 103).

The point is that the originators of the idea of African music studies programmes have been non-Africans. Foreign (European and American) scholars dominated the field of scholarship about African music, and the primary audience of African studies has remained Europeans and Americans. Few Africans during the colonial period were encouraged to forage into African music scholarship because the European scholars of the time believed that intellectual matters are their prerogatives. Describing and defining African music explicitly in writing as such, in foreign languages, is a relatively new task for Africans who for most part of their history have felt no need to make explicit definition of their musical way of life in writing.

In Nigeria, even though the history of the acceptance and development of musicology is somewhat confused before Nigeria's independence, certain landmarks are worthy of consideration here. T.K.E. Phillips who produced his book *Yoruba music* in 1953 pioneered music research by Nigerians. In line with the musicological practice of the time, Phillips compared Yoruba music with Western ecclesiastical music on evolutionary scale.

Interests in scholarly study of Nigerian music increased after 1950s when some Nigerians who had trained abroad came home and were employed as music producers by the Nigerian Broadcasting Corporation in Lagos to collect, broadcast and preserve indigenous Nigerian music and dance that were in danger of going into extinction. Involved in such music research were Fela Sowande, Akin Euba, W.W.C. Echezona, Ayo Bankole and Samuel Akpabot who from their regular encounter with indigenous Nigerian music while collecting materials for broadcasting developed a flair for researching it. These music scholars later trained as ethnomusicologists from the 1950s.

Ethnomusicology as at that time had just emerged as a discipline that drew from anthropology and ethnology and was devoted primarily to the study of non-Western forms of musical practice and expression in contrast with what constitute the Western musical tradition. These pioneer Nigerian ethnomusicologists were trained in America in the art of studying music in its ethnological context. In other words, they were trained to place more emphasis on the part that music plays in culture and its functions in the society than on the analysis of the structural components of music as sound. This inducted them into the practice of ethnomusicology in Nigeria through this Euro-American window, and made them earliest Nigerian music scholars that perpetrated “colonial knowledge about African music” in Nigeria. Some later had some intimidating experience that forced them to acknowledge the viability of African musical knowledge (See Akpabot, 1972).

The colonial attitude to scholarship Nigerians have imbibed continued to hamper interests in scholarly studies of African music in Nigeria despite the cultural awakening and revival that created enthusiasm for music and dance in the 1960s. The need to satisfy the cultural development needs of independent Nigeria led to the institutionalization of music in academia at the University of Nigeria, Nsukka and stimulated interest in scholarly study of African music in Nigeria.

Between 1882 and 1959, the pace of development of music education in Nigeria was retarded to some extent by the following factors:

- (i) The uncooperative attitude and reluctance of both the colonial government and missionaries to allow Nigerians to study African music in schools and colleges as both believed that African music is inferior to Western music;
- (ii) Lack of clear aims or agreed synthesis of how Nigerian students learn music;
- (iii) “Top-down” development of the colonial music education curricula;
- (iv) Inadequate financing of music education;

- (v) Insufficient and inappropriate time devoted to music teaching on the time table;
- (vi) Lack of suitably qualified music teachers;
- (vii) Absence of music textbooks in schools;
- (viii) Lack of musical instruments and items of equipment in schools;
- (ix) Undue emphasis on Western music and method;
- (x) Lack of African music teaching methodology at the formal school level;
- (xi) Emphasis on the development of a musically literate population;
- (xii) Repression of Africa's philosophy, modes and models of music education;
- (xiii) Irrational adoption in Nigeria of the Western music education system;
- (xiv) A callous attitude to Nigerian musical legacies;
- (xv) Students' lack of any familiarity with musical ideas they were to meet outside the school;
- (xvi) Drift away of school educated Nigerians from indigenous music;
- (xvii) Lack of attention on integration of indigenous, Western, and Islamic forms of music education;

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 losing 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.

CHAPTER SEVEN

THE WAY FORWARD

7.0 Music policy and content – an evaluation

Nigeria got her political independence in 1960. She made the big mistake for about another two decades of retaining somewhat intact colonial system of government, legal system, education system and culture instead of breaking with them. Although some attempts were made at educational reforms, the Nigerian governments restricted their challenges to timid reformism of Nigeria's social order. The geographical, racial, cultural, historical and consciousness criteria that help to determine self-definition were somewhat ignored. The education system was left to atrophy as the foundation as well as fundamental knowledge of her education remained extraneous in concept and content. Modern educated Nigerians continued to internalize Euro-centrism. African intellectual tradition in Nigeria was caught in academic and intellectual subservience; education continued to induce cultural alienation and social insensitivity for Nigerians and human-cultural obscurity for Nigeria. Music education remained insensitive to the legitimate needs of the great masses of the Nigerian people while Nigerian music scholars entrapped by the philosophical thinking of Western classical music were encumbered by imitative tendencies and dependency attitude. There arose the need to encourage the revivification of indigenous forms, modes, processes and affect as a decisive break with the past: a past that bears the heavy imprints of West-centrism. The Federal government presents its vision of education (including music education) by asserting that:

It is the Government's wish that any existing contradictions, ambiguities, and lack of uniformity in educational policies in the different parts of the Federation should be removed to ensure an even and orderly development in the country (FRN, 1981:5).

The Federal Government provides the NPE (FGN, 1977, 1981, 1998, 2004) and the CPN (1988) that prescribed cultural orientation to music education in Nigeria. The objectives of the former are built on the integration of the individual into a

sound and effective citizen and equal education opportunities for all ... (FGN, 1981:7) while that of the latter are built on the maintenance of the multi-dimensional characteristics of Nigeria's cultural identity. The former seeks to make equal modern music education opportunity available to all by encouraging aesthetic, creative and musical activities in schools and college, while the latter stresses the teaching on Nigerian culture and stipulates the adaptation of the content and methods of music education to suit local needs and environments. Both policies seek to ground music education in Nigerian schools and colleges on Nigerian cultural experiences and meet the needs and aspirations of Nigerians as well as the Nigerian society at large.

The music education envisioned for Nigeria through these policies is one that would produce at its height uniquely modern Nigerian specialist musicians who would effectively employ the process of music making and taking that would enable citizens appreciate the real values of Nigerian diverse musical heritage. The appreciation of the real values of Nigeria's diverse musical heritage is considered a necessity for the modern musically educated Nigerians to approach the music cultures of other people with respect and seriousness. For, if Nigerians cannot appreciate the real values of their diverse musical heritage they will find it problematic appreciating the values of world's musical heritages.

Since 1981, NPE has become a vehicle for the centralization of Nigerian educational policies that desires that modern music education harmonizes the realization of the national objectives and philosophy of education through relevant musical knowledge, activities and attitudes that will ensure 'self-realization, better human relationship, individual and national consciousness (patriotism), national unity, as well as social, cultural, economic, political, scientific and technological progress' (FGN, 1981:1).

7.0.1 The problem of music policy implementation

At the early childhood/pre-primary education level, Nigeria's NPE posits that:

The purpose of pre-primary education shall be to inculcate in the child the spirit of enquiry and creativity through the exploration of nature, the environment, art, music and playing with toys etc (FGN,2004:11).

The current wisdom behind NPE is that universal access to modern music education opportunities in Nigeria is a way of reducing disparities in the quality of music opportunities across the nation. This adduces a reason why music is put at pre-primary level so that children of urbanized Nigerians who often have no benefits of having their working parents to induct them into Nigerian musical life have the opportunity to experience indigenous Nigerian music in practical manner that can aid them to imbibe a positive cum responsive attitude to music of all kinds. If school music education at the early childhood is pursued vigorously, it is capable of enabling urbanized children have musical advantage and a 'head start' as compared with rural based children who are not so privilege to go to such schools. It can bridge the musical gap between children of urbanized Nigerians and children in the rural Nigeria who take part in communal music making in a practical way that characterizes the indigenous child rearing practices.

This is a laudable music policy but pre-school education has not become part and parcel of the regular Nigerian education system. This level presently is largely restricted to the informal and voluntary initiatives that indiscriminately adopt the modern European perspectives about creativity and early childhood music education thus disorienting some urbanized Nigerian children about indigenous Nigerian music. The main problem is that government has made no concerted effort to prepare teachers (including music teachers) for this level of education.

The unrelenting demand for pre-primary education in urbanized Nigerian settings has compelled proprietors' of pre-school institutions to recruit and use many secondary school leavers, who are often frustrated that they have not entered higher institutions like their peers, as babysitter-teachers. These untrained teachers, most of who had passed through no systematic modern music education in schools, whose knowledge and understanding of indigenous Nigerian or European music teaching methods is doubtful, teach music as well as other subjects to the pre-primary school children. In effect, teachers who are untrained for the job handle music teaching at the pre-primary level. This has given rise to a saying that "every teacher is a teacher of music".

Government has not lived up to its responsibilities 'to provide the training of qualified pre-primary school teachers in adequate number, ...ensure that the main method of teaching at this level shall be through play and that the curriculum of teacher education is oriented to achieve this' (FGN, 1981:12). As such early childhood music education in Nigeria is not integrating the urbanized Nigerian children into the musical life of the Nigerian society rather it is alienating them from it. The uncontrolled and unsupervised childhood music education in Nigeria is not serving as an instrument for social stability and cultural integration as envisaged. It is laying a weak foundation for modern music education in Nigeria.

At the primary level, arts education policy is introduced in which the Cultural and Creative Arts (CCA) consisting of 'drawing, handicraft, music and cultural activities' (FGN, 2004:15) form one of the nine core subject areas as a matter of national priority. Music in the context of the CCA is meant to create and expand high quality music education to all Nigerian students of primary school age. This policy affirms the power of music and the arts to profile and clinch a national self-identity - that the arts and music are unique ways of achieving. Music as such is considered a subject that embodies Nigerian cultural practices. It is deemed necessary from primary school to the university level to develop the innate

musical potentials of Nigerian children to the highest level possible. It is expected to teach Nigerian culture so as to imbue the children with Nigerianess in music making with which they will contribute to the attainment of national artistic excellence. It is aimed at enabling the creation of a 'musical heritage' derived from our past and present musical practices which will continue to give Nigerians strong binding and Nigeria an enviable visibility and respect in the modern human setting. The NPE sees the music education at the primary level as the 'key to the success or failure of the whole system' (FGN, 2004:14) of modern music education in Nigeria.

Since the institutionalization of western education in Nigeria however the comprehensive study of the Nigerian artistic manifestations of music, drama, dance, fine and applied arts and creative literature has not been vigorously pursued. One or two areas of the arts are often picked and included in the syllabus as subjects of study. The problem has been that the arts programmes have been conceptualized along the line of European-based educational thinking and practice that separate the arts disciplines in thinking, studies and practice. The arts as such are studied in isolation with their theory and content being European. The CCA subjects as stipulated by the NPE are amorphous in constitution, less encompassing in nature, do not align with the indigenous Nigerian creative ideations and serve to perpetuate the colonial ways of regarding the artistic disciplines. The CCA cannot serve well as vital means of national arts and cultural education in Nigeria as it does not integrate all dimensions of Nigerian socio-cultural life - music, dance, drama, fine and plastic arts and creative literature - which has been the index of Nigeria's enduring and distinctive cultural identity. The NPE has not ended the historical struggle to get curricula legitimacy for the arts in modern Nigerian education.

Be that as it may, Nigerian schools are yet to have adequate CCA teachers in quantity and quality that can promote the value of arts education for all students more than twenty years after the NPE was put in place. At the launching of UPE

in 1976, government envisaged rightly an influx of pupils into the nation's primary schools. She established many teacher-training colleges and expanded the existing ones to meet the expanded needs for teachers. That was an ideal opportunity for government to train CCA teachers through liberalized scholarship schemes for CCA study in Nigerian tertiary institutions. It failed to do so. Currently, Nigeria has embarked on the UBE and the teaching of the arts is yet to be universally accepted in Nigerian schools because of the shortage in the supply of qualified arts teachers. The lack of required CCA teachers is denying many Nigerian students access to the arts and barring many of them from developing their productive, perceptual and reflective abilities in arts thereby disempowering them from contributing to our quest for national artistic excellence.

The intention of the government is to provide a national cultural arts education through its policies of NPE and CPN. The government recognizes the enormity of the inter-ethnic and inter-artistic tasks involved in uniting the diversities of indigenous Nigerian cultures and selecting national artistic heritage from the 'socio-cultural group's stock of valued traditional and current public knowledge, (artistic) conceptions and experiences...' (Bullivant in Hoskyns, 1992:98). This provides an overarching reason government says it shall provide 'specialist teachers of music' (FGN, 1981:44). This demonstrates recognition that love among people, national patriotism, national unity can only be cultivated in the multicultural and multi-artistic, multi-musical Nigerian society through indigenous creative arts taught by well prepared modern CCA teachers. But the practical encouragement towards the realization of this objective has up till now been a delusion as the required CCA teachers who can enable Nigerian students confront the complexities of intercultural relationships and emergent multi-artistic and aesthetic problems have not been produced.

One of the problems is that there is conflict between what the policy wants the CCA teachers to teach and what the teachers are prepared for. While the policy

expects the primary teachers to teach CCA disciplines holistically, the teachers are receiving training in the rigid compartmentalization of creative arts that are rooted in alien conception and practices that undermine national objectives. The policy recognizes that programme of cultural sensitization and attitudinalization is necessary through the creative arts in the primary schools. But the CCA teachers are not acquiring the requisite knowledge and skills for accomplishing it. The CCA teachers are, thus, not using the arts and music to teach about Nigerian life, about Nigerian society, and about Nigerian reality because the foundation as well as the fundamental knowledge of their education is extraneous in concept and content. This gives the reason why since the time the policy was put in place, Nigerian schools are yet to produce a meaningful number of primary school leavers who can use school arts and music to have relationship with Nigerian society.

Another problem is that primary music teachers are not empowered to study and use music to teach Nigerian culture. This is making it problematic for teachers to use music teaching in enhancing students' feelings, developing their critical and creative thinking and imagination in arts that can reinforce their capacity for change and promote growth in Nigeria's artistic and aesthetic sensibilities. The lack of adequate preparation of CCA teacher-educators, administrators and teachers who, while pursuing national issues, will not lose sight of some local particularities belie our ability to provide a balance between unity and diversity in CCA curriculum designs for Nigerian schools. As such, Nigeria's unified CCA syllabus, curriculum designs and textbooks have not been suitable for all students in different parts of Nigeria. The lack of capable teachers of CCA who are specifically trained by well-prepared CCA teacher-educators for national cultural arts education worsened by the unavailability of CCA curriculum whose scientific and technical nature is in tune with Nigerian social reality is rendering CCA ineffective.

A visitor to any Nigerian primary school, who cares about the arts, will not find it hard to observe that arts are not taught and learnt in a spontaneous way. Arts are taught as mere classroom exercises rather than activities to be experienced live. The arts that teachers are teaching in Nigerian schools are different from the arts children are experiencing outside the schools. Children are taught European arts in schools while they enjoy the indigenous cultural arts outside the school. Teachers teach arts in boxed up units of music, fine arts, dance, and drama in schools, children experience the arts in their daily life holistically. Arts classes are often too large for meaningful teaching to take place. Interviewed arts teachers said 'they are teaching the way they were taught'. As such Nigerian children are coerced to learn arts, when taught in the classroom, as facts to be memorized rather phenomenon to be experienced. The problem is that the teachers were trained to teach separate subject areas of the arts but they were not taught how to integrate music with the arts and life. As such teachers often treat CCA as diversion or for its entertainment value.

Since the introduction of the CCA in Nigerian schools in 1982, there has been certain misinterpretation of the policy by the many arts teachers, thus plunging the teaching and learning of the CCA into big crises. The teachers of CCA are bifurcated between the teaching of the indigenous and foreign artistic traditions due to lack of proper policy articulation. Most CCA teachers assert they put prominence on the European aesthetics and standards because the policy simply states 'music', 'drawing', and 'dance'. The silence of the NPE on 'whose arts' – 'music, fine art, drama or dance' – are important in the schools has made most CCA teachers to keep European-based artistic thinking and practice in vogue. Only few CCA teachers do condemn the prominence given to the European aesthetic and creative standards and prize Nigeria's artistic heritages. As such, music teaching in Nigerian primary schools is mostly based on European rather than Nigerian resources as only few CCA teachers are genuinely inclined to use the Nigerian musical heritages for nationalism, cultural revival and identity

retrieval. The polarization of the teachers of CCA between the teaching of the indigenous and foreign artistic traditions is undermining the delivery of CCA.

There is conflict too about the policy expecting teachers of CCA to be 'specialists' in the different artistic disciplines and at the same time requiring them to implement the CCA curriculum holistically. Policy makers are clearly obstacles to the realization of the lofty objectives of arts education here; as the goals are defined but pursued in a haphazard manner. The implementation of the CCA requires 'generalist' not 'specialist' teachers in separate artistic disciplines. What it requires, in another sense, are 'specialist' teachers in CCA as a discipline. The national cultural arts education is not effective because CCA teachers who can use traditional modes of presentation - the total theatre technique - to cultivate in themselves and their students the mastery of indigenous Nigerian artistic thinking and music making have not been prepared.

In the CCA curriculum, some topics that are Nigerian culture in orientation have been introduced but no methodical approaches have been developed to teach and learn music in Nigerian culture. As such update and advancement of the age-old system of transmitting the Nigeria's cultural heritage in schools is very limited. The problem is that the traditional Nigerian ways of teaching and understanding the creative arts are disparaged uncritically because modern CCA teachers and their educators are encumbered by ill-understood philosophy of Euro-American arts education. The present CCA curriculum does not help to close gap between the school and the society, and to meet the needs of the Nigerian society. It is not the kind of curriculum that help Nigerian students adjust to and serve the society using the artistic and musical knowledge and skills they learn in schools. Unless the CCA is reformulated as a modern continuum that emphasizes our indigenous creative and performance models, the implementation of the present arts education policy will remain haphazard. The CCA Nigerians need as a national arts education is not education that tells

our children about African way of life but that, which will help them, live it in a modern way.

At the Junior Secondary School (JSS) level, the arts education policy is abandoned. Local crafts, fine arts and music (former constituents of the CCA) become freestanding subjects. There are eighteen JSS subjects in three groups. There are eight core subjects in group A that all students must offer, seven pre-vocational electives in group B and three non-prevocational electives in group C. A student is expected to offer a minimum 10 and a maximum of 13 subjects and choose one subject each from groups B and C (FGN, 2004:19). This meant a student cannot offer two artistic subjects. Music is in group B and its relegation to an elective has demoted its status, thus discouraging students from offering it.

The non-inclusion of music and none of the other art subjects in the core subject group is a big snag at the realization of two of the specific goals of secondary education which are meant to 'develop and promote Nigerian languages, art and culture in the context of world's cultural heritage...and foster National unity with an emphasis on the common ties that unite us in our diversity' (FGN, 1981:18). The policy makers failed to consider the fact that music and the arts are necessary as core subjects to guarantee the development and promotion of Nigerian art and culture as spelt out in the NPE.

Making music study optional at this level of Nigerian educational system means that our policy makers do not understand that music is one of the powerful common ties that unite Nigerians in their diversity. It is not realized that music has a place in shaping the individual's personality and identity. Policy makers do not understand that music making, taking and thinking are deeper types of interactive experiences that Nigerians (young and old) need to participate in, to learn how to place the welfare of other above their own, so that they may change attitudes towards other ethnic groups other than their own. They do not realize that music is crucial to curriculum that seeks to foster national unity; that musical

activities, experiences and content can help inculcate and encourage the kind of thinking, feeling and behavior that will help Nigerian students grow to do a better job of becoming self-reliant and building an egalitarian society. It is not realized that participation in music making allows updating our musical heritages in ways that ensure social progress. The optional status of music in the Nigerian secondary school music curriculum clearly gives a reason why our national goals as articulated by NPE and CPN are far from being realized.

Although national goals have significant influence on the overall development of Nigerian secondary curriculum since 1982, Nigerian musical heritage remains an insignificant element in the mandate of the national music curriculum for Nigerian secondary schools. The priority on Western music denies Nigerian students opportunities to experience their indigenous music culture as an intellectual as well as practical engagement in the schools. As it is, the ambiguity of cultural identity will continue to be the lot of Nigerian students as long as the Nigerian secondary school music curriculum remains primarily exogenous in orientation and content.

The NPE seeks to provide 'sound and effective equal educational opportunities for all at different levels both inside and outside the formal school system' (FGN, 1981:7). The optional status of music at the JSS level is a bane to the realization of the goal of universal access to music education in Nigeria. One of the implications of this 'non-obligatory' arts policy is that the preparation of modern Nigerians who participate in propelling the Nigerian musical arts heritage into global confluence of cultures is optional. The consolidation and advancement of the Nigerian musical arts creativity in a manner that could distinguish the Nigerian human-cultural identity is optional. It also implies that the musical arts education is discretionary to readjusting our national life to fit the exigent needs of our own times.

Nigeria wants to develop and promote her art and culture in the context of world's cultural heritage and foster national unity on the common ties that unite her in her diversity, yet her policy makers make the subjects that enhance these optional for her citizens to study. This shows lack of coordination in the policy making process. The policy formulation and policy implementation are at variance here. The Nigerian policy makers make art subjects electives yet the nation desires socio-cultural development which depends largely on her citizens' attitude to her creative arts heritage and education. The elective status of music, fine art and local craft in our arts policy resulted from ignorance of policy makers about the human interests of indigenous musical arts. Learning music at the pre-primary stage is insightful, and the inclusion of the CCA in the curriculum of the primary school is a great idea. But making the study of music and other arts optional at the JSS level provides no solidification for the foundation laid at the previous stages.

At the Senior Secondary (SS) level, there are forty SS school subjects in three groups: core (6), vocational electives (18), and non-vocational electives (16). Music and fine art are under vocational electives. About the SS certificate examination, the NPE states:

Every student shall take all the six (6) core subjects in group A and a minimum of one and maximum of two (2) from the list of elective subjects in groups Band C to give a minimum of seven (7) and maximum of eight (8) subjects...One of the elective subjects may be dropped in the last year of senior secondary school course (FGN, 1998:21).

This shows how problematic the combination of subjects at the SS level is. With non-inclusion of music and fine art among the core subject, students who elect music or fine art have to consider many factors before they choose them. In the final year, they are free too, to drop either music or fine art depending on the artistic interest of the students. At the school level, core subjects receive more time allocation than elective ones. This means that music teachers have little

time allocated to them with the consequence that students concentrate only on memorizing theoretical details at the expense of actual music making.

7.0.2 Effects of music as an elective subject

Many of the effects of the non-inclusion of music at both JSS and SSS levels in the core subject group impact greatly on Nigerians while it may be inconspicuous in terms of their impacts on the socio-cultural lives of Nigerians in general. Some of the effects include:

1. Nigerian children are left open to consume indiscriminately music from other parts of the world through modern mass media without any explicit guidance. They view participation in the musical life of the nation as simply a matter of personal option. We are making them human and cultural parodies of non-Africans, incapable of contributing anything culturally meaningful or humanly original to our national posterity.

2. Nigerian children are given little help on how to appreciate the real values of their musical tradition as well as in inheriting it. They are being deprived of knowing the heritage that regenerates human spiritual beingness. We are mortgaging spirituality of our children for technology-minded living.

3. Nigerian children are merely being told about their musical tradition without being helped to live it, to draw life virtues and values from it, to reorient themselves, to regain a deeper sense of their identity and mission.

4. It is making Nigerian students to develop lukewarm attitudes towards music, especially the indigenous forms, and regard it as being unimportant in the scheme of things.

5. Nigerian tertiary institutions will continue to have poor supply of music candidates, and the Nigerian society will continue to lack musicians with the literary knowledge of the Nigerian music heritage that is essential in researching and propelling modern cultural integrity through serious musical creativity and practice.

6. There will always be inferior cultural complex for those who offer music at the SSS as well as tertiary educational levels.

7. Without properly trained specialists there will dearth of knowledgeable policy makers, administrators and educators who can move arts and music education forward into the future.

In the NPE, nothing is mentioned at all about music or the arts under tertiary education. The absence of an explicitly stated national music policy for tertiary education is responsible for the problems of misdirection in the present literary music studies. It is making the Africanization of modern music education in Nigeria a herculean task.

7.0.3 The importance of including music in the schools' core subjects

Music is fundamental to the civilization of Africa and considering the importance of music in the world view as well as humanistic disposition of the traditional African, the inclusion of music in the core subjects at the secondary school level is crucial to educate the modern Nigerian person. Nigerian musical heritage has the wherewithal for advancement if indigenous Nigerian music is studied at all levels of the Nigerian education system, provided that adequate attention is given to actual music making coupled with theoretical and philosophical discourse at the secondary school level. This will help in the development of the whole Nigerian person who understands indigenous Nigerian aesthetics and standards and uses music making for the good of others.

Inclusion of music in the core subjects at the secondary level would checkmate the current Euro-American cultural disorientation with which the Nigerian posterity is being misled about their cultural viability and human identity. It will help to promote, project and propel what is uniquely noble about Nigerian musical heritage and build its virtues into our contemporaneous socio-cultural practices in the context of the positive values of global interactions.

It will enable schools to provide Nigerian tertiary music institutions with a steady supply of candidates who will be trained to identify, research and document the

range and nature of unique Nigerian musical heritage; determine their artistic viability and intrinsic worth; assess their developmental promises, human values and economic prospect for valid and positive Nigerian contributions to the modern world intellectual-cultural realities; and re-orient them for contemporary relevance.

7.1 Data presentation and analysis

7.1.1 Background of music students

The target population of this section of the study consists of all the first year students in Nigerian tertiary institutions during the 2003/2004 session. The study was conducted between November 2003 and March 2004. The accessible population consists of 123 first year students of three purposively sampled Nigerian tertiary institutions: Federal Government College of Education, Okenne, the Polytechnic, Ibadan and the University of Nigeria, Nsukka. They were chosen as being representatives of the three types of tertiary institutions – college of education, polytechnic and university - in Nigeria and being located in three different parts of Nigeria - the northern, western and eastern Nigeria. The results of interviews and questionnaires surveys of the students are presented below. The survey questionnaire uses Likert scale ranging from 1 to 4 and a mean of 2.5 separates the influencing factors or reasons from the non-influencing ones.

Both the interview schedule and the questionnaires were structured and open-ended. The survey examined the socio-music background of the students. Out of the accessible population, 53% (n = 66) were randomly selected during their class sessions to complete the questionnaires and provide answer for interview schedules. Twenty questionnaires each (making 60) were randomly distributed to the first year students of the three institutions at the tail end of class sessions with the cooperation of their lecturers. The questionnaires were self-administered and they were collected back as soon as the respondents completed them. Six questionnaires that were badly filled were rejected. There were extensive interviews with two students each (aged 22 - 28) from the three

institutions in addition to those who filled the questionnaires about their socio-musical background. The six interviewees are referred to, below, as respondent T, U, V, X, Y, Z.

All respondents and interviewees were Nigerians. The ages of those who filled the questionnaires ranged between 18 and 29 years, with their mean age being 22.4 years. The gender distribution and religious affiliation of the 54 respondents mirrored that of the entire sample with 72% female and 28% male, 83% Christians and 17% Muslims. No responder claimed to be a practitioner of traditional African religion. All had had secondary education and about one tenth (9%, $n = 5$) of the respondents came straight from the secondary schools. 13% ($n = 7$) had undergone one to three years teacher training after secondary education and taught in different primary schools for between one to four years. 26% ($n = 14$) had been recruited into the band corps of the Nigerian army and spent 4 - 9 years in paid employment. More than half of the respondents (52%) had stayed at home between one to five years seeking tertiary admissions before they were admitted to study music.

27% of survey respondents' fathers had secondary education while only 6% of them had tertiary education. Only 18% of the respondents' mothers had school education up to the secondary or teacher training education. Most of the respondents' parents are farmers and petty traders. One fifth of survey respondents' parents earned less than N100, 000 (about \$600) per year while a lesser percentage (9%) said their parents' income were between N100, 000 and N200, 000 (\$660 and \$1,330). Others did not know their parents' income. These signify that music students are mostly sourced from the lowest economic level of the Nigerian society. All the respondents indicated that their parents are musical. Comments written by some of the respondents are illuminating:

'My mother sings a lot'.

'My father is a whistler. He can whistle any tune, any day, anywhere, anytime'.

'My mother ... She can dance to death'

'My father is a *dundun* drummer. There is nothing he cannot play on it. He likes drums, drumming and drummers too much'.

'My parents are avid music listeners. Round the clock, one record or cassette of their favorite music styles and musicians must be playing; unless there is power outage or they are not around the house...Anyone who does not love music in our household would be regarded as a bastard'.

'My parents and church music, only death can separate them'.

'My parents being core Muslims like *alasaatu*, *apala* and *sakara* music. They like *fuji* and *juju* music too. My father's favourite music is Fela's Afro-beat.

These show that either one person or the other of the respondents' parents is actively interacting with music by singing/whistling/playing, composing-performing, or listening. More than two thirds (68%) of survey respondents indicated that their mothers belonged to music groups such as dance groups, choirs, age-grade associations, and town union music troupes. But none of the respondents indicated that their parents were professional musicians, music teachers or music technologists. Respondent Y says:

My father was a not-so-successful highlife trumpeter...he gave it up after several years of trials. He became a lover of highlife music until his death. Only few persons can love highlife music as much as my father did.

All the interviewees said they had musical parents. Respondents V, W, Y and Z said the attitudes of their parents to their choice of music study went from that of indifference when they heard about it to that of full support after intervention and a lot of persuasion. Respondents U and X said their parents had no problems with their choice of music study because they had come across music graduates who are doing well in the society. 15% of the respondents indicated that their parents were not apprehensive about their choice of music study while 20% said their parents were worried about their choice of music but understood that they needed it for social mobility. A large majority of the respondents (70%) indicated that they now receive full support of their parents but that they have been facing immense community antagonism for choosing to study music. Student T describes her experience:

I have become the subject of gossips, market talks, and community discussions because of choosing to study music. Some of the bold members of the community confronted and asked me why I have chosen to study music of all courses... Others have indulged in whispering that I have chosen to be a bad girl, a whore ... Thanks to my church pastors who did a lot of spadework that got me through with my parents. The members of our community are still at it.

Parents' reactions to their children's choice of music as a field of study, as can be gleaned from the above, are mixed. It depends largely on the parents' level of understanding of the place of music in the modern Nigerian society and the students' abilities to convince their parents about the career possibilities in music. Survey respondents' parental ambivalence about the choice of music study might be seen as a mirror of the ambiguous attitudes of modern Nigerian society itself to music in particular. Almost everyone loves music but only a few Nigerians like to study it or give its production unflinching support and patronage. Considering the executive powers of music and valuable role of specialist musicians in traditional Nigerian societies, one would think that choosing to study music should not stir reactions. But that is rarely the case according to survey respondents' experiences.

The community expostulations however should not be seen as being out of place. Nigerian community exists as a community because of commonly held ideals and an understanding of what is possible to achieve them. The community's oppositions were genuinely geared towards knowing if the survey respondents can make it in life and contribute to the development of the community and the family by studying music. Proofs are demanded because Nigerian students do not live in sects, cut off from the culture. Community members' curiosities are understandable because the survey respondents' roots in their communities go deep. Individual's life is rooted in the lives of the community and it is upheld that adult lives, being shared lives, must be formed by the community at an adult level. The genuine reprimands were to make sure the

survey respondents are not forming their adult lives irresponsibly. For, if they are allowed to form their adult lives carelessly it is the community that bears the full brunt for ill advising of its unsuccessful members in the long run.

The society's current misperception is however are historically rooted. In traditional Nigerian societies, music specialists are recognized, respected and revered, but music making is usually everybody's affair. Although music specialists are expected to be the arrowhead of some crucial community-wide socio-musical events, they are not expected to earn their full-time living as musicians. They are expected to remain music specialists in addition to their full-time occupation as hunters, farmers, herders, or fishermen. The attitude of looking down upon any one who chooses to be a musician as a person who wants to indulge in easy life of music making with its associated pleasures of wine and women is rooted in our traditional society's disregard for full-time occupation in music. As a carry-over from the traditional practices, most Nigerians find it hard to agree that someone can have professional qualifications and turn professional musicians in modern Nigerian life. Within the Nigerian Muslim communities, the hereditary nature of professional music making has made many Nigerian Muslims believe that someone outside the community-widely recognized musical family cannot embark on music professionally. A low status musicians have in Islamized Nigerian communities also make some Nigerians believe that someone should not go for specialist professionalism in modern Nigerian life. Nigeria's colonial experience also makes music low in the expectation of many Nigerians. Music is not a valued subject of study like medicine, law, accounting and pharmacy. As such the seemingly simple question of "why do you want to study music?" is rooted in the misunderstandings about music implanted in Nigerians over the years.

The musical backgrounds of the respondents can be described as varied, interesting and rich. The interviewees were unanimous in saying that they began music learning as they naturally engaged with music making when they were

young. They said they were absorbed into the musical tradition surrounding them right from the time of their births through the help of their mothers and other members of their community. They also claimed they have been absorbing music from the media too - from radio, television and from watching videos and various kinds of films and games and listening to records and CD/tapes. They said they have been participating in some other musical activities from the time of their births such as:

- playing on toy musical instruments;
- reciting poetry, singing, humming and whistling remembered tunes;
- making up of songs;
- dancing and gaming with other children;
- being involved in story telling sessions and moonlight plays,;
- attending festivals and ceremonies, and
- being main actors in some community-wide musical performances.

The respondents listed these as musical experiences they have passed through from the time of their births.

About one tenth (11%) of the respondents attended pre-primary schools and they indicated that they could recollect some of the nursery rhymes and songs they learnt to some extent. All the respondents indicated that they had no systematic music instruction throughout their schooling at the primary level. Only 5% of survey respondents stated that they were involved in playing modern drums in the school bands. Over two fifth (42%) of the respondents indicated that they were taught music in their JSS I. 27% had music lessons up till JSS II, while only 9% of the respondents indicated that they wrote music in the JSS examinations. Only 3% (n = 2) of the respondents indicated that they wrote music in SSC examinations and Joint Matriculation Examinations and passed it with mean score of 247.

74% of the respondents indicated that their schools had choirs. Of these, only 30% (n =16) belonged to the school choirs. More than half of the respondents

52% (n = 28) indicated that their music teachers did not consider their voices good enough for inclusion in the school choirs. Of those who belonged to the school choirs, only 33% (n =5) mentioned that they could sight sing songs in tonic sol-fa notation to some extent. 31% (n = 17) of the respondents indicated that they were part of their schools' dance and drama troupes performing indigenous music without theoretical elucidation, for the schools' important occasions.

Only 3% (n = 2) of the respondents indicated that they had private piano/organ lessons and that they were the music stars of their schools and assistant organists in their churches. 31% of the respondents belonged to church choirs, 3% were members of privately organized a cappella groups while 9% belong to privately owned dance troupes. 6% were instrumentalists of pop groups; another 6% of the respondents had produced a cassette each. 17% (n = 9) of the respondents indicated that they could read tonic sol-fa notation. About one quarter (25%, n = 14) of survey respondents who came from the military bands were instrumentalists: 1 oboist, 2 flautists, 2 clarinetists, 3 saxophonists, 5 trumpeters and 1 euphonium player. These respondents indicated that they could read staff notation to a certain degree. Two respondents had passed Grades IV and V (theory) and Grade II (practical in piano) examinations of the Music Society of Nigeria (MUSON).

All the respondents have had various informal and formal musical experiences before they gained admissions to tertiary music institutions. Table 6.1 shows a general tendency of respondents' favourite music types.

Table 7.1: Respondents' favourite music types

Music types	% of respondents listing the music type
Nigerian traditional music	62
Western pop music	89
Nigerian pop music	85
Jazz	23

Nigerian art music	5
Western country folk music	3
Western art music	10

The above survey shows that the respondents are interested in Western and Nigerian popular music. They cited the proliferation of radio and television stations with ample popular music broadcasting time, the music they hear (and watch) from readily available radio and television sets, the boom in walkie-talkie, cassette recorder and playback, video and CD players, and the getting of cassettes, CDs, and videos at very low prices as what develop their interest in and make popular music occupy their leisure time. This implies that the broadcast media interpenetration into every sphere of modern Nigerian life is making popular music a powerful omnipresent part of lives of Nigerian youth. Other given reasons are their friends' interest in popular music and the popular music focus on contemporary issues and their concerns.

The preference of Western popular music however is traceable to the myth that Western popular music is essentially meant for all regardless of context, the implementation of Euro-American music programmes and major forces such as mass media and consumerism that are aimed at repressing and diminishing the cultural significance of the indigenous music of non-Western people. These tend to be why the respondents ranking of Nigerian traditional music is below Western popular music even when survey respondents cited low level of sophistication, glamorousness, spectacular-ness and luxuriousness as the most important reasons for their low interest in Nigerian traditional music. A pressing need as such is to resist the homogenizing music discourses premised against the reclamation of the well-rationalized indigenous Nigerian music and music pedagogy. This necessitates that Nigerian traditional music must be empowered in order to overcome the stigmas imposed by colonialism and resist a condition of irrelevance the global culture and capital are reducing it to. Music education

must help Nigerian students to know what Nigerian traditional music is and help them to draw live from it. This can be done by empowering them to live Nigerian musical life. Nigerian youth must be empowered to make indigenous music. Music educators must prove it to the students that Nigerian popular music has *locus standi* where western popular music stands. This entails placing more emphasis upon the former to make it gain a foothold in Nigerian schools and communities. The low ratings of Nigerian and Western art music are due to their inaccessibility to the Nigerian youth. Respondents who indicated interest in the Western art music were those from the military who had been playing marches.

Table 7: 2 Respondents' listed reasons for enrolling in music programmes

Reason listed	Frequency	Percentage
Musical talent	21	39
For the good of the society	10	19
Love for music	40	74
Become a star	45	83
Good at music	31	57
For cultural knowledge	15	28
Gain musical skills and knowledge	54	100
For professional music career	42	78
Get a degree/diploma	54	100
For self employment	18	33

The most cited reason for enrolling in music programmes were 'gaining musical skills and knowledge' and 'getting a degree/diploma'. This shows that the respondents see tertiary music studies as ways of enhancing their social status and improving their musical knowledge and skills to a greater degree. That 83% of the respondents listed 'becoming a star' as reason for enrolling in music programmes shows that popular music and musicians are influential in shaping most respondents' decisions. Few respondents (19%) indicated 'for the good of the society' as the reason why they enrolled in music programmes. This suggests that students must imbibe some understanding of the contribution that music makes to society. Thus if today's music teachers are to help their students deal

constructively with tomorrow's socio-musical problems they must understand how present-day music and technology are affecting the quality of our lives. The table shows that the respondents have a diversified expectation of tertiary music education system. A respondent comments that:

The essence of going to a tertiary institution in my opinion is to get a degree or diploma and thereafter get a job. I am studying music for no other thing than getting a good paying job after my graduation to take care of my parents and myself. No more, no less.

On the factors that influenced their choice of music study, the respondents rated parental influence, with a mean of 2.03, as the least factor (Table 7.3). Student U volunteers an explanation that:

Although parents do actively engage in music making, serve as role models for their children, play important roles in encouraging and exposing their children to music, they rarely encourage their children to study music. They like being called the father or mother of a doctor, lawyer, pharmacist, engineer and accountant and rarely that of a musician... Most of my friends and I choose to study music because we know that studying it has its own career prospects and prestige that our parents are least aware of.

To this may be added the fact that if the student that chooses to study music is the only offspring or the only male or female, the parents may prejudice the child against the study of music.

Table 7:3 Factors influencing respondents to enroll in music programmes

Response item	Responses					
	SA	A	D	SD	Total	Mean
Early exposure to music	15	25	11	3	54	2.96
Peer influence	38	10	4	2	54	3.66
Religion	15	5	14	20	54	2.18
Parental advice	10	6	20	18	54	2.03
Music teacher/choirmaster	5	20	15	14	54	2.29
Lack of any advice	2	6	16	30	54	1.74

The most cited factor for choosing to study was 'peer influence' (with a mean of 3.66). This was followed by early exposure to musical experiences (2.96) in their various communities. Respondents indicated that music teachers/choirmasters (2.29) were less influential in their choice of music study. That the music teachers were not powerful influence on most of the respondents' choice of music study could imply that many Nigerians are not being adequately reached by the school music programmes. The above indicates that religion (with a mean of 2.18) is not a powerful determinant of respondents' choice of music study. This meant that most of the respondents engage in music studies based on their personal conviction. But respondent Y comments:

I am studying music because I want to study it. I am a religious person, but that is by the way. I do not let it becloud my sense of being here to gain as much musical knowledge and skills as I can before I graduate. But, there are some religious extremists in my class who will not dance or sing a song because they say their faith is against it. To me, that is absolute balderdash. Why haven't they chosen to study religion instead of music?

Survey respondents indicated that advisers (1.74) were less influential in their choice of music study could imply that school guidance and counseling programmes are less effective in Nigeria. As the above survey has shown, the respondents have varied socio-musical background and the pathways of the students are many and various.

Many of them have broad knowledge of traditional Nigerian and Western pop music while only a few are conversant with Western and Nigerian art music. This meant that music students entering tertiary education are bringing with them a variety of cultural backgrounds, orientations to learning, prior musical knowledge and different musical and academic capabilities. These underscore the need for tertiary music educators to meet students where they are socio-musically by developing teaching strategies that reflect a greater sensitivity to cultural, socio-musical differences among students. Although students pass through departmental audition tests before admissions, the tests often lay emphasis on

the knowledge of western music rather than being tests of knowledge and skills that students are bringing with them to the study of tertiary music.

7.1.2 Tertiary music curriculum evaluation with Holmes (1981) analytical framework

Modified categories of Holmes (1981) analytical framework (already discussed in 2-47) are used in analyzing the present tertiary music curriculum in this section of the thesis. The categories include: aims, administration, tertiary music curriculum development, the NUC music curriculum content – an analysis, curriculum content in the context of music teaching and learning, student perceptions of institutional resources, finance, and teacher education.

For the purpose of analyzing and evaluating the current national music curricula in Nigeria, twenty-eight tertiary music lecturers were purposively sampled and interviewed for an average of fifty minutes each. They were asked to comment and express their opinions on various issues concerning tertiary music education in Nigeria. They were specifically asked to identify goals for, examine the curriculum designs and curricula contents as well as discuss the instructional procedures – teaching methods and learning approaches in, and speculate implications for change in modern music education in Nigeria. In line with most of the interviewees' pleas for anonymity pseudonyms are used in place of names of specific persons in the discussion below. Some sections of the report below are as such exploration and description of the existing strengths and weaknesses of tertiary music education in Nigeria from the first-hand experiences and reflective perceptions of Nigerian music educators and scholars.

7.1.2.1 Aims

The NPE provides the national goals that serve as the lodestone guiding the activities of tertiary institutions in Nigeria (See column A in Table 7.4). The NUC provides goals for all arts disciplines under which music is (See column B in

Table 7.4: Goals of tertiary education, arts disciplines as well as goals of tertiary music education in Nigeria.

NPE GOALS FOR TERTIARY EDUCATION	NPE GOALS FOR TERTIARY EDUCATION
a) contribute to national development through high level relevant manpower training	a) develop and enhance our students awareness of the values, contributions, and potentialities of their own social, cultural and spiritual environment
b) develop and inculcate proper values fro the survival of the individual and society	b) equip them to contribute meaningfully towards the attainment of national goals and the satisfaction of national needs
c) develop the intellectual capability of individuals to understand and appreciate their local and external environment	c) instill in them the spirit of self-reliance self-pride and self-actualization
d) acquire both physical and intellectual skills which will enable individuals to be self-reliant and useful members of the society	d) ensure that all programmes should have a built-in mechanism in which national aspirations are affirmed. Such mechanism should take cognizance of the following issues: socio-political developments, the economy of the society, the fact of our pluralistic society, and the need to forge a strong and united country (NUC, 1989:1).
e) promote and encourage scholarship and community service	
f) forge and cement national unity	
g) promote national and international understanding and interaction (FGN, 1998:36).	

Sources: Column A (FGN, 1998:36); Column B (NUC, 1989:1); Column C (NUC, 1989:80).

Table 7.4). The NUC also provides the goals for tertiary music education in Nigeria (See column C in Table 7.4):

Illuminating the goals in column A in Table 6.4, the NPE states that university education shall make optimum contribution to national development by:

- a) Intensifying and diversifying its programmes for the development of high level manpower within the context of the needs of the nation;
- b) Making professional course contents to reflect our national requirements; and
- c) Making all students, as part of a general programme of all-round improvement in university education, to offer general study courses as history of ideas, philosophy of knowledge and nationalism (FRN, 2004:38).

Derived from the NPE, there are five identifiable goals (missions) to which tertiary music institutions in Nigeria should subscribe. These are expected to:

- contribute to individual and national development;
- provide opportunity for individual development of musically able persons;
- transmit and transform the African musical heritage;
- add to existing African musical knowledge through research, performance and creative activity; and
- serve the public musical interest.

The goals in column B in Table 6.4 underscore the role of the arts disciplines in the attainment of national goals as spelt out by the NPE. In all, tertiary music education in Nigeria is to produce well-prepared musicians, music teachers and music technologists who can use their skills and knowledge for national development, for successful careers, and for personal fulfillment.

An analysis of the stated goals (as it appears in column A and B in Table 6.4 above) using Holmes (1981) framework (as discussed in 2-47), reveals that the goals of tertiary education and the objectives or expectations of graduates in the arts disciplines tend to be society-centred. The goals are geared towards the

attainment of national development. However, commentators on the notion of developmental tertiary education have said it is fraught with contradictions and complications. As Akilagpa Sawyerr observes:

While there is no disputing the idea that universities (tertiary institutions), like all social institutions, should contribute to social development, the tolerable and feasible limits of each involvement are problematic given the basic mission of the university - teaching and research. Over and above the calibre of its graduates, a university's contribution to development turns on the quality of the knowledge it generates and disseminates; application of unsound knowledge no matter how vigorous and well intentioned, cannot lead to development (Sawyerr, 2004:36).

The central message of this is that development is predicated not only on the numbers of graduates' tertiary music institutions are turning out but also on the amount of viable knowledge it is generating. So far in Nigeria, tertiary institutions have been pre-occupied, under the notion of national development, with the production of graduates more than the generation of knowledge. This trend has affected tertiary departments of music in Nigeria in no small measure wherein quantitative production of music graduates is privileged over quality of music graduates being produced. Tertiary departments of music in Nigeria has been turned into sites where factual knowledge are acquired rather than places where reflection and the generation of contending creativity, aesthetic innovation, visionary practices and thoughts take place.

An analysis of the stated objectives of university music education in Nigeria (see Table 7.4 column C) with Holmes (1981) analytical framework shows that the objectives are more subject-centered. The stated goals of tertiary music education in Nigeria as presented in Nigerian official documents are threefold: to prepare graduates of music who are competent musicianship in Western and African musical traditions, to train musically skilled personnel for the job market and to prepare students for the next level of music education. Idealistically, these amount to students mastering basic musical theories and basic musical skills.

The transmission of the dynamic Nigerian musical heritage is not among the stated objectives of Nigerian tertiary music education. The stated goals neither make any explicit allusion to the demands of the Nigerian society nor the needs of Nigerian music students. John Okpako, a music lecturer, comments that:

The goals of tertiary music education in Nigeria are too music-centered. None of the stated goals seeks to develop our students' intellectual abilities, especially creative and critical thinking skills, problem-solving skills, and decision-making skills; habit of inquiry, popularizing and promoting music making in the socio-cultural development of the nation.

The real emphases in Nigerian tertiary music education are quite different from the stated goals according to interviewed Nigerian tertiary music teachers. Some interviewed scholars observed that tertiary music education in Nigeria has not been geared to the fusion of African and European musical knowledge, skills and experiences. They claim that the African music aspect has been marginalized while Western music has been overemphasized. They perceive the emphases in Nigerian tertiary music education as teaching and learning of Western music, and believe that such emphases have had detrimental effects on all-round development of the Nigerian music students. Lamenting the problems of misdirection of tertiary music education in Nigeria, Nzewi states:

It is intellectual dishonesty arising from mental redundancy to adopt the misguided Euro-American writers' notions that our traditional music does not offer immense and elaborate thematic, idiomatic and formal materials of interest to the modern theorists and/or composers (Nzewi, 1988:21).

Kofi Agawu bewails that:

The music department was reserved for those who could talk of crotchets and quavers, sonata and rondo forms, diatonic and chromatic harmony...It is a pity that only a handful of our intellectual leaders have been troubled by mediocre level of European music instruction in our institutions of higher learning, even where programs are dubbed "bi-musical". Students trained in these places often leave with flawed, incomplete, and jaundiced view of the European canon, overvaluing its procedures - such as

counterpoint - while under appreciating its cultural embeddedness (Agawu, 2003:121).

Joke Obafemi, a Nigerian music lecturer comments that:

In most of our departments of music, the emphasis is on western classical music, western concepts and methodologies, western composers, and western analytical perspective to African music.

Nzewi made his statement nearly twenty years, nothing, it seems, has apparently changed since then. According to the scholars quoted above and many other scholars, the real emphasis in Nigerian tertiary music education is European music teaching. African music teaching receives a token attention and the emphasized Western music is not well taught. This means that neither the goal of fusing Western and African music nor the un-stated goal of teaching only Western music is being realized. The Nigerian students are thereby being short-changed by the tertiary music institutions. The perception of many Nigerians scholars is that higher music education in Nigeria has been geared to passing tertiary music examinations. As such it has an unequal emphasis on learning the basic and often narrowly focused theories of Western music and it has abandoned the training of basic and applicable musical skills for the job market.

John Okpako comments that:

I have discovered over the years that the driving force behind tertiary music education in Nigeria is getting students to pass examinations. We scurry over the courses we teach as we make efforts to cover the prescribed curriculum. Students have discovered that what we need is mere fact recall and possession of discrete musical information in examinations. They just indulge in memorization and regurgitation of our lecture notes to pass examinations.

This has led to the emergence of some un-stated real goals of tertiary music education in Nigeria. Chinedu Obieze, a young Nigerian music educator, comments that:

...the real goals in Nigerian tertiary music education today are making grades and collecting certificates.

As Nzewi observes:

The departments of music have been producing graduates and diplomates, a disturbing majority of whom are categorically musically illiterates (cannot read music, write music, perform music, create music or discuss any music tradition intelligently). In vicious cycles, some of the musical illiterates have been employed on the face value of their worthless certificates to teach music in secondary and tertiary institutions and are perpetrating musical mediocrity and/or idiocy (Nzewi, 1986:10).

Of the three stated goals of tertiary music education in Nigeria, the most pursued goal has been the preparation of music graduates for the workplace. Chinedu Obieze's statement corroborates Nzewi's, even when Nzewi's comment was made nearly some decades ago. Nothing has apparently changed since then. Yet, Haruna Baba, a Nigerian music educator observes that:

Music graduates are rarely found in every sector of Nigeria's socio-cultural life. The largest majority are in the educational sector and modern music education is almost absent from the nation's primary and secondary schools thereby keeping it from the grassroots of Nigerian cultural education. Music education is kept within the province of a tiny group of Nigerians. It is an enterprise by the elite for the elite.

The import of this is that tertiary music education in Nigeria is exclusive and elitist. It has been geared to initiating music graduates into an elite class that does not taken into due consideration the wider socio-musical interests of people and the nation but concentrates its efforts on consolidating its selfish and petty interests. Modern music education in Nigeria has remained as the missionaries cum the colonialists transplanted it - the bourgeois aesthetics of the elite by the elite for the elite.

Another stated goal of tertiary music education in Nigeria is the development of musicianship, in terms of Western and African music, in the students. This cross-cultural type of musicianship it seeks to develop may be understood as the

acquisition of the sum total of what it takes to be recognized as a functional musician from both Western and African musical perspectives. But the real observable goal of tertiary music education in Nigeria, according to some Nigerian scholars, is the development of musicianship from the Western perspective. They said the Western biased music curriculum incorporates Western contents and approaches in which the musician is developed solely in the artificial world of the classroom. It is not African because its emphasis is on learning music de-contextually. In the classroom, organized formal lessons emphasize technical skills, rote playing of drills, learning to associate visual cues with instrumental fingerings, and passing through aural drills. They observed that a large chunk of the music theory and musicianship courses bears little on students' conception of music making. Students are not moved to full participation in and engagement with socio-musical communities and their contextualized activities. The emphasis is on passing on discrete musical facts to students who are rarely allowed to share their view with the lecturer. The real goal of tertiary music education in Nigeria, as one lecturer puts it, is 'the development of the ability to read, write and talk about music'.

7.1.2.2 Administration

In Nigeria, there are five major agencies directly involved in the central control of tertiary education: The Federal Government (FG), the NUC, the NBTE, the NCCE, and the JAMB. The FG wields the greatest central control in tertiary education through the federal ministry of education. She formulates policies, issues guidelines and maintains quality control of tertiary education. She has been responsible for the overall funding of tertiary education since the take-over of universities in 1975. She is involved in the choice of chancellors, pro-chancellors, members of university councils, vice-chancellors, rectors, provosts, chairmen and governing councils of universities, polytechnics and colleges of education. The ministry has supervisory responsibility over some education agencies set up by the FG to implement educational policies and procedure in the country.

JAMB centrally controls all tertiary education admissions. The NUC, NBTE, and NCCE centrally control the disbursement of funds, setting of minimum standards, accreditation of programmes, preparation of master plans, enrolment projections and admissions, and planning of new institutions in Nigerian universities, polytechnics and colleges of education respectively.

The tertiary institutions as academic institutions are made up of the council, the faculties, the administration and the students. A department of music consists of the head of department, the staff (academic and non-academic) and the students. The head of department (Music) is expected to give committed leadership. Some educators in Nigeria have observed that the quality and commitment of leadership in departments of music in Nigeria have gone awry. Anita Gbubemi, a music lecturer comments that:

The main problem of departments of music in Nigeria is anti-intellectual leadership.

Samuel Abbas maintains that:

To be frank with you, most departments of music in Nigeria have lacked heads that could give them positive and balanced academic and administrative leadership. As such, minimum level of shared values, attitudes and goals is non-existent.

As Nzewi notes:

(Most music) leaderships have failed to understand the need for workshops and professional seminars in an academic environment. Most disturbingly, it is rare to find lecturers in music in Nigeria's universities and colleges of education who do not think it is intellectually criminal to research, write papers or attend international conferences, and it will be a shock to find any who subscribes to international journals to keep abreast of knowledge and developments in the field of literary music. (Most music)... leaderships have not only discouraged and negated, but also even penalised musical creativity and performance enterprise among students of music. In fact, one acting

Head of Music blasphemed: Students have no right to originality and creativity until we have graduated them (Nzewi, 1988:10).

The interviewed educators' comments substantiate Nzewi's comment, though he made his comment more a decade ago. It seems things have not changed a bit. The lack of committed objective leadership in most departments of music in Nigeria has prevented them from combining teaching with meaningful research in the service of music, the society and the world.

7.1.2.3 Tertiary music curriculum development

The NUC, the NCCE and NBTE provide for minimum academic standards for music in Nigerian universities, colleges of education and polytechnics' departments of music respectively. Each of these agencies tries to maintain consistent standards in institutions under their control by developing her curriculum using selected 'academic staff who were at least senior lecturers' (NUC, 1989: i) in music. This meant that the curricula were developed based on the knowledge of the easily sourced music experts rather than the objective examinations of the needs of Nigerian students and their families, interests of employers, professional bodies and all of those with the mix of musical skills required in modern Nigerian economy. The sole use of experts in the development of music curriculum suggests that the interests of the providers of tertiary music education are given supremacy over those of the users. About the use of experts, Fafunwa (2003:12) says: 'as you know, an expert is one who sometimes leads you astray with confidence! He is also one who knows more and more about less and less until he gets to a point where he knows everything about nothing!' The use of experts suggests that the providers of tertiary music education believe that the public cares little about the setting and recognition of academic standards and see academic standards in music as a private matter. It suggests that tertiary music education is an elitist and exclusive affair. The curriculum was not designed around the needs of and expectations of the users

as its quality was not assured from users' (as students, parents, music teachers, music practitioners and employers) perspectives.

Again, the music curriculum development exercises indicate that there is a restrictive conception of who a music expert is in contemporary Nigeria. The NUC, NBTE and NCCE see music experts principally in terms of music scholars who teach in Nigerian tertiary institutions. They do not realize that there is great knowledge in the hands and minds of our traditional music specialists as well as popular musicians. Their inability to bring these other music experts into the music curriculum development efforts serves to reinforce an assumption that only music scholars in tertiary institutions possess all knowledge. The use of all the contemporary music experts in Nigeria in the curriculum development process would have ensured that the whole gamut of our music heritage is recognized in the education of the Nigerian music graduate.

Using the theories of Holmes (1981) as a framework for curriculum analysis, Nigerian tertiary music curricula reflect essentialist ideals in their orientation. All the music courses are core in status in the NUC, NCCE and NBTE music curricula and are as such believed to be essential to all music students regardless of ability, social status or vocational plans. The curricula did not bear in mind the variations in students' prior conceptual understanding of key concepts and ideas in the content they are about to study. For example, the NUC music curriculum has not been revised and changed since 1991. This means that it has not been adapted to the needs of the changing student population in Nigeria. The curricula tend towards catechism as it consists of a compendium of abstract courses that are there to be studied rather than contents that reflect socio-musical experience; that can be used to cope with social problems. The curricula also tend to be encyclopedic in orientation as it purports to contain all knowledge and skills that all students need to become musicians. The curricula place less emphasis on pragmatism, as the contents do not address real life issues for the students. They are not geared toward making music students

handle their personal and socio-musical problems as they arise in their continuing effort to adapt to, and change the Nigerian society. It does not focus on problems that are real and have meanings for the Nigerian students. The tertiary music programmes in Nigeria are illustrated as pattern I, II and III in table 7.5

Table 7.5: Common patterns of tertiary music curriculum in Nigeria

Pattern I (NCCE)	Units	Pattern II (NBTE)	Units	Pattern III (NUC)	Units
Education Courses	46	General Courses	16	General Studies	16
General Studies	12	Foundation Courses	18	Electives	4
Music Courses	75	Music Courses	96	Music Courses	120
Teaching Practice	6	SIWES	14	Required Courses	5
Total	139		144		145

The general studies expose all tertiary music students to what it entails to grapple with the realities of Nigerian life. The education courses are meant to develop the music teacher's ability to reason "pedagogically" in order to convert music content into teachable knowledge. Music courses constitute the distinctive body of knowledge for music teaching - what the music teacher is to teach the students. The teaching practice enables the music teacher in training to have a feel of how music is taught while still in training. In this programme, the education courses which is to equip the music teacher with how to teach tends to be given more importance than what the music teacher is to teach.

In the NBTE programme, the foundation courses and the general courses are meant to broaden the music technologist's educational horizon. The music courses are oriented more toward the understanding of musical acoustics and technology of African and Western instruments. The SIWES is meant to provide the music technology student with work experience.

The general studies aspect of the NUC programme is to make university musically educated person fit more into the scheme of national development. The elective courses are chosen from other artistic disciplines to give music student a broader view of music as an art. The required courses introduce the music student to the imperative of computer in modern Nigeria. The music courses are meant to prepare the student as a specialist in composition, performance, music education, music technology and (ethno) musicology

The three programmes were developed independent of each other. There was therefore no effort to integrate them into a system. Of the three programmes, the NUC's offers the most musically comprehensive music content and wider scope for musical specializations. The NCCE and the NBTE programmes are mono-specialized. This makes NUC curriculum more appropriate for deeper analysis in this thesis.

7.1.2.4 NUC music curriculum content – an analysis

The NUC curriculum is an issued and imposed curriculum that follows a "top-down" approach. It is a content-based curriculum and at its heart is the traditional concept of a "curriculum" that includes a list of music teaching contents which has been developed to prescribe given teaching and learning activities. It prescribes music contents that enable university music teachers to hold conception of teaching as being about transmission of information, with little or no focus on the students or their understanding. The NUC music curriculum has ten content areas (NUC, 1989:80).

Table 7.6 Content areas of NUC music curriculum – the programme (at Department of Music, University of Nigeria, Nsukka)

Content (Stress) Areas	Number of courses	Credit Unit
(i) Acoustics and music technology	4	8
(ii) General music courses (rudiments)	1	1
(iii) Theoretical courses - harmony, counterpoint and analysis	17	29
(iv) History and forms of Western Music	3	6
(v) African music theory and Ethnomusicology	8	19
(vi) Keyboard work	5	6
(vii) Individual performance: instrument/voice & group performance: ensemble, choir bands)	27	42
(viii) Aesthetics and Criticism Courses	1	3
(ix) Music Education Courses	-	-
(x) Research Methods/Project	2	6
Total	68	120

A look at the table 7.6 shows that the content areas are not equally balanced. There is no course or credit unit for music education aspect. This is a serious oversight as most of the music graduates often end up in the field of music education. This implies that students who choose to specialize in other areas like composition or performance, for example, have courses that prepared them for it. But for any one preparing to be a music educator, this programme gives no preparatory course(s). The individual and group performances have the highest credit units of 42. This is shared 20 and 22 credits respectively. This might give an impression that the programme is practice orientated.

However, after the sharing of the performances' courses between the individual and the group performances, it becomes clear that the programme is theoretically oriented with the theoretical courses having 29 credits. Apart from project and keyboard work, all other courses are theoretical in orientation. Hence, this curriculum content is mostly theoretical. Graduates trained in it are most likely to be deficient in the practical aspect of music making. The emphasis of the curriculum content on the theoretical aspect of training can lead one to conclude somewhat that the experts who prepared the curriculum for NUC lack practical knowledge of music.

Of the ten content areas, only one is explicitly concerned with African music (see item v on the table 7.6 above). This suggests somewhat that other areas are non-African. The African music courses are allocated less than one fifth (16%, n=19) of the programme's total credits. Since the programme purports to be bicultural then the rest of the programme, more than four fifth, is Western. The foundation and fundamental knowledge of the programme, therefore, is extraneous. Its concept and content cannot empower Nigerian students to participate cognitively in the expression and advancement of Nigeria's extant musical practices. Again, the African music aspect has no provision for fieldwork, which is essential to African music knowledge generation and acquisition. This invariably endorses the study of African music superficially.

Regarding the performance content area, there are two aspects: individual and group. In the former, each student must study two different instruments: one as major (principal) and the other as minor (subsidiary). In most departments of music, (as most students commented during interactions them and as the researcher observed during the period of this study), every student is coerced to study the piano as a major or minor instrument. The choice of a second instrument is somehow the prerogative of each student but times are when

teachers impose the study of certain instrument(s) on students for non-availability of instruments and capable instructors.

It was observed during the period of this study that vocal and instrumental tuitions are available but the former is the more frequent choice of most female students that dominate most departments of music in Nigeria. A reason for this is traceable to the colonial root of music education in Nigeria, which laid enormous emphasis on singing and choral music for church worship. Another reason is the growing acceptance of female singers in Nigerian churches and the rising status of female popular and gospel singers in Nigerian society. A student, Larry Sizwe, a female tertiary student commented that '...male voice students are regarded as lazybones by their fellow students, and derided for 'doing' mere voice because voice training in most departments of music is apathetically handled'. It was observed that the teaching of voice in most departments of music visited was dominated by the acquisition of kitschy skills, the mechanics of executing notated vocal technicalities and the acquisition of Western vocal aesthetics and Westernized music repertoires. Voice major students were given opera singer like training but there are no opera houses in Nigeria for them to practice after their graduation. Students are rarely helped to sing in indigenous intonations.

The researcher observed during the period of the research for this study that instrumental tuition is available more on Western instruments as many departments of music lack teachers who can teach indigenous instruments meaningfully. Emphasis was on teaching students to play correct notes and rhythms, observe tempo and dynamic markings are the main focus of instrumental tuitions. The study of western instruments dominates individual performance as 'students', according to John Okpako says, 'are forced to study the piano (as major/minor) and one other instrument which often turns out to be another western instrument'. The instrumentalists are given training on Western orchestra instrument but there in no standard orchestra in Nigeria as model of

excellence for the students to emulate and aspire to join. Learning of indigenous instrument is scant.

For individual performance, David Chumbo, a music lecturer says:

...students are allocated to teachers on one-to-one basis. From the first to the final year of study, the content of training is linearly organized and students are to study selected 'masterpieces', which are lined out in terms of technical difficulties. Students are taught individual performance in a way that gives them little opportunity for dialogue or dissention, for exploration and manipulation of sound. A group of students that belong to a teacher are handled the same way irrespective of their social and cultural backgrounds, needs, interests, perceptions and vocational aspirations - little effort is made at differentiation. Practice, which most students perceive as a chore rather than a way of sustaining musical interest and enjoyment, forms the core of individual performance. Concentration is upon technical capability which makes most students fail to perceive music as a creative subject.

As such, such things as ensuring that students progress in their individual performance studies and fulfill their musical potentials are given low priority. Femi Stephen says, 'students are provided little feedback on the accuracy or success of their performance. Most music students are ill motivated; they tend to work beneath their practical and conceptual capabilities'. So, the ways students are trained for individual performance and the content of that training are western oriented. The standard training tends to be almost teacher led. Students' creative and critical developments are rarely focused.

The group performance content, according to the NUC document (NUC 1989), enjoins students to be members of choirs, orchestras, bands (concert or stage), operatic groups, dance and dance drama ensembles. These are often organized as Western and African groups. For example, at the UNN's department of music, there are Western and African choral groups, Western and African instrumentals, Western and African dance as well as Western and African opera groups. The

group performance simply called “performance workshop” offers all students a site of enjoying the benefits of communal music making. A student, as a matter of policy, must belong to two groups: one Western and the other African. Each group has a staff motivator but students are given free hands to organize the groups. Rehearsals take place once or twice in a week according to the schedule of each group. Students often choose or compose repertoires for performance. In the context of rehearsals, students are given ample opportunities to perform, compose, listen and critically appraise the performance of self and other selves but theoretical elucidation of their rehearsal-performances is often deficient.

Almost unanimously, most students interacted with during the period of this research commented that it is this aspect of the entire programme that gives them a feeling of studying music. They suggested that other aspects of the music programme should be made as interactive as the group performance experiences. This suggests that students prefer communalistic to individualistic learning approaches. Some of the interviewed students expressed the disappointment that concerts, productions and other public presentations that can help them to sharpen their musical awareness and to appreciate music deeply as a social activity are not made integral part of their programme. They complained that their group performance productions are too examination oriented.

Some interviewed lecturers have certain reservations about the organization of group performances. They complained that students are given too much freedom to operate groups, and that those students spend a lot of time doing group performance rehearsals at the expense of concentrating on their academic work. However, most interviewed music lecturers agreed that group performance courses remain what equip each student with socio-culturally sensitive musical knowledge and practical accomplishments.

The last item of the content areas, research and project, is meant to develop habits of inquiry in music and help students acquire the skills of conducting scientific research in all aspects of Nigerian musical life. But research method in the programme has only one credit unit. It is done in only one semester of a four-year programme and in the final year, students write projects in their chosen areas of specializations. The one semester research course, without a provision for fieldwork experience as earlier pointed out, is grossly inadequate to initiate students into a liberating reconstruction of indigenous Nigerian musical thinking, knowledge and values. The present university music education places low priority on developing veritable habits of inquiry in Nigerian students.

7.1.2.5 The NUC music curriculum content – a further evaluation using criteria

- Scope

A look at the NUC music curriculum in use shows that it covers a wide spectrum. The curriculum, with its predisposition towards Western music, is at par with higher music education curriculum in use in any country of the world where Western classical music is the norm for academic excellence. Tertiary music programmes in the United States of America, Britain, Australia, Canada and Japan are comparable to that of Nigeria when judged in terms of its Western music content. Titles of courses and course contents are synonymous with those of music curricula in use in Euro-American institutions.

This is not surprising as the NUC curriculum apes the Euro-American models. The major courses in tertiary music education in Nigeria are still the orthodox areas of music theory, form and analysis, history of medieval, baroque, classical and romantic periods music, keyboard studies, and studies of western instruments and European vocal production as applied music. 'African music theory and ethnomusicology' (NUC, 1989:86) are added to give an African flavor. The incorporation of these meager African music courses does little to widen the scope of the curriculum. It remains a mere token representation. It is as if the

NUC music curriculum is designed for Euro-American students in Nigeria. It is neither Nigeria-oriented nor Nigeria-focused. The curriculum's scope tends to be wide because it has many Western music courses which can be regarded as a powerful manifestation of globalization. As such what it gains in universalism, it loses in particularism. The curriculum is more global than local; more international than national. It is really limited in scope because it does not incorporate the four main strands of music traditions prevalent in Nigeria (African, Afro-Islamic, Western and African-American).

The NUC music curriculum is the type that endeavors to develop specialized knowledge, skills and understanding primarily in one musical language - Western classical music. And it purports to contain an exhaustive content and methodology of what music graduates should know to thrive well in the world of music today but narrows down its scope to Western music and methods. As it is, the curriculum is the type that views music in hierarchical terms, treating notated music as superior and un-notated music as inferior thereby disparaging the unwritten music that most Nigerian students are conversant with instead of balancing the acquisition of oral and written music literacies.

The NUC music curriculum as presently presented signifies instructional content, and its courses are bounded by a concept of discrete disciplines. Each course is an independent curriculum area. Lecturers and students teach and learn music, both in theory and in practice, discretely. Adolph Nwankwo a music lecturer states that:

(...) When you teach one music course - aural training, or keyboard studies, or history of western music, or African music in the department of music, you teach that course only and never mention any other music course(s) or discuss music teaching and learning related problems and issues in your classes. A teacher who does otherwise is regarded as disparaging other lecturers' teaching capability and psyching students up against other lecturers. You are never given two different music courses to teach a

particular level of students so as not have undue influence on them.

This suggests that most tertiary music teachers teach with clear boundaries among different music courses. It means theory is being taught in isolation from practice and Nigerian tertiary music teachers are not influenced by the idea that the simple division of school music into discrete courses no longer has meaning in modern music education.

A look at the NUC music curriculum to see how well it has been expanded to include newly developed and discovered knowledge or controversial topics or theories in Western and African music shows that not much has been done. The curriculum has not deviated much from those formulated before the imposition of the NUC music curriculum. Only two courses (20th Century Compositional Techniques and Analysis and Analytic Method for 20th Music) in terms of Western music, and 'African music: Historiography, Modern trends and Contemporary Issues' in terms of African music differentiate the old and the new. Otherwise, the NUC music curriculum tends to be more conservative and parochial. The changeless curriculum is expected because departments of music have rarely been centers of intellectual ferment. Given that the NUC curriculum is western music biased, the scope of university music education in Nigeria is limited to what obtains in the classroom or in practical exercises. Rarely does it deal with the relationship between music and students' everyday world.

- Variety

The present NUC music curriculum lacks variety because it overemphasizes the art music and put low priority on popular music and indigenous music genres. The curriculum emphasizes Western music, includes tokenized indigenous African music and underemphasizes the various musical traditions around the world. As such, the students are missing the variety of ways in which musicianship could be defined and developed in a changing Nigerian society where music is open to diverse interpretations and meanings. The emphasis on

western classical music focuses on musical literacy which involves the ability to read and write music and reduces music to a de-contextualized set of formal properties without a social purpose or aim. This approach prevents students from engaging in musical genres that allow for more creative control of the musical environment and suppresses teaching strategies that reflect sensitivity to cultural, social, and gender differences among students. Again, as all the music courses are core with no elective, the selected content lacks variety.

- Relevance

To claim that something is relevant is to imply that there is someone *for whom* it is relevant and some goals *for* which it is relevant. The present NUC curriculum is not exposing Nigerian students to the types of music the Nigerian society thinks is culturally valuable as stipulated in the CPN, and in doing so, it cannot enable them to function and flourish within the society because it is not relevant to the needs of the society. It is not relevant also to the national goals as stated by the NPE (see page pp. 6-31 to 6-39).

The prevailing paradigm of NUC music curriculum is western classical music tradition. This means the curriculum is not presenting Nigerian students with needed sensitive approach to their own music culture, which is necessary for them to develop an extended musicianship within the broad contexts of other music cultures; to move across a range of musical activities and expressions.

The curriculum can only play a limited and limiting role in defining the identity of Nigerian students and their music culture. The enormous emphasis the curriculum lays on western music cannot guarantee the production of the educated, flexible, adaptable Nigerian music graduates who can relate their musicianship across a diverse Nigerian musical landscape.

As the content of the curriculum forms a weak link with Nigerian musical heritage, it cannot enable a modern continuum of our viable mental heritage. As it undervalues our musical heritage, students cannot learn for Nigerian society.

Because it places very low priority on Nigerian musical heritage, students cannot learn about Nigerian society in such a way as to become thoroughly familiar with the characteristics of Nigerian society. They cannot use her abundant musical resources to enrich and ennoble their lives. With these, the present curriculum content of Nigerian tertiary music, based on Western music as it is, lacks relevance, no matter how it is defined.

Again, the indigenous music forms are viewed and taught through the Western perspectives. There is little attention to devising appropriate approaches to teaching and learning music in schools and colleges. The western approach, which is considered widely as inappropriate for teaching indigenous and popular music forms, is imposed.

- Depth

That all tertiary music courses are core means all music students in Nigerian universities with departments of music follow the same curriculum content until they graduate. Difference in course offering exists only in the final year when the students take course(s) pertinent to their concentration or specialization. The tertiary music curricula are as such highly prescriptive of what the teachers teach and students learn. Again, it is not designed in ways that students consider valuable and interesting (See pp. 6-27& 6-28). Indigenous Nigerian music and Nigerian popular music, for instance, are not fully incorporated into the curriculum.

Overall, music students have to take 69 courses, as distributed in table 6.6. A key feature of the curriculum is its emphasis of theoretical courses, in particular on the technical aspects of music, dealing with compositional techniques – harmony, counterpoint, orchestration; literature – history of western music, form and analysis; African music, and research methods. This was designed to satisfy the requirement of equipping students with professional technical expertise - as graduates are expected to perform musical jobs without further professional training. An examination of the programme reveals that the curriculum does not

cover some areas or courses that are considered to be directly related to the characteristics of Nigeria. Three important omissions in our view are Afro-Islamic music tradition, music associated with the Nigeria youth culture, and music in Nigeria from an historical perspective. Limited research in these aspects of Nigerian music is a reason the missing.

The curriculum lays too much emphasis on coverage - meant to cover courses in Western and African music. This has led to insufficient attention and time given to the acquisition of depth of understanding and the development of intellectual skills and processes that organize knowledge and make it useful to the student. The real emphasis of the curriculum is breadth of coverage unbalanced with depth of understanding.

- Criterion of validity

One of the goals of music as an arts discipline is 'to develop and enhance our students' awareness of the values, contributions, and potentialities of their own social, cultural and spiritual environment' (NUC, 1989:1). In the African music courses, the full range of African musical heritage is not well exploited. There is relative neglect of the African art and popular music. Of the eight (8) African music theory and ethnomusicology courses, only two courses - 'Mus. 342: Afro-American music and Mus. 441: African Music: Historiography, Theoretical Issues and Contemporary Development' - touch on the African art and popular music. As such, 36% (n = 6) out of the 19 credit units deals with African art and popular music. This indicates that the selected content is not keeping abreast of changes in African musical heritage. There is a big gap between the curriculum and the needs of the Nigerian society. Most of the Nigerian scholars in our sample claim that the NUC curriculum is conservative as it does not take into account the diversity of Nigerian music legacy.

- Criterion of significance

Viewed from a perspective that most Nigerian students are without a western music background, one can say that they are learning western musical skills,

knowledge and attitudes from the programme as new experiences. That also means the programme is imbuing most of them with 'an aesthetic of oppression' rather than 'an aesthetic of liberation' (Ngugi, 1981:38). It is making Nigerian students proficient or skilled musicians without taking into much account their formation in relation to Nigerian music culture that determine their formation into African modal personality. The programme provides de-contextualized study of music but most of the Nigerian students simply do not have the foundation knowledge to understand the more difficult and advanced western materials they are presented at the university. One of the interviewed lecturers observes that 'the goals and contents of the NUC music curriculum are mismatching the ability of the majority of the students in Nigerian departments of music'. The students as such are not learning to think, create and deliberate on African music they already know in flexible and imaginative ways that can ensure social progress.

- Criterion of interest

As the survey of students' musical background shows, interests of music students of Nigerian tertiary institutions vary greatly, but cohere around traditional and popular music. The present NUC music curriculum does not have Nigerian music students' best interest at heart as it underemphasizes Nigerian traditional and popular music that occupy their attention.

- Criterion of learnability

The western music bias of the curriculum indicates that the selected content has little connection with African music the students have already imbibed. Its content as such does not make for both continuity and enhancement of students' understanding of African music. Most students will find it very difficult to develop new cognitive structures to cope with the new musical experience they are being exposed to because of the gap between what is already known and new musical experiences they are being offered. Most Nigerian music students would find learning Eurocentric music curriculum very difficult because their musical background prioritizes an oral-aural culture of creative freedom and

they are suddenly propelled into a written music culture where they are to perform music strictly as notated - in which 'symbols are before sound'. It will be appear, that the transition between the oral and written, is a considerable jump for many Nigerian music students, as most of them only begin the study of Western music for the first time at the college. In this case Nigerian students' learnability of Western art music, as the core content of the curriculum, will be low. This is not to imply that the approach to music study at this level should be strictly oral-aural but to indicate the dilemma students face in their struggle to balance the acquisition oral-aural literacy with universal modern musical literacy.

Most Nigerian music students enter tertiary music institutions with a background musical life in which music with the arts and life holistically; in which play as a way of understanding improvisation and creativity - to create meaning in new socio-musical situation - are highly valued; in which music is taught and learnt communally. Western music content encumbers Nigerian students with a system of teaching and learning in which music is divorced from life, separated from other arts, often learnt individualistically and taught mainly without practical in the classrooms. John Okpako comments that:

For many years now the majority of teachers and lecturers in Nigeria have been presenting music as if it is just a set of rules that needed to be learnt, free of significant real-life application. Students have been studying music as a textbook-based course emphasizing rules and procedures that develop in them a static and procedural knowledge of music that they find difficult to apply outside the classroom. Music teaching in most Nigerian classrooms as such does not conform to the ethical standards that apply in the Nigerian communities. Brainwashing, threats, manipulation and deception are common features of Nigerian music classroom pedagogical practice. Music departments and lecturers rarely get to know their students and the world they live in, develop their music thinking and music making skills, show them the breadth of the musicological enterprise and its connections with other disciplines, and utilize indigenous or modern technology as a natural component of music teaching and learning.

Terrila Nwachukwu, a music lecturer states that:

The problem with music teaching in Nigeria is that most of us, music lecturers and teachers, have failed to realize that the European approach to the didactics of music is one way of doing so. Our collective inability to empower experiential music education that recognizes the importance of spontaneous opportunities for music learning and involves not only the cognitive but also any combination of the senses - the emotion and the physical, that has always been part of indigenous Nigerian culture, is the source of lack of joy in music classrooms.

Since most Nigerian music teachers present music to the students only as knowledge to be inertly transmitted and acquired, in which the teacher is authority and the students tend to lack autonomy, the learnability of the present music curriculum is low. This stems from the fact that the NUC curriculum is a mandated curriculum that maintains a narrow view of music teaching and education and derogates the need for students to be proactive in identifying and meeting their own development needs. The music content and pedagogy it provides control and limit the agenda, and places students in a passive role as recipients of specific knowledge. As it is, what is needed even when the curriculum is prescribed is a teacher's approach in which he/she looks at ways of making music leaning meaningful to the students by connecting music knowledge that is presented in meaningful contexts.

- Criterion of utility

Nigerian society is musically diverse and expresses its identities in a variety of ways. Identity, music, learning and discourses are created within communities and within the Nigerian society from which music students come. The prescriptive nature of the NUC music curriculum does not support the notion that students construct their own musical knowledge and recognize that students' motives for undertaking tertiary music education are diverse as the survey of students' background in this study shows (See p.6-29). This implies that the curriculum does not recognize the role of Nigerian society in shaping music education and music education capacity to shape students' and society's

motives. Since students' experiences are a fundamental shaper of music learning, a contemporary pressing need is for the Nigerian music educators and scholars to find how students' experiences can fit into the music curriculum. A way to begin is for music educator-scholars to widen their understanding of what music is in Nigerian society, give adequate attention to cultural experience as a factor in students' music knowledge construction, as well as to lay emphasis on application of music to real world. It behooves too that music lecturers adopt a personal narrative approach to learning which centers learning on the personal narratives of the student rather than a mandated music curriculum which bears the moral and political preferences of the curriculum constructors.

- Criterion of contemporariness

This curriculum content may be said to be contemporary because it includes courses such as 'Analysis and Analytical Methods for 20th Century Music', 'Modern Compositional Techniques' and 'African Music: Historiography, Theoretical Issues and Contemporary Development'. These courses fairly embody new ideas, concepts and generalizations arising out of research. But popular music and Nigerian art music are not given adequate attention in the programme. Although 'African Music: Historiography, Theoretical Issues and Contemporary Development' makes allowance for contemporary Nigerian popular and art music, the dearth of capable teachers remains the main problem confronting its effective teaching and learning. The indigenous Nigerian music and global cultures as reflected in contemporary music are not given enough space in the curriculum. The programme holistically viewed does little in satisfying the criterion of contemporariness.

- Criterion of consistency with social realities

In line with the thinking of some Nigerian advocates of globalization, the emphasis NUC music curriculum places upon on Western music and method makes it consistent with the universalizing imperatives. It is a powerful manifestation that our music curriculum content is consistent with global realities.

The dependence on Western musical intellection however has imbued Nigerian music scholars with imitative tendency and dependency attitude that has alienated them from their roots.

Nigeria as a modern nation is in the process of defining or refining her identity and culture. This is accomplishable only if we use the best in our culture as the ideal. The present Nigerian tertiary music curriculum content uses a foreign ideal as its foundation and relegates our indigenous music - the ideal of our culture and human living that can satisfy our educational needs and creative aspirations - to the background. A pressing need is to subject the NUC music curriculum to a fundamental change – to change the whole way in music teaching and leaning is organized.

The curriculum fails to take into account that Nigerian music culture is a diverse and fragmented one with fundamental differences manifesting in the various genres such as modern Nigerian art music, European classical music, a wide variety of ethnically generated indigenous music, jazz, a wide variety of religious music, local and foreign film and theatre music, advertisement jingles, and an enormous variety of Nigerian and imported popular music. The NUC music curriculum is not aimed at helping students to respect and appreciate these genres. The selected curriculum content as such does not provide students with the most useful orientation to modern Nigerian musical life. It is not consistent with the Nigerian socio-musical realities. Modern music education in Nigeria should be intrepid in exposing students to the essential difference in values upon which Nigerian music diversity are based.

7.1.2.6 Curriculum content in the context of music teaching and learning

This section of the study reports finding from researcher's observations of more than 100 music lessons in ten departments of music visited between January and August 2004.

Tertiary music education in Nigeria is highly Euro-American-centric and the curriculum derives from available textbooks. Based on observe activities, the researcher confirms that the teaching contents in music lessons were focused on Western and Westernized materials - in selections of pieces for vocal and instrumental tuitions, in selections of music for choir, band and other ensembles, in selections of songs for class singing and aural analysis, and in selections of exercises for aural perception and melodies for harmony exercises and keyboard playing. A basic reason one lecturer, Hajia Bello, gives is that the Western and Westernized materials:

...are easily sourced from available books and photocopied materials. Published Africanized and African materials are not easily accessible and there are limited support materials like cassettes, cassette players, videos and video players etc. So, it is difficult to bring oral African music to the classroom.

The view of this lecturer which reflects many others like that in Nigeria is that the only site for music teaching and learning is the classroom and the definition of materials for music teaching and learning is the notated and published ones. From interaction with both lecturers and students it was observed that the main criterion for selections of materials for teaching and learning is familiarity.

Music textbooks explicitly written with Nigerian students in mind are not yet available. Nigerian music teachers and students rely on textbooks from the West - written in the West by the West for Western music education. The following are the popularly used textbooks in Nigeria:

- Graded Music Course Books I, II & III by Annie Warburton;
- Lovelock's the First Year Harmony;
- J. H. K. Nketia's African Music;
- A History of Western Music by Donald Jay Grout;

- Associated Board of the Royal Schools Music (Graded Theory);
- Hours with the Masters Books I & II;
- Sonatina Album;
- Photocopies of A Tune a Day for various musical instruments.

A book is deemed popular if it was found in more than 50% of the institutions visited. There were some other available books but they were found in less than 50% of the departments of music visited. A look at the above list of books shows that more than nine tenth of the books were written specifically for the European students. Only Nketia's book is African among them. Some of the books too are available in the old editions. For example, the most available Grout's book is the 1988 (fourth) edition. The fifth (1996) and sixth (2001) editions of the book now co-authored with Claude V. Palisca after Grout's death in 1987 is not widely available to most Nigerian music teachers and students. This means Nigerian students and teachers are dealing with old knowledge of Western music history. It was observed that there is no widely adopted book(s) on vocal education while European-styled vocal tuition exemplifies voice training in Nigeria. This implies that the voice teachers are approaching the teaching of the voice in Nigeria in a "hit and miss fashion" without any sense of direction even when the bias is on Western voice repertory. Indigenous Nigerian voice training techniques were under explored.

Most lecturers interviewed are of the opinion that the Nigerian students do not enjoy reading music textbooks because the knowledge they contain are remote from students' musical experience and frequently difficult for students. There was also a comment that the available books are rigid as they do not encourage students to imagine, feel, and experience music by themselves, think musically for themselves and create music of their own. As such, available textbooks give students no room to doubt or question status quo knowledge. The focus is frequently on memorization of facts.

A pertinent observation is that a course often depend only the textbook the teacher has. Teachers and students lack textbooks and rely on photocopies of the easily sourced ones. There are observed courses that do not rely on textbooks but on the teachers' old notes (the ones they wrote when they were students) and PhD thesis which rarely address some real life issues for the students. The latter is often presented as undisputable findings of the teachers which students must learn. Most teachers of African music courses use un-revised notes and excerpts of esoteric dissertations excerpts as educational resource. With the teachers' reliance on the rarely available foreign textbooks, old notes and excerpts from dissertations, the tertiary music experiences of students depend largely on the sparse library holdings of the teachers have. Consequently, David Chumbo, a music lecturer, observes that:

...most tertiary music students have become proficient in solving textbooks' music problems, experts in memorizing portions from teachers' thesis as well as yellow notes and in taking examinations without acquiring the know how to apply theory in practice and how to connect what they learn in school with reality in musical situations and in the work place.

It was observed that western teaching materials determine *how* most teachers in Nigerian tertiary institutions teach. Some indigenous musical materials are explored in some performance-based courses but western approaches are used in teaching and learning them. For example, in the rehearsals and performances of some choral music observed, students were not allowed to dance even when the music stimulated dancing. In the rehearsals and performances of arranged popular music for bands, aural instruction was downplayed. The use of the indigenous music teachers in teaching indigenous music is not universal in Nigerian tertiary institutions. Out of the ten departments of music visited, only three had part time indigenous music teachers.

The performance of popular music genres is still sketchy. During the period of this research, no department of music had staff trained to teach the varieties of

Nigerian popular music, and there was no part-time employment of local popular musicians. Students who engaged themselves in the performance of indigenous and popular music repertoires do so without any explicit practical and theoretical guidance from knowledgeable pop musicians. Nigerian tertiary institutions do not offer aspiring popular musicians any systematic training yet but students who are interested in popular music are allowed to specialize in popular music performance in their final year.

Another observation was that the current generation of Nigerian tertiary music educators is drawn almost exclusively from the ranks of those who were educated in Western classical music. Most of them lack the teaching knowledge for Nigerian indigenous and popular music because of their training. Some music lecturers strive to keep away those who can teach those musical forms from being appointed to their departments as a way of preventing comparison. A music lecturer comments that indigenous and popular musicians' are not appointed as regular teachers in the departments of music because the institutions lack funds to appoint them. The western trained music teachers as such constitute the main stumbling block to the employment of teachers of Nigerian indigenous and popular music to the tertiary departments of music. A lecturer, Femi Stephens, comments that:

...indigenous and popular musicians are kept at arms length from most departments of music to cover the ineptness of western trained music teachers.

Most of the observed music teaching and learning situations were limited to the classroom where the teacher determined how much and what music content the students received. Conventional tertiary music teaching in Nigeria tends to be didactic as most of the music students were not involved actively in the classroom interactions. Most music teachers were absolute control of the teaching and learning activities that were curriculum bound and examination oriented. Tinu Inetanbor, a music lecturer, comments:

...within any classroom, the music lecturer is the alpha and omega. He teaches what he believes, knows and does'. He deals with students as he likes. Most of us see the student as Mr. nobody.

It was observed during the visits that most lecturers indulged in teaching practices that were not conducive to students' learning. For example, students listened to lectures for long periods of time, students copied dictated notes and music from the blackboard without having a feel of what the copied music is through singing or playing it on an instrument and students were given limited opportunities to ask questions or participate actively in music learning. It was also observed that most students, even in the final year, could not sight read music fluently and transcribe music from aural dictation correctly.

7.1.2.7 Student perceptions of institutional resources

This section of the study adopts a quantitative approach because of its exploratory nature to source data from diploma and bachelor degree students in the Department of Music of the University of Nigeria, Nsukka to establish students' perceptions of institutional resources. The data were collected through a two-part questionnaire. The first part had close-ended questions relating to the students' personal characteristics and views, the second part had a Likert scale ranging from 1 to 4 with 1 = very inadequate, 2 = inadequate, 3 = adequate and 4 = very adequate. A mean of 2.50 separated adequate and from inadequate. The questionnaire was administered in March 2004 on 105 students in diploma and bachelor degree in music programmes in the Department of Music with 100% response. Descriptive statistics were used to report the findings. The results for the close ended questions were interpreted in percentages while the results for the Likert scale were interpreted in means. Only 5 students were in the age range of 18 to 20 years. The majority (64%, n = 67) of the respondents were in the age range of 21 to 25 years, 26% (n = 27) were 26 and 31 years, and only 6% were above 31 years.

Table 7.7: Student distribution for music diploma programmes

Diploma						
Year of programme	Male	%	Female	%	Total M + F	%
1	5	9	19	33	24	42
2	3	5	15	26	18	31
3	2	3	14	24	16	27
Total	10	1	48	83	58	100

Table 7.8: Student distribution for music degree programmes

Degree						
Year of programme	Male	%	Female	%	Total M + F	%
1	2	4	-	-	2	4
2	2	4	1	2	3	6
3	5	11	14	29	19	41
4	7	1	16	35	23	49
Total	16	34	31	66	47	100

The gender distribution of the respondents was 75% females and 25% males. The music diploma programme had 17% males and 83% females while the music degree programme had 34% males and 66% females. There is gender disparity in university music education in Nigeria.

Table 7.9: Students' perceptions of institutional resources

Response item	RESPONSES				Mean
	1	2	3	4	
Lecture hours	39	11	40	15	2.29
Theoretical instruction in music	38	13	40	14	2.28
Communication skills	40	12	39	14	2.24
Classroom facilities	41	12	40	12	2.22
Time for study	40	10	39	16	2.20

Advising	41	19	30	15	2.18
Library facilities	42	19	29	15	2.16
Musical instruments and equipment	40	16	38	10	2.15
Audio-visual facilities	43	12	40	10	2.14
Practical hours	45	13	34	13	2.14
Computer skills	38	26	31	10	2.10
Laboratory facilities	40	25	30	10	2.09
Stationery	50	20	20	15	2
Performance workshop equipment	50	25	20	10	1.9
Study methods	60	30	5	10	1.67
Practical instruction given by lecturers	60	35	5	5	1.57
Music scores	75	15	6	9	1.51
Teaching strategies	65	33	4	3	1.45
Textbooks	80	10	8	7	1.45

According to table 6.9, students indicated that all institutional resources for music programmes were inadequate. The responses lie between inadequate and just below adequate according to Likert scale 1 to 4. Respondents felt the number of hours spent in classroom in the department of music is reduced because of campus instability and lack of commitment on the part of the lecturers. They also felt there were too many students assigned to one instrument for applied music studies and one piece of equipment during laboratory classes, making it difficult for everyone to have a hands-on experience. In such a case, the junior students felt the senior ones gained from these classes more than them because some of the senior students used seniority to their advantage. They indicated that they need more instruments, more equipment, more contact hours especially tutorial hours, more classroom, library, laboratory and audio-visual facilities, more communication skills, books, music scores, stationery and study time. The inadequacy in computer skills experienced by respondents means they are not being given the skills they need to work in the emergent information and communication economy. Some respondents also revealed that they needed field trips, concerts, music shows and group project works.

These findings are very important for the university management to use in providing adequate resources for the music programmes. The inadequacy of

university resources may cause students to lose interest and switch to other programmes and even discourage candidates who wish to study music from embarking upon it. The respondents also indicated that they experience their study methods and the teaching strategies of the lecturers inadequate. It is not surprising then that learning among music students is low. The inadequacies of students' study methods and the lecturers' teaching strategies tend to suggest that the music students need innovative teaching strategies that would encourage them to become more active in learning.

7.1.2.8 Finance

The NPE stipulates that financing of education is a joint responsibility of the federal, state and local governments but tertiary institutions are financed mainly by the federal and state governments. Tertiary education is finance based on subventions from budgets that are given quarterly to institutions of learning and educational agencies. Available statistics show that the FG budget allocations to education as a percentage of the national budget has been declining. See table -
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As the above statistics show, there has been no year the government allocation to education has met the UNESCO target recommended 26% of total budget to education. It shows that the successive governments in Nigeria (military or civilian) have placed low priority on education. The dwindling allocation of funds to education is making it difficult for tertiary institutions in Nigeria to meet the demands of teaching and research. Presently, there is lack of data on how much of the national budget allocation actually goes into the financing of music education at all levels of the education sector. But one can say that tertiary music education in Nigeria is facing immense financial constraint. Departments of music have entered serious degradation due to the problem of under-funding. There is observable deterioration in infrastructures and services, the scarcity of books music scores, and other teaching support resources as well as dwindling music research funds.

7.1.2.8 Teacher education

Some of the basic reasons for the establishment of tertiary music institutions in Nigeria are to promote musical scholarship in, musical practice and musical excellence of Nigerian society as well as the need to produce high level and medium level music manpower for Nigeria. These require that the institutions have high caliber of music lecturers in the right mix.

Table 7.10: Music academics' profile in Nigerian universities by 2004

	Professor/ Readers	Senior Lecturers	Lecturers
University of Nigeria, Nsukka	-	3	6
Nnamdi Azikiwe University, Awka	-	3	4
Obafemi Awolowo University, Ife	2	3	4
University of Uyo, Uyo	1	2	5
Lagos State University, Lagos	-	1	5
University of Lagos, Lagos	-	1	4
University of Ilorin, Ilorin	-	1	2
University of Ibadan, Ibadan	1	-	-
University of Benin, Benin	-	1	2
Delta State University, Abraka	1	-	7
Total	5	15	39

Age	No	%	Practical Experience	No	%
25 – 30	6	11	0 – 5 years	6	10
30 – 39	25	42	6 – 10 years	24	41
40 – 49	12	20	11- 15 years	10	17
50 – 59	13	2	16 – 20 years	6	10
60 and above	3	5	> 20 years	13	22
Total	59	100	Total	59	100

Specialization	No	%	Qualification	No	%
Composition	16	27	BA/Bed	11	19
Performance	4	7	MA/Med	32	54
Music Technology	1	2	PhD	16	27
Ethnomusicology	26	44	Total	59	100
Education	12	20			
Total	59	100			

NUC Target of Academic staff	Actual mix in Universities

Professor/Readers (20%)	9%
Senior Lecturers (30%)	25%
Lecturers (50%)	66%

Table 7.10 shows the total academic staff in the universities' departments of music in Nigeria. It can be observed that there are fifty nine lecturers with wide ranging practical experience in music teaching. More than half the academic staff (51%) has less than ten years experience. This means the less experienced music teachers predominate. Only 2% of the lecturers specialized in music technology, 7% in performance, 20% in education, 27% in composition, while the greatest number specialized in ethnomusicology (44%). This meant music academics are not of the right mix. Although the NUC does not provide a guide as to how the right mix of music academics should be, the low percentage of the teachers in music technology and performance implies lack of right mix. The scarcity of music technology lecturer indicates that music departments are paying little attention to the study of indigenous and indigenization of music technology in Nigeria. The unavailability of lecturers who specialize in performance shows that students would have limited performers to model. The preponderance of ethnomusicologists would suggest that music departments are sites for generation of knowledge. But this is not the case as published works of Okafor (1991) and Nzewi (1997) have indicated.

Table 7.10 shows that departments of music are dominated by lecturers who hold of bachelor (19%) and masters' degrees (54%). The lack of properly organized PhD programmes is one of the main factors that have contributed to the slow development of music education and research in Nigeria. The statistics on music academic staff mix shows that there are few shortages in the senior positions in the departments of music. For example there are two few staff in the professor/reader level. 25% out of 30% of the NUC target are at the senior lecturer cadre while lecturers at the lower level are more in number than what is

required by NUC. This indicates shortfall in music teacher supply in Nigerian universities' department of music. There is inadequate complement of music academic staff.

7.2 Tracer study of music graduates

This section of the study seeks to find out the extent to which centers of music training in Nigeria are equipping their students with the required human capital to function well in the labor market and meeting the experiences and expectations of their students. Human capital is 'the knowledge, skills and competencies and other attributes embodied in individuals that are relevant to economic activity' (OECD. 1998:9). It is also aimed at finding out strengths and weaknesses of tertiary music training as well as determining its effectiveness and appropriateness to a changing Nigerian society. It does these by conducting music alumni survey.

7.2.1 Methodological approach

Three urban centers in Nigeria – Abuja, Enugu and Lagos - were purposively chosen for this study. These represent the northern, eastern and western parts of the country, which serve the nation as modern administrative, commercial, communicational, industrial, military, religious, and cultural centers. These towns have large concentrations of schools and colleges, theatres and music halls, media houses, nightclubs, military establishments, cultural houses, and music recording industries providing work opportunities for musicians of all categories in Nigeria. Though, somehow important, the three towns are by no means the most important musical centers in contemporary Nigeria. However, they have been chosen because they hold the promise of being places where large concentrations of music graduates are employed.

All music graduates of 1995/1996 through 1999/2000 sessions in Enugu, Lagos and Abuja constituted the population of this study. According to the statistics given by officers in the education and culture ministries in the three towns, there

were a total of 657 such music graduates. Out of these 400 were targeted and selected with an even number of 80 music graduates taken and sampled per year for five years with the supports of ten friends who acted as research assistants in the three towns. The 400 questionnaires distributed manually during February and June 2004 combined both structured and open-ended questions. A total number of 122 questionnaires were retrieved, thus yielding a response rate of 30.5%. Table 7.11 shows the institutions included in the survey (as indicated by the respondents) as well as the number of questionnaires retrieved. In addition, thirty-minute-long individual interviews were conducted with seven opportunistically encountered music graduates (three males and four females) who were not part of those who filled the survey questionnaire. Four of them were graduates of 1998, two were of 1999 and one of 2000. Six of them were employed in the education field while only one them was in the military. They were aged between 26 and 29 years.

Table 7.11: Composition of the study population

Institution	Questionnaires returned %
University of Nigeria, Nsukka	24 (19.7%)
Obafemi Awolowo University, Ife	13 (10.7%)
Delta State University, Abraka	10 (8.2%)
Alvan Ikoku College of Education, Owerri	22 (18.0%)
Federal College of Education, Okenne	5 (4.1%)
Federal College of Education Eha Amufu	7 (5.7%)
Federal College of Education, Abeokuta	10 (8.2%)
Adeniran Ogunsanya College of Education, Lagos	12 (9.8%)
The Polytechnic, Ibadan`	11 (9.0%)
College of Education, Ikere	5 (4.1%)
University of Ilorin, Ilorin	3 (2.5%)
Total	<u>122 (100%)</u>

The response rate of 30% may be considered low but bearing in mind that the Nigerian music graduates are difficult to track and because the mailing system in Nigeria is unreliable, this response rate can be regarded as relatively high for the survey of this kind. A demonstrated lack of response bias is of far more

methodological importance than a high response rate (Babbie in Viljoen, Viljoen & Pelsler, 1994:72). As the table above shows, the response rates of ex-students of the University of Nigeria and Alvan Ikoku College of Education were slightly higher than others. This is not surprising as they were the oldest tertiary music institutions in Nigeria with probably the largest number of alumni.

Table 7.12: Biographical data of respondents

	Number	%
<i>Age Group</i>		
20-25	12	9.8
26-30	91	74.5
31 and above	19	15.7
Total	<u>122</u>	<u>100</u>
<i>Gender</i>		
Male	37	30.3
Female	85	69.7
Total	<u>122</u>	<u>100</u>
<i>Qualification</i>		
BA/BA (Ed) Diploma/ NCE, HND	101	82.8
Postgraduate	21	17.2
Total	<u>122</u>	<u>100</u>
<i>Specialization</i>		
Ethnomusicology	42	34.4
Education	30	24.6
Performance	10	8.2
Composition	23	18.8
Technology	12	9.8
Popular music	5	4.0
Total	<u>122</u>	<u>100</u>
<i>Income from music-qualification</i>		
None	9	6.4
Part-time	57	38.2
Full-time	83	55.7
Total	<u>149</u>	<u>100</u>
<i>Occupation</i>		
Education	93	83.0
Performance	10	8.9
Business	5	4.5
Tuner-Technician	4	3.6

Total	<u>112</u>	<u>100</u>
<i>Employer</i>		
Ministry of Education	73	61.3
Military	14	11.8
Arts Council/ Media House	8	6.7
Churches	13	10.8
Private (self-employment)	11	9.1
Total	<u>119</u>	<u>100</u>

7.2.2 Demographics of the sample

The distribution of the respondents' age showed that about 75% were in the 26 to 30 age group; about 16% were in the 31 and above age group. Nearly one tenth of the respondents were 20 to 25 years old. None was under 20 years. This meant that most of the respondents went for a compulsory one-year National Youth Service Corps (NYSC) before they were employed.

According to the survey 94 (91.3%) respondents of those who were below 30 years and 4(21%) of those above 30 went for the one year service. 9 (8.7%) respondents who were expected to go for NYSC indicated that they did not go for service because they were already serving the nation as military men. While fifteen respondents who were above the recommended service age did not serve, the other four that served pointed out that they did so because it had been their childhood longing. The gender distribution of the 122 respondents mirrored that of the entire sample, with 70% female and 30% male.

Every class from 1995 through 2000 was represented in the survey, with participation ranging from a low of 10.6% total participants from the class of 1997 to a high of 32.7% from the 1999 class. A quarter of the respondents (24.6%) specialized in music education while about one third (34.4%) specialized in ethnomusicology. Table 6.9 also shows that more than half of the respondents were employed in music education field. This implies that there were many graduates who were not initially trained to teach music who gained employment as teachers. This shows a gap between education and subsequent employment,

with graduates eventually occupying positions they were least prepared for. Specialists in composition, performance and ethnomusicology took positions in educational career without flint knowledge of either indigenous or modern music teaching philosophies and methodologies. Although these could possibly be doing well in the field if they are competent musicians, but considering their poor training in the colleges, the level of their musical competence seems low (see the next paragraph for the respondents' description of their music competence). This mismatch between what areas students specialize and what areas they practice at the workplace tends to be wastage - an ineffective or underutilization of time, money (and effort in) teachers and students' time, money and efforts as well as material resources invested in tertiary music education

The majority of those surveyed responded that they are employed in full-time positions (86.1%). A few (6%) are in part-time jobs only because they are on post-graduate studies. Only 7.4% are not earning an income from work in the field of music. Of those (86.1%) who are full-time employees, more than half are combining full and part time jobs. These figures give a strong evidence of the value of music and musical competence in the work place. It suggests that the more musically skilled a graduate is the more he is valued in the market place. About two-fifth of the respondents reported a high level of proficiency in music making. One third of them described their musical competence as minimally tolerable. Over one fourth of the respondents complained that they are not capable of performing fluently in most musical and social situations.

Regarding respondents who are not earning an income from work in the field of music, five respondents reported that this situation arose not because they could not find musical jobs but because of 'connections' they have that linked them up with more financially rewarding non-music jobs. Other respondents (4.4 % n = 4) indicated that they resigned from their music jobs and chose to engage in further studies to enhance their marketability and social mobility.

The music graduates work in education, (59.8%), military (11.7%), churches (10.8%), arts council/media houses (6.6%), business (3.36%) and private (5.8%). Of the respondents who are self-employed, three graduates operate private music schools; only one graduate lives as a salesperson, selling musical instruments, equipment and books. Three other graduates have private music groups: two are in charge of choral groups; the other leads a popular music band. None of the respondents is employed in public administration where decisions that affect the health of music profession are taking. This means music profession depends on approval or disapproval of people of other disciplines.

Three major institutions - education (59.8%), military (11.7%) and churches (10.8%) are basic employers of music graduates. Graduates find part-time opportunities in the other institutions except the military. Music graduates find their fulfillment predominantly in educational institutions and churches. This suggests that if music profession is to grow, these job market sites must be sustained. Any diminution of support to the sites means doom for music profession. A respondent comments on the precariousness of reliance on part-time employment that:

Part-time jobs pay off handsomely but it cannot be trusted. Just as you can be easily hired, so you can be fired. Full-time jobs pay no matter how little the wage. It gives security. No music graduate can toy with full-time jobs.

According to respondents only the big and the orthodox churches do and pay well. Other churches want music graduates but are not ready to pay them for their skills. Only educational institutions offer music graduates part-time and full-time opportunities. Some graduates offer costly private tuition that the great masses of the Nigerian people cannot afford. Private tuition, as indicated by the respondents, ranges from \$6 to \$20 per hour per student depending on the musical background of the students and distance the tutor has to cover. Thus, a disruption of existing music education in public schools would push music education outside the province of the poor masses thereby encouraging elitism.

Respondents found employment in the field of music quickly. Three fifth (60.59%, n=74) were employed immediately after NYSC. One quarter (24.5%, n= 30) secured their positions within 3 months. After NYSC, less than one tenth (7.3%, n=9) waited between 4-6 months before they were employed. These figures give strong evidence that music graduates are in high demand. This situation is likely to remain for some time to come, as the dynamic socio-economic environment in Nigeria will continue to require the supply of well skilled musicians. There is a real shortage of music graduates (experts) nationwide.

Most respondents (77%) indicated definite defects in their training programmes. The most important dissatisfaction voiced by 62% respondents was that their training set up a false dichotomy between music theory and practice. They claimed that in the course of their training academic musical knowledge was not appropriately integrated with skill training. Some of the respondents felt that the theoretical and practical components of their programmes were polarized and that there was inappropriate bias and emphasis on theoretical material such that its relevance to musical practice was concealed. Some of the respondents claimed that the theoretical knowledge they acquired gave them academic respectability but they discovered that their study focused mostly on accumulation of theoretical music knowledge they are finding difficult to apply upon graduation.

This dissatisfaction specifically relates to the utilization of musical knowledge (i.e. in a professional way) for psychological development or for social need. Respondents indicated that they would like to witness more emphasis on the bringing together of curricula components formerly held separate in order to bridge and remove the gap between the theoretical and practical components. In this respect, the respondents would like to see the development of new models for the integration of musical theory and practice - models that conceive musical theory as arising out of the practices of communities of active music makers and a broader Nigerian musical life.

A large percentage of the respondents (74%) pointed out that their study did not take into account that Nigerian music culture is a diverse one; that Nigerian musical heritage is not bi-cultural but multi-cultural. They felt that the African and Western music components of their study were divided and that too much emphasis was placed on Western classical music at the expense of African music, thereby deeming African indigenous musical tradition inferior

30% of the respondents were particularly dissatisfied with their vocal training that focused narrowly on learning to sing mostly set masterpieces. This, they claimed, provided little exposure to music as practiced in Nigeria and limited their repertoire knowledge as performing musicians. This implies that their training did not allow them to develop a clearer understanding of the various roles of the musician in a rapidly changing Nigerian society. Most of these respondents as such would like to see more emphasis on African music. They would like tertiary teaching resources to include coverage of other world musical traditions. This means the curricula did not teach musical knowledge and skills required to function effectively in the Nigerian political, cultural, economic and geographical contexts in which graduates live and work.

Few respondents (8%) lamented that their study did not prepare them to participate in public policy decision-making and understand the role of music in shaping values. They cited the insensitivity of the programmes to the needs of the Nigerian society as being responsible for this situation. This implies that musical facts and values were separated in course of the graduates' training. These respondents would like tertiary music institutions in Nigeria to broaden the scope of their practical discipline to address the intersection of music facts, values and policy formulation.

The respondents identified six most important problems besetting the development of tertiary music education in Nigeria. These include: under

emphasis on practical knowledge of and experiences in handling real musical situations, over-emphasis on reading and performing from prepared scores, over emphasis on music writing skills and talking about music, insufficient emphasis on harmonizing music creatively, under-emphasis on aural-oral process, insufficient emphasis on a close link between composition performance and improvisation.

Results show that the greatest percentage of the respondents specialized in ethnomusicology (34.4%), followed by education (24.6%), and composition (18.8%). However, as table 6.13 illustrates, 59.8% of the sampled music graduates work in education related areas. In Nigeria, music research oriented institutions are few, meaning that graduates who specialized in ethnomusicology must operate as educators or performers – areas of specializations they were not well-prepared for. Had these ethnomusicologists and composers been trained for experimenting with and harnessing our local musical resources for the classroom, some amazing results would have been achieved socially and culturally in our music education.

Over half of the respondents (53%) observed that all components of their educational experience - general courses, computer courses, ancillary courses, teaching practice, music teaching and learning, research and practice - were taught as series of discrete events whose separations were detrimental to their interests. Although most of the respondents regarded these college courses as fundamental and essential, they objected to the fact that they were taught in compartmentalized way unrelated to each other. This comment specifically relates to the integration of knowledge to prepare graduates for nation building. In this respects, respondents would like to see that all components of the educational experience that are offered are combined in a clearly defined and articulated manner for the overall purpose of educating well-prepared music graduates who can use the knowledge gained for national ends.

Fifteen respondents pointed out that they passed through a weak advising system. They said they encountered staff uninterested in their academic, musical, vocational, educational as well as personal, social, mental, and emotional needs or problems; who responded to them in mechanical and sarcastic ways. These respondents are saying that they and their advisers somehow failed to connect and that lecturers rarely aid students to make the best use of their training. Although these respondents indicated they valued the theoretical and practical components of their study, they objected to the fact that their musical studies and activities were not supported with responsive advising system that help students to acquire the capacity for self-direction; that aid students to grow in the ability to solve their own problem both now and in future.

About one third of the respondents (36.8%), more specifically in relation to the practical aspect of their studies, indicated that they found their allocated personal tutors a bit helpful but complained that the 'one-size-fits-all' model approach to personal tutor system was inappropriate. This complaint was specifically directed towards the need to realize that students come from a wide spectrum of musical backgrounds and doubtlessly have differing needs. This implies that tutors should realize that students' performance is a function of contextually dependent sets of skills and aptitudes and not of simple 'ability'. The focus of the tutor as such should be the music learning process not its product.

More than half of the respondents (57%) pointed out that the workload during their training was very heavy. They complained that their former colleges offered them just too many courses in a space of six or eight semesters (three or four years) and that many of their lecturers taught the courses in an unexciting way. They indicated they had little time to comprehend a set of given courses before they were asked to offer other ones in quick succession. These respondents are saying that they were over taught and would like to see tertiary music courses more focused with fewer but well taught courses.

Most respondents (85%) perceived music courses as very difficult. They complained that they were made to attend long periods of lecturing, copy notes from the blackboard and memorize texts and pieces with few opportunities to engage in real life musical situations. They also indicated that they were given limited opportunities to ask questions, or participate in active music learning and offered little on going monitoring and feedback related to their learning. Cited as a factor responsible for this was lecturers emphasis on a teaching approach in which music courses were communicated via didactic lectures that emphasize passive student approach, in which the classroom was a one-way communication affair. Two interviewees were critical of formal music instruction. A comment by one of them is illuminating:

I learnt many things from the college music courses. But I had to devise my own system for learning in these courses so that I could make it. What I do not like is that whenever I want to compose, perform or improvise music, all those rules I memorized would start scampering in my heads. I think I took the wrong path. Why did I come to learn music in the college instead of learning it informally? The way many of our lecturers taught many music classes was the most discouraging. It was very slow and clumsy.

Though this respondent denigrates formal music instruction and views classroom music in a negative light, it is pertinent to note that she does not look upon music as rote learning but rather as a complex task involving intellectual, intuitive, practical, psychological and social learning. As she comments further:

Most music lecturers were teaching classes rather than teaching students as music makers. In most music classrooms fun, care, enthusiasm, passion and compassion needed to enjoy and cultivate the mastery of musical thinking and making were absent. Few lecturers bothered about how to engage us (students) in meaningful learning activity. I passed through a system of music education in which music was learnt in a barren context, with little involvement with sounds in the process of music making. Music was what was talked about instead of being performed and shared. Emphases in most classrooms were on acquiring discrete facts and correct answers to very specific problems. We were taught to write and read music, harmonize melodies; to sing and perform, as well as

to listen to music, in this way and not in that way. Few lecturers encouraged further creativity and innovation. Me-think music is a social fact and educational activities meant to develop capacities for creative thinking and critical thinking. That was missing in our training. The truth must be said.

This implies that most classroom teaching did not foster expertise or guarantee that students were building on adequate knowledge base for solving problems in the real world. Twenty respondents complained about the scarcity of knowledgeable music teachers who knew and taught music well in the departments of music where they studied. This complaint was directed towards the need to have in departments of music, music teachers who have ideas of how musical concepts relate to the students' world – past, present and future - and of how musical conceptions may be formed by students. The fact that knowledgeable music teachers have never been in good supply in the departments of music was cited as a factor responsible for the present low state of good tertiary music teaching.

One interviewee mentioned specifically the scarcity of music teacher-practitioners who are professional role models; who possess music practice knowledge and a good understanding of social and economic forces impinging on music profession in Nigeria. He felt that their study did not prepare them well to look at the market place and see opportunities that will help them succeed in tomorrow's musical landscape. The interviewee admonished that it is high time tertiary music departments realize that Nigerian society looks up to them to provide graduates who possess the insights and critical thinking necessary for success in our changing musical landscape. This observation was directed towards the need to develop a system of informing music employers of the manpower supply situation and potential, or of guiding music students on what market can offer in terms of music career prospect. A factor advanced for this state of affairs was our little knowledge of the market information system. This

music graduate would therefore like to see more emphasis on teaching students to think creatively and critically about future change in music landscape.

The majority of respondents indicated that their study was impaired by the non-availability of essential literature in local libraries and bookshops, irrelevance of the available texts to Nigeria's conditions and needs, shortage of classrooms and practice rooms, lack of classroom audio-visual aids, lack of regular repair and maintenance of available musical instruments and equipment, and obsolescence of some of the available ones. According to other comments received, the ensemble studies, group performances or performance workshop courses have consistently proved as the most relevant to their music career. Respondents suggested they would like it to be more rigorously organized for more effectiveness.

Barely half of the respondents (52%) were of the opinion that their training was congruent with the requirements of the profession, while 48% were certain that their training was inadequate. Most of the respondents in the former group are in the education profession while a majority of those in the latter group are outside the education profession. The convergence of the nature of present tertiary music programme with the requirements of most of the graduates in profession of education (wherein most music graduates are employed) signals that it will be difficult to carry a thorough reform through in tertiary music education in Nigeria.

While 66% of survey respondents strongly support specialized study, nearly two fifth are of the opinion that rigid specialization is of little use in contemporary Nigerian society. The minority opinion points to the fact that rigid disciplinary study of music is un-African yet the majority opinion should be viewed from the perspective that specialist training is necessary so that graduate musicians will not be jack of all trade but master of none. A way ahead however is to support the minority opinion, and that implies that tertiary departments of music must prepare graduates as capable musicians who are creatively adaptable.

A large majority of the respondents (76%) were of the opinion that the practical and theoretical aspects of music training should be more integrated in order to move tertiary music study forward. 80% of the respondents felt the emphasis of study should be on Nigerian's diverse musical practices. Two respondents specifically indicated that if western music is to continue to be the basis of tertiary music study in Nigeria, then students should be sponsored for a year abroad training like students who study foreign languages. Some respondents emphasized the need to see that tertiary departments of music are well staffed with the kind of lecturer-practitioners who know what the labor market requires of the music graduate. 25% of the respondents want tertiary music training to move toward more social relevance by aligning music courses more with the changing requirement of the labour market. Over one tenth want tertiary institutions to develop in their students' entrepreneurial skills and attitudes so that they can be self-employed.

About a quarter of the respondents suggested that future tertiary music courses should lay emphasis on the study of musical styles that are predominant in Nigeria. They cited as requiring attention the study of gospel music, highlife, *juju*, *fuji*, afro-beat, the use of modern technology in the creation and performance of music, arts planning and management, planning and organization of concerts and shows, composition of advertisement jingles and management of state or cultural troupes.

The current glumness and lack of confidence about the state of tertiary music study in Nigeria notwithstanding, a large majority of the respondents agreed that there is future for music education in Nigeria. Over half of the respondents (54%) indicated that there are sufficient opportunities for progress in music profession. A large majority of the respondents indicated that they enjoy a high degree of job satisfaction.

7.3 Stakeholders' interactive evaluation of music graduates they observed in practice

This section of the study is aimed at providing empirical evidence through a survey of views of music educators and practitioners concerning the capabilities they consider essential in a music graduate. Such views are considered valuable as it is often stressed that academic curricula could benefit from stakeholders' insight and advice on current practices. The results should provide valuable insights for educators who are responsible for shaping music programmes in tertiary institutions.

The first cycle of data was collected via interviews conducted at various sites with different stakeholders with the aim of investigating the goals and essential knowledge and skill components expected of tertiary music study in contemporary Nigeria. Interviews were conducted with music students and lecturers, lecturers and students of other artistic disciplines, church pastors, cultural officers, studio workers, broadcasters, performing musicians and representatives of music professional associations who are in one way or the other involved in music production, dissemination and consumption at Enugu and Nsukka. Fifty interviewees of different ages and varied musical experiences were specifically asked to identify attributes they considered essential for fresh music graduate to attain for professional competence.

The information and opinions extracted during the interviews were compiled into a list of specific professional attitudes, skills and knowledge that are considered necessary for modern professional practice. The list of capabilities rated in percentages represents a distillation from a potpourri of respondents with diverse educational and musical backgrounds and life experiences. Hence there was no consensus but the importance of a number of key attributes was shared by the interviewees.

Table 7.13: Key personal attributes regarded essential in graduates of tertiary music.

Attributes considered essential by shareholders	% of shareholders listing the attribute
1. Ability to understand, appreciate and have respect for Nigeria's diverse musical practices	90
2. Interpersonal skills	90
3. Ability to participate in the performance of indigenous musical practices	90
4. Cooperative skills	90
5. Keyboard skills	90
6. Aural skills	90
7. Knowledge of recent musical trend, styles and idioms	90
8. Able to use two indigenous Nigerian and English language(s) and creatively and effectively	90
9. Knowledge and understanding of the musics of the world	90
10. Knowledge of African musical creativity principles and practices	90
11. Community musicianship and music making	90
12. Knowledge and understanding relevant to musical performance and production	90
13. Creative teaching skills	90
14. Leadership skills	90
15. Theatrical skills	90
16. Knowledge of elements of music and their application to the creation, performance and appreciation of music	88
17. Motivation for continued music learning	88
18. Knowledge of arts administration and management	88
19. Entrepreneurial skills and attitudes	86
20. Compositional and arranging skills	86
21. Able to recognise own musical strengths and weaknesses	86

22. Proficient in one western instrument	84
23. Time management skills	84
24. Globally competitive music skills	84
25. Dancing and choreographic skills	84
26. Proficient on a standard African musical instrument	84
27. Knowledge of effect of music on people of all ages	84
28. Reasoning critically and creatively	82
29. Ability to use of technology in the performance and creation of music	82
30. Interest in expressive problem-finding and solving	82
31. Networking skills and attitudes	82
32. Knowledge of financial planning and management practice	80
33. 'Service' oriented attitude to practice	80
34. Contextual competence in music making	80
35. Improvisation skills	78
36. Professional ethics	78
37. Practical exposure to a wide range of musical styles and genres of diverse origin	78
38. Knowledge of artistes' management	78
39. Ability to use music to attain socio-political effectiveness	78
40. Familiarity with administrative and musical application of computers	78
41. Knowledge of a full range of musical instruments and equipment and their uses	78
42. Ability to treat others with fairness and humanness	78
43. Knowledge of African musical instruments, their uses and ensemble roles	76
44. Ability to take part in communal performances	76
45. Knowledge of marketing principles and practices	76
46. Proficient in music ability testing	76
47. Professional attitude	76
48. Skilled in practical application of theory	74

49. Knowledge of performance planning and management	74
50. Counselling skills	74
51. Professional pride and commitment	74
52. Knowledge of music technology principles and practice	72
53. Knowledge of public relations principles and practice	72
54. Knowledge of a wide range of music teaching strategies	72
55. Ability to evaluate music performances of self and other selves	72
56. Scholarly concern for improvement	70
57. Ability to use modern technological props to enhance performance	70
58. Conducting skills	70
59. Knowledge of music industry	70
60. Familiar with day-today operation in music Related professional fields	68
61. Understand Africa's contributions to world musical heritage	68
62. Proficiency in advocacy of music	68
63. Knowledge of music curriculum design and principles	68
64. Ability to research into Nigeria's diverse musical practices	66
65. Music analytical skills	60
66. Ability to read and write music	50
67. Ability to connect diverse music and communities	50
68. Understand Nigerian music education systems	50
69. Strive for musical excellence in performance situations	46
70. Historical knowledge of music in Nigeria	44
71. Knowledge of and ability to use wisely the community	

musical resources	42
72. Motivational ability	40
73. Knowledge of copyright laws	36
74. Ability to develop and implement music policy	30
75. Knowledge about music legislation	32
76. Self confident	30
77. Understand the indigenous music theoretical paradigms	22
78. Supervisory skills	20
79. Understanding of career options	10

Table 7.14 summarizes the attributes considered essential in music graduates. The list suggests a diversity of knowledge, skills, attitudes and practices that stakeholders consider essential in a music graduate and gives a framework of some musical and generic attributes which could be addressed in Nigerian tertiary music curriculum. The implication is that tertiary music institutions are now producing the music graduate for a rapidly changing society that demands a very broad definition of art of music akin to traditional African's conception of musical arts.

For the second cycle of data, the elicited attributes from the interviewees were designed as a structured questionnaire. The content validity of the questionnaire was determined by a pilot study and a literature study. After three music educators had completed the questionnaire some changes were made to its content and structure. The questionnaires were taken to Lagos, Onitsha and Nsukka and distributed by hand to two sets of respondents: the practitioners and the academics by the researcher and his six research assistants. The practitioners include principals of schools, church music chaplains, cultural officers, administrators and studio engineers who are employers of music graduates. The academics consist of lecturers and final year students of music.

Randomly sampled thirty five practitioners and thirty academics completed the questionnaires. A total of twenty eight (80%) usable responses were received from the practitioners' sample and twenty two (73%) usable responses were received from the academics. In the questionnaire both academics and practitioners were asked to indicate the degree of importance (using a Likert scale of in selecting a response: 1 = not important; 2 = less important, 3 = important and 4 = most important) they attach to 44 specified attributes of music graduates. They were also asked to rank the attributes. To ascertain the practitioners experience with recently recruited music graduates, spaces were provided in the questionnaire for the practitioners to indicate the strengths and weaknesses of the music graduates they employed. The average age of respondents of whom 26 (52%) were male and 24 (48%) were female, was 38years and 4 months. Their average teaching and recruiting experience was 10 years.

Table 7.14: Means and ranked importance of attributes considered desirable in music graduates

Attributes	Academics		Practitioners	
	Mean	Rank	Mean	Rank
Aural skills	3.58	1	3.62	3
Ability to read and write music	3.57	2	3.60	7
Keyboard skills	3.54	3	3.56	4
Improvisation skills	3.52	4	3.50	2
Leadership skills	3.50	5	3.47	5
Composition and arranging skills	3.49	6	3.46	6
Ability to understand, appreciate and have respect for Nigeria's diverse musical practices	3.48	7	3.45	1
Proficient in western musical instrument	3.46	8	3.43	35

Knowledge and understanding of musics of the world	3.47	9	3.42	41
Communication skills	3.45	10	3.40	8
Ability to use modern technologies in the performance and creation of music	3.42	11	3.38	9
Scholarly concern for improvement	3.40	12	3.36	20
Interpersonal skills	3.39	12	3.30	10
Ability to treat others with fairness And humanness	3.37	13	3.25	11
Cooperative skills	3.36	14	3.20	12
Ability to evaluate music performances of self and other selves	3.32	15	3.18	18
Globally competitive musical skills	3.30	16	3.12	40
Time management skills	3.28	17	3.10	13
Professional pride and commitment	3.27	18	3.06	17
Able to use two indigenous Nigerian and English languages creatively and effectively	3.25	19	3.00	14
Entrepreneurial skills and attitudes	3.21	20	2.98	15
Knowledge of arts administration & management	3.20	21	2.95	16
Ability to research into Nigeria's diverse musical practices	3.18	22	2.90	36
Ability to participate in the performance of indigenous musical practice	3.15	23	2.86	19
Creative teaching skills	3.10	24	2.82	42
Theatrical skills	3.08	25	2.80	21
Dancing and choreographic skills	3.06	26	2.74	37
Self confident	3.02	27	2.72	22
Conducting skills	3.00	28	2.68	20
Familiarity with administrative and musical application of computers	2.96	29	2.60	25
Knowledge of recent musical trend,				

styles and idioms	2.92	30	2.58	24
Supervisory skills	2.90	31	2.52	29
Professional attitude	2.85	32	2.50	23
Skilled in practical application of music theory	2.80	33	2.48	27
Knowledge and understanding relevant to musical performance and production	2.76	34	2.30	32
Motivation for continued music learning	2.74	35	2.28	3
Proficient in one western instrument	2.72	36	2.26	31
Proficient on a standard African musical instrument	2.68	37	2.22	33
Knowledge of effect of music on people of all ages	2.62	38	2.18	43
Networking skills and attitudes	2.60	39	2.14	35
Contextual competence in music making	2.56	40	2.10	39
Professional ethics	2.52	41	2.06	26
Knowledge of a full range of musical instruments and equipment and their uses	2.48	42	2.04	28
Knowledge of music industry	2.40	43	2.00	30
Knowledge of music curriculum design and principles	2.32	44	1.96	32

Table 7.14 shows that all the attributes were considered important by both groups of respondents. Aural skills, ability to read and write music, keyboard skills, improvisation skills, leadership skills, compositional arranging skills, ability to understand, appreciate and have respect for Nigeria's diverse musical practices, communication skills, ability to use modern technologies in the

performance and creation of music and interpersonal skills were rated as the top ten important attributes by both groups. However, some divergences are characteristic of the rankings. While the academics for instance ranked the music graduate's proficiency in one western instrument high, the practitioners prefer his ability to use modern technologies in the performance and creation of music. The practitioners ranked interpersonal skills higher than knowledge of the musics of the world which the academics ranked higher. This tends to show that the academics are steered more by global forces than the practitioners that are steered by local forces. The well ranked interpersonal skills by the practitioners is in line with the traditional African principle that focuses attention on people's interdependency within a community.

The differences in perceptions of the two groups of music shareholders signify that both groups need to foster closer communication and collaboration for the music profession to move forward in Nigeria. It implies that the present tertiary music curriculum is not oriented to praxis – the stakeholders are not contributing equally to its development. The academics and practitioners need to realise that without each other they cannot use music to move the nation forward.

7.3.1 Strengths and weaknesses of recent music graduates

In this section of the study, only employers who were asked to identify the strengths and weaknesses are reported. Strengths include knowledge about and weaknesses are lacking the skills that are mentioned.

More than half (53%, n =15) of the practitioners responded to this section of the questionnaire. Table 6.13 shows the number of strengths or weaknesses mentioned and their percentile rate. Having a large repertoire of European classical music was identified as the most significant strength (86%) by 13 respondents. On the other hand, two respondents also identified lack of understanding relationships between music and the other arts as a weakness.

Repertoire of European classical music, conducting skills, reading and notating music, verbal knowledge of music and respect for European classical music were identified as the top five strong strengths of their recruits. These imply that tertiary music education in Nigeria is deeply informed by European classical music principles and practices.

The top four strong weaknesses identified by the respondents are also indicative of the basis of Western music of the recruits' music education. Six respondents indicated that their recruits had good teaching skills whereas three others identified this attribute as a weakness of their recruits. Keyboard skills were also identified as both an attribute of strengths and weaknesses in music graduates. This could be partly explained by differences in emphasis placed on these skills by individual tertiary institutions. And it can also be explained as a factor of how much students learnt and assimilated from courses they were offered at their tertiary institutions. Eight respondents listed the arrogance of music graduates as a strong weakness. This attribute tends to find explanation in a wider societal context in which musicians of any sort of skills in Nigeria see themselves as superstars. Some respondents identified lack of understanding of music in relation to culture and relationships between music and the other arts as major weaknesses in music graduates. This meant music graduates were little exposed in their tertiary institutions to music as a way of coming to know Nigerian history and culture.

Table 7.15: Strengths and weaknesses of recently recruited music graduates

	Times mentioned	Percentage
<i>Strengths</i>		
Repertoire of European art music	13	86
Conducting skills	12	80
Reading and notating music	12	80
Verbal knowledge of music	10	66
Respect for classical music	9	60
Initiative	8	53
Teaching skills	6	40
Keyboard skills	5	33

Confidence	4	27
Professionalism	2	13
<i>Weaknesses</i>		
Aural skills	12	80
Awareness of different forms of music making in Nigeria	10	66
Improvisation skills	10	66
Interpersonal skills	9	60
Arrogance	8	53
Knowledge of music in relation to culture	8	53
Keyboard skills	5	33
Textbook knowledge of music	5	33
Performance using modern technologies	4	27
Teaching skills	3	20
Relationships between music and the other arts	2	13

The identified strengths and weaknesses point to the fact that music standards have not been designed to produce desired or needed educational outcomes for music profession in Nigeria.

7.4 Findings and discussions

The Federal government has put in place policies that maintain the inclusion of Nigerian culture in arts education and ask schools to promote the use of music in teaching of Nigerian culture. This study finds out that although there are common goals and basic requirements in music education for all primary school pupils, not all primary school-age Nigerian children attend primary schools, and only a very small portion of the pupil population are exposed to high quality music education in primary schools. The majority of the Nigerian children settle for mediocre music programme and many pass through schools without any systematic modern music education that can allow them to learn more about Nigerian culture. Hence the creation of high quality music education for all is still an ideal goal, not a reality in Nigeria.

At the secondary school, the education of a national ethos, national unity as well as national identity is the major development required of school music education. But music study at both JSS and SS levels is elective. In schools where music is taught at all, teachers do not teach the knowledge that is continually reproduced by musicians and other participants in Nigerian musical life. School music as such does not integrate Nigerian students with their role in society. This means that school music education that would encourage students to respect Nigerian culture is optional and atypical. A number of problems remain unsolved at the secondary school level. It was the hope of policy makers that students would learn Nigerian music. Due to a number of complex social and cultural factors, as well as lack of facilities and qualified music teachers, this is not happening. There is no explicit policy on the arts (music) in Nigerian education that enunciate in a rigorous way the crucial role of the arts (music) in the total development of the Nigerian child. Although Nigerian music has been included in the secondary schools syllabi, many Nigerian music teachers subscribe overall to a Eurocentric perspective, and unless they are explicitly encouraged and assisted in the preservation, renewal and teaching of indigenous African musical knowledge, the Eurocentric approach is what they will continue to teach. A sign that there is a move to change is scant. As such, Nigerian music does not enjoy high status in schools. Western music which has little affinity to the cultural background of the students does. So, the abusing of the cultural identity of Nigerian students which began in the colonial period is continuous.

The Nigerian music education system is conspicuous for its relegation and disregard of indigenous African music which is perceived to be inferior and unnecessary for modern living in Nigeria life by western educated Nigerians. Exogenous western-oriented music systems are observed to be permeating the entire spectrum of Nigerian tertiary education curriculum. This situation has led to the production of music graduates empowered with theoretical and elitist knowledge that is of little relevance to the legitimate needs of the great masses of the Nigerian people. The problem with the imported music knowledge systems

lies in its scholarship that proceeds on the premise that Africa has no musical civilization, methodologies, theories, history or traditions. The failure of the current music education system to address societal challenges calls for a new impetus built around the need for centring indigenous African music systems as Nzewi (1997:11) and Okafor (1991) admonish.

Since African societies have always had African traditional musical philosophies, structures and practices that are replete with the materials for culturally relevant, theoretical, creative and practical music education, then any music education philosophy in Africa that fails to adequately recognise this abundant resources is malnourished and can be deemed irrelevant and invalid. Tertiary music education institutions in Nigeria as this study has revealed are insensitive to the cultural uniqueness of the local population. Its knowledge and practice lacks social relevance as it does not educate music graduates for effective contribution to the Nigerian musical life, does not as well maintain the formation of an African identity.

The present tertiary music education programme itself did not start from recognition of the needs of the shareholders who want tertiary music institutions to demonstrate that they have properly defined programme outcomes and the means of ensuring that these are achieved by the student. As such its intended learning outcomes were not set appropriately; it was found out that learning outcomes did not match the shareholders' expectations. There is little confidence in the standards of the provision.

It is the finding of this study that Nigerian tertiary music institutions are working with a top-down, prescribed music curriculum whose objectives are of little convergence with the stated national goals. The curriculum does not acknowledge our lived musical experiences and respect our musical diversity as it is based on Western musical thought and practice. This is consistent with

Akrofi (1990), Flolu (1999), Kwami (1994), Nzewi (1997), Oehrle (1991), and Okafor's (1991) findings that the basis of modern music education in African schools and colleges is Western music and methods. Its objectives do not reflect Nigerian hopes, wishes, aspirations, dilemmas and predicaments. Its emphasis, for instance, is not on supporting and maintaining Nigerian national identity formation. Its emphasis as such is not on relevance. It is capable of alienating culturally and disorienting mentally the music students that pass through it. It is inappropriate for producing mentally emancipated music graduates who can assist in the preservation, perpetuation and promotion of African musical knowledge.

The study finds out that the curriculum is inappropriate and irrelevant for the bulk of the students. Its foundation as well as fundamental knowledge is not of the African system of musical thoughts and practice. It does not recognise or build on the prior knowledge of the students (See pages 7-20 to 7-30 above for a preliminary study of Nigerian students' background). It is consequently coercing Nigerian students to struggle and learn music from an alien culture. The content of the curriculum as such is strange to experience of Nigerian students who have grown up in a particular (musical) environment, have to withdraw from their original environment in order to study Western music and finally have to return to it after their study. This is in line with Okafor's (1991:65) observation that this situation is forcing Nigerian music students to change their identity twice, and not in a cultural sense. This implies that tertiary music education is currently inducing cultural alienation for the Nigerian students and steadily disintegrating Nigerian consciousness.

This study discovers that the conceptualization of tertiary music curricula in Nigeria is a linear process involving development, implementation and evaluation. Its implementation is top-down and emphasizes policy, planning and supervision. The curricula focus narrowly on classroom practice, in deviance to

vigorous music making in Nigerian communities, with the teachers implementing curricula that certain preferred experts have constructed, and mandated knowledge of Western classical music openly as a valued aim in Nigerian schooling. This value coheres with the notion of “core” which forms the basis of the NUC music curriculum. A core, by explanation, is exclusive, assuming as its structure a general commonalities, of quintessence that must be implanted in Nigerian students, treating them as and turning them into as homogenous group as possible.

Teaching is regarded as transfer of knowledge and the teacher is regarded as the source of knowledge and the student the recipient. Music students are at the lowest part of the hierarchy and they are not supposed to question the musical knowledge that they are supposed to make their own. Music students rely heavily on rote learning and memorization, which do not lead to understanding, at the expense of deep approaches to learning. The present tertiary music curricula are as such based on positivist assumptions (Hanley and Montgomery, 2005:18) that a musically educated person is one who has his/her mind composed of disconnected items of music knowledge; that music teaching and learning do not go beyond its present reduction to factual, technical content; in which music education is simply matter of depositing information in passive receptacles. Basing the current Nigerian tertiary music curricula on such view means it is not oriented towards giving Nigerian students relevant and meaningful music education and meeting the needs of a rapidly changing Nigerian society. It also means the curricula do not address recent discoveries about learning. It is the finding of this study that tertiary music education in Nigeria has not modernized. It remains a vestige of the colonial system of education. At a technical level, some of the colonial legacy includes top-down educational planning, irrelevant music curriculum and an undue emphasis on rote learning. Beyond technical considerations, the legacy has shaped the philosophy of music education and the debate as to what constitute worthwhile music knowledge. Modernizing it requires injecting local relevance into the existing music curriculum and aiming it

at getting students to make music, think musically, and become lifelong musical knowledge constructor. It entails students going beyond the information given, through developing in themselves the integrative skill of bringing knowledge, skills, understanding and musical experience together in problem solving activities, to lecturers providing environment in which students are given the best kind of preparation for lifelong relational music learning.

The analysis of the present music curriculum reveals that it does not offer a foundation for lifelong learning which is now considered as a fundamental objective of modern music education in line with indigenous Nigerian music education systems. Lifelong learning is characterized by the notion of learning to learn or self-directed learning, which is defined as developing skills and strategies that help one learn more effectively, and using these effective learning strategies to continue to learn throughout one's lifetime. Modern musicians should be characterized by striving constantly to learn and apply what is new in order to adapt to changes in modern Nigeria. It is the finding of this study that the present music curriculum emphasizes the transfer of knowledge, with the learning defined and measured strictly in terms of knowledge of exogenous musical principles, standards, concepts, and facts.

A key feature of tertiary music education in Nigeria this study finds out is its emphasis on technical expertise and technically oriented training. The present curriculum is too much concerned with specific music techniques and large number of music courses focus solely on detailed foreign musical procedures. The study finds out that there is unfit marriage of academic teaching and professional training in the present music curriculum. Although the curriculum includes some courses from the other artistic disciplines, the coverage is inadequate to re-orientate music study towards engagement in artistic conceptualization and production according to the holistic African philosophy and practice. As the curriculum narrowly defines music, it is incapable of meeting the

dynamically expanding demands of the music profession in Nigeria. As such, it is not preparing graduate musicians to become agents of change but assuming that they will be agent of change. There is no evidence in the curriculum of sufficient attention being given to general skills and professional values necessary for survival in modern music profession in Nigeria.

Tertiary music institutions in Nigeria have a shortage of qualified music academics and educators and are suffering from inappropriate mix of ethnomusicologists, educators, composers, technologists and performers as well as experienced staff. There has been no arrangement with senior staff to mentor and coach the less experienced colleagues. Since there has been no functional PhD music programme in Nigeria, most music staffs nationwide have received no schooling beyond a master's degree. And the available music staffs with European classical music training have found it difficult to seek inter-stimulatory affinity with the traditional and popular music specialists. Nzewi and Okafor have been calling on music academics and educators in Nigeria to tap the immense indigenous Nigerian musical knowledge from the traditional specialists as a way to move music education in Nigeria forward to no avail (See Nzewi, 1997; Okafor, 1991). The provision of a practice-orientated music education based on the principle of professional efficiency and competence, professional creativity and the ability to take entrepreneurial initiatives remains a big challenge for tertiary music education in Nigeria.

The link between Nigerian tertiary music education and domestic music profession is very weak. There is no officially recognized professional music body in Nigeria to raise the standards of musicians professionally, academically, culturally and politically as well as to organize and participate in conferences and seminars related to music internally and externally, and to keep in touch with new events, scientific periodicals, literatures and so on. The existing ones, with no national or international recognition, are passive bystanders to what is happening

musically in and outside the country. As a result, the influence of the profession on tertiary music education is trivial. This study finds out that the absence of a viable professional organization to establish national music standards and assessment tools due to lack of national commitment, determination, and willingness to work together toward common goals is making the improvement of Nigerian music education very difficult.

Despite the admonitions of Nigerian music educators like Nzewi (1988) and Okafor (1991) for original African approach and thinking in Nigerian literary music education dating more than a decade, tertiary music education in Nigeria is still woefully inadequate and inappropriate. The contents, theories and methodologies do not derive from researched definition of the African musical legacy. Rather, it is centred on Euro-American musical theories and practice that lack validity not only because of the different system of cultures and value they espouse compared to those found in Nigeria but also because in a rapidly changing society such as Nigeria, the philosophy and institutional framework in which music is practiced is different from those found in Europe and America. Nigerian modern music education system is strongly influenced by foreign systems that have passed its sell by date. This finding accords with Oehrle (1991) and Kwami (1994) finding that almost all developing countries that have been colonies under Western rulers have inherited their modern music education from a colonial system. A current need is the establishment of modern music education in Nigeria that can embark on the re-construction of the meaning and sense of African musical arts.

It is the finding of this study that the present tertiary music course content and curricula are too rule-based, narrow and outdated. While tertiary music education has changed a little, the profession has changed drastically. Pedagogy lacks creativity as it is not in tune with the cultural backgrounds and needs of a changing Nigerian music student population. Tertiary music has been taught in

the same manner since its inception in 1961 with Euro-American textbooks which are not easily understood by Nigerian students. Programme fails to develop 'generic' skills and ability to transfer academic knowledge to the workplace. It is not adequately preparing music graduates for their professional careers. Similar concerns have been expressed by Nzewi (1988) and Okafor (1998).

An examination of published research findings on Nigerian music education systems reveals that there has been little attempt to conduct philosophical inquiry into what higher music education in traditional or modern sense is all about in Nigeria. The exploration of concepts such as music teaching, learning, research, knowledge, students and staff from the African perspective has not received much attention. Hence the incorporation of indigenous African knowledge that is continually reproduced by musicians and other participants in musical life into national musical curricula has been meagre. Only published works by Agawu (2003), Flolu (1999), Herbst, Nzewi, and Agawu (2003), Nketia (1971), Nzewi (1991, 1997) and Oerhle (1991, 1998) have begun the initial move. Debates about whose music should be dominant in Nigeria tertiary music curriculum have not been conducted in any rigorous way. The lack of a sustained attempt to clarify our thinking about the beliefs, presuppositions, and values on which tertiary music education in Nigeria should be based is responsible for its running adrift without a sense of direction. Sporadic discussions relating to the very purpose of modern music education in Nigeria can only be found in Agu, (2004), Nzewi (1997, 1998, 1999), Oehrle and Emeka (2003), Okafor (1988, 1989, 1991, 1998, 2000), Omibiyi (1972), and Sowande (1967). For example, Richard Okafor states that:

...the product of music education in Nigeria, that is the person who has received quality music education, must be able to function as a musician at the best and highest levels of the country's economy. He must not only earn his living but must be able to use music as a tool for national development (Okafor, 1991:62).

This suggests that music education should be tailored more towards the prevailing national issues rather than international ones. But the legitimate modern imperatives of artistic presentation of extant Nigerian music for contemporary service to modern world audiences which will accrue credit to Nigerian genius must not be ignored. The purpose of modern music education in Nigeria according Nzewi (2000:243) is 'the preparation of the modern Igbo (Nigerian) person for world respect enhanced by the distinguished Igbo (Nigeria)-peculiar contributions from the Igbo (Nigerian) past and present to the confluence of creative genius in the modern world'.

Modern music education in Nigeria as such should be designed to produce what is best for Nigeria in terms of its historical, socio-cultural needs and plans for continued existence in modern world milieu. It should be aimed at producing vanguards of the renaissance of the Nigerian music heritage as well as the resurgence of the Nigerian creative originality and aesthetic innovativeness. It should produce modern educated Nigerian musicians who can (re)create Nigerian musical heritage in contemporary and universally understandable idioms that cater for modern world audiences as well as new trends in music taking. The products of tertiary music education in Nigeria, bearing in mind the notion of tertiary institutions as site of production of knowledge and making musical facts and values available to the wider world community, and home of intellectuals, is not just about meeting professional standards and having "employable" graduates, but also about nurturing critical thinking, a sense of public duty, and hopefully acting as advocates in professing one's expertise. The tertiary music education that contemporary Nigeria needs is a creative one that balances knowledge of musical facts (convergent thinking) with knowledge of how to produce new musical ideas from the inherited African musical tradition (divergent thinking) in light of new musical experiences that the modern world is bringing to bear on African music legacy. This is to suggest that it is possible to enhance musical creativity in student by teaching them to seek new musical ideas, recognize novel approaches when they encounter them and judge the

effectiveness of novel solutions bearing in mind the 'established structures of creativity' (Joyner in Copland 1991:40) in Africa.

The critical turning point in the music curriculum development in Nigeria occurred after the publication of the NPE and CPN and the introduction of national music curricula in Nigerian schools and colleges. The changes in tertiary music education and practice policy have suggested that literary musicians are entering the professional sphere. Tertiary music education institutions have come to be regarded as centres of academic excellence charged with the social responsibility of generating knowledge that can be used to cope with the challenges facing Nigerian society. The western oriented music system characterizing tertiary music institutions in Nigeria has failed to meet this premium because it lacks an appreciation of locally produced philosophies and thought systems. Nigerian music educators and scholars as such need to know that every people have a soul, which is sustained by and predicated upon its institutions, traditions and culture. Chief among these institutions is music education which remains an essential agent of socializing young minds in modern societies. It is the finding of this study that the school music education in Nigeria which evolved in the years of colonial domination and favoured exotic models of music education has failed to fully address the aspirations of the masses of Nigerian people. A way forward is to liberate Nigerian tertiary music education institutions from the tentacles of neo-colonial knowledge systems by centring modern music education in Nigeria that is sensitive to the cultural human and environmental identity of Africans.

Stakeholders demonstrate that they are familiar with the attributes and abilities they could reasonably expect to find in a music graduate. They are as such concerned about the qualifications offered by Nigerian tertiary music education institutions. They express the level of academic achievement expected of the music graduate and affirm the transferable, employment oriented abilities that

should result from tertiary music study in Nigeria. This study finds out that the current national music curriculum is not based on an objective evaluation of current needs of both the tertiary music education providers and users in Nigeria.

Tertiary music education in Nigeria is bedeviled by a lot of ambivalence. There is ambivalence about relative priority of music teaching and research; about proper relationship between tertiary music and the needs of the Nigerian society and between tertiary music and the needs of the music students; about the basis of music education between African and Western paradigms; about the study of music for music' sake and the needs of the shareholders, about how national or international the music study should be; about the relative virtues of the status quo and of change to mention but a few. This ambivalence has a lot to do with the purpose of tertiary music education in Nigeria and it may remain to dog it for some time to come.

It is the finding of this study based on the analytical perspectives it adopts that the NUC music curriculum content does not measure up with the criteria of validity, significance, interest, learnability, utility, contemporariness, relevance and consistence with social realities. The analysis of the curriculum content with Holmes theories also reveals that it is essentialism, encyclopaedic and less pragmatic in orientation while its objectives are more subject-centred than society-centred and student-centred. According to the evidence from systematic observation of classroom procedures, interviews with music students and lecturers, students' perception of institutional resources, tracer studies of music graduates and questionnaire responses of shareholders the quality of the present tertiary music curriculum is generally poor and uninspiring. It needs a lot of improvement.

7.5 Towards a definition of national music policy in Nigeria

The NPE does not stipulate “whose music” should and should not be taught at the basic modern music education level in Nigeria. The CPN does, by stipulating the indigenous Nigerian music. But the link between the CPN and NPE has been very weak and tenuous in the structuring of curricula, the teaching methods, and the preparation of music teachers and scholars in Nigeria because the Nigerian government put little emphasis on the implementation of the CPN. The NPE which is the more widely used and implemented of the two policies does not attend to the questions of what of all music that could be taught is worth teaching, and which musical practice should be included and why? For example, there are three strong musical traditions - the traditional African, Afro-Islamic and the Western musical traditions - that could be included in the school music curriculum content in Nigeria. This lack of clear delineation gives room to wide interpretations of *what* music to teach and *how* it should be taught in Nigerian schools. Many Nigerian music educators believe that since NPE sees music education as 'an instrument "par excellence" for national development', what music to teach and how to teach it is decidedly Western music and methods.

They argue that modern music education in Nigeria should contribute to social and economic development, equate modernization with Westernization and foreignness and conceptualize development in a narrow way. They are convinced that by taking development to mean developed in a particular way, namely in the styles of Europe and America, Nigeria can become a developed nation. It is important to note that since the adoption of this perspective in music education from the colonial period only a tiny group (western classical music oriented Nigerian musicians) has constituted a central factor in the socio-political and technical contexts of music enterprise in Nigeria, hence the masses of Nigerian people have been excluded from meaningful participation in modern music education in Nigeria. Their exclusion developed within the framework of binary opposition established by Westernization and modernization: civilization-savagery, good-evil, body-mind, brain-brawn, musicians-audience, rural-urban, core-periphery, primitive-modern, wild-tame, man-woman, sacred-secular,

professional-amateur, recreation-competition, work-leisure, public-private, educated-illiterate, teacher-student, indigenous-modern, orthodox-unorthodox, the “best way” of knowing the world-an “inferior and imperfect” way of knowing the world, and so on. Theories of modernization and dependency embody these opposite poles of a single system of values that most western educated Nigerian music educator-scholars who serve as curriculum consultants and designers espouse.

Their perspectives that assume that Western classical music is “the education” have shaped the psyche of Nigerian policy-makers. Although there are well-grounded arguments in recent literature about the cognitive advantages of using indigenous African music in modern education, most Nigerian music teachers and curriculum consultants continue to lay emphasis on Western music instruction. This attitude stems from the fact that, historically, Western classical music has functioned as a tool of elitist identity as well as the fact that many Nigerian music scholars have different levels of comprehension of African music due to different degrees of their exposure to its making, thinking and usage. Apart from few Nigerian music teachers that have opted for the use of African music in modern education, most Nigerian educators and scholars continue to emphasize Western music as the ideal way to modernism Nigerian music education.

The inability of most Nigerian music educators to recognize that modernism has no universal materialization, but a universal quality, makes them to interpret modernism as foreignness. They as such lack the knowledge that modernism is environmentally determined, continually changed in line with the state of worldview and culturally validated. That most Nigerian educators and scholars’ interpret modernism or newness in terms of foreign modernism rather than indigenous modernism makes them to conceive the focus as well as core content of our music educational needs and creative aspiration in terms of western

classical music. It coerces them to conceptualize of African music as inferior and of secondary importance to Western music thereby making it difficult for them to think of including it in curriculum for socioeconomic change.

Most Nigerian policy makers and teachers soaked in dependency and modernization theories have become the doctrinaire agents of a narrowly conceived "political correctness" that view African music with disdain. Yet in the postcolonial Africa, African music continues to belie the conceptions of these theorists as it has remained a force to be reckoned with not only in Africa but also outside it. Its survival can be accounted for by the fact that its sources of legitimacy deeply rooted in the pre-colonial past are hooked to the African indigenous thoughts and practices.

The current need is to see the indigenous philosophy and methodologies of Africa as the sine qua non for any African nation seeking development i.e. to improve. Music education is inextricably bound with development. The postcolonial Nigerian schools should promote African musical traditions as a high priority to rescue the African mental-cultural integrity. Genuine national music education manifests when students are aided in inheriting their tradition. If music education has to relate to and with the society, students have to understand the aesthetics and standards the society understands and can easily associate and identify with. Students have to investigate their musical tradition by going through the very act of inheriting, so that nothing of value in the society will elude them.

For the foundation as well as fundamental knowledge of our national music education, therefore, the much-advocated and highly prized Western classical music is culturally and educationally invalid in Nigeria. Education solely based on Western classical music cannot be sensitive to the legitimate needs of the great masses of the Nigerian people, as it is not grounded on Nigerian experiences and aspirations. The prevailing inability of Nigerian music educators and scholars to make modern music education adaptable to suit the Nigerian society is the

reason modern music education has forged the weakest link with the musical communities in Nigeria. It continues to create musically educated elite, which already exists to some extent in Nigeria because of Nigeria's colonial experience.

As a way forward Nigeria needs a music education philosophy that is rooted in indigenous African thoughts and practices; that encompasses national values, beliefs and objectives. She needs a national music policy that will vigorously pursue the promotion of her diverse musical heritage, and the immediate environment to which Nigerians are deeply attached psychologically, physically, and spiritually. Culture, geography and history matter in the coding, shaping and forming of Nigerian music education policy. She needs a modern music education system that would take into account her cultural, social, political and economic background and seek an implicit agreement between stakeholders (i.e. educators, students, parents, policy makers, practitioners, etc) as to how content of modern music education should be selected. Such a modern music education system should take the peculiar situation and circumstance of Nigerian history into account and its contents, theories and methodologies derived from researched definition of the Nigerian music legacy. It should privilege indigenous African philosophy of learning that students construct music knowledge through their social interactions and their experiences in their natural world and take cognizance of African traditions of music performance evaluation in which formative functions and the involvement of stakeholders are accorded key roles.

Nigerian diverse musical heritage conceptualized as a phenomenon that embodies what we Nigerians were, what we became under colonization, and what we are today and what we want to be in future must be part of the teaching of music in Nigeria. It is virtually impossible as such to conceive it without taking account of the influence of Islamic, European, Afro-American and Asian musics. The Nigerian music heritage should be recognized as operating on at least two different levels – one is the broad continuing tradition, the other is the temporary popular level, which may or may not have anything to contribute to cultural

wisdom. It is the Nigerian schools tasks to reflect upon how to shape viable and worthwhile musical purposes for Nigerian students. Music curriculum should reflect Nigerian hopes, wishes, aspirations, dilemmas and predicaments, help to close the musical gap between the Nigerian schools and society, have a greater balance between performance and theory. It should help Nigerian students make sense of the Nigerian musical life and use the music knowledge and skills they learn in schools to adjust to and serve the Nigerian society. A goal of modern music education should therefore be to produce modern Nigerians who understand music in multidimensional and interdisciplinary ways that will empower them to participate intelligently in creative and critical thinking, problem solving and decision making about how music is used to change society.

Given that Nigeria is not only rich in resources and people endowed with immense musical capabilities but also in music heritages, a goal for modern music education is to produce musically well-educated Nigerians who can draw creatively from our diverse music heritage to trade influences with music of other world cultures. Globalization, seen as changing cultural forms, communications technologies, the shaping of and reshaping of identities and interactions within and between cultures, is a process and product that affects all our lives today. Another goal of modern music education in Nigeria as such is to produce modern musically educated Nigerians who can revivify indigenous African music to contribute to the global funds of human-mental improvement and authentic ways to enrich lives and achieve global amity and solidarity, which will earn Nigeria a place of reckoning in the globalizing world.

7.6 Future projections

It is widely acknowledged that music education in Nigeria is in a state of crisis. Omibiyi-Obidike (1987) asks the question: 'whither music education in Nigeria?' Nzewi (1988) examines the problems of misdirection in literary music education in Nigeria. Okafor (1988) sees the problem of music education in Nigeria as a disjunction between needs and amnesia. All these bespeak that all is not well

with music education in Nigeria and as this study has proved - the state of tertiary music education Nigeria is not healthy. There is need to do something urgently to put it back on course lest it will be left behind other disciplines like a beached whale. The over-riding recommendations are that all aspects of music education in Nigeria should be indigenous music research-based, indigenous culture-sourced and continuously evaluated to insure that our music programmes are as effective as possible in the context of Nigerian experiences and aspirations as with Nigerian students.

Research in this context should be viewed as an ongoing way of offering new interpretations of African music and African music education, questioning why African music should be the basis of modern music education in Nigeria, and developing critiques of the policy of making African music the basis of music education in Nigeria. The research recommendation is to make music discipline in Nigeria a discipline in which the question "what is African music as well as African music education" is always a valid and live inquiry based upon contestation. It is meant to emphasize the need for scholarly attention to derive theories, concepts and methodologies in Nigerian music education informed and nourished by Nigerian historical conditions and socio-cultural practices. It is meant to give respect to and make greater use of our indigenous Nigerian music for the generation and transmission of our musical knowledge. This is to make the concept and content of Nigerian modern music education culturally sensible. Cultural sensibility entails making the best in our culture the ideal for asserting our human identity.

The indigenous culture focused recommendation is to put Nigerian music education within the broad definition of indigenous African knowledge systems and include the Nigerian music learners' context so that they can understand what meaningful learning is all about. This will make Nigerian students to come to an understanding that music is a way of coming to know Nigerian culture. Constant music programme evaluation is recommended to ensure that

curriculum takes into account the real conditions and expectations of modern music education in Nigeria.

Tertiary music education institutions in Nigeria should address the issues such as African culture, African civilization, indigenous African knowledge systems and African music. It should become both sites and agents of African music transformation and be involved in the process of defining or interpreting African identity and culture. Tertiary music education in Nigeria should be underscored by a philosophy of education which is drawn from an African (Afro-centric) paradigm. It should embrace an indigenous African worldview; root its paradigm in an indigenous socio-cultural and epistemological framework, and focus its curriculum on Africa so as to become indigenous-grounded and orientated. It should be based on communalism together with humanness which is distinctively African experience of musical life so that the African music learners are seen as human beings culturally and cosmologically located in authentic value systems.

The contents, theories and methodologies of Nigerian tertiary music education should be derived from researched definition of the Nigerian music heritage to enable the production of graduate musicians with literary knowledge of the Nigerian music heritage which is essential to investigate and suggest modern cultural integrity in serious musical creativity and practices. It is only through this way that it can produce the music graduate who would continue with lifelong music making as a way of learning to be African.

The concept of community in an African context should be used to provide framework for establishing communities of music learning. The socio-constructivists perspective, where a curriculum is the result of negotiation, should be adopted in developing music curriculum so that it can serve the needs and aspirations of particular communities of Nigerian music learners. This approach brings to the fore a process-orientated music curriculum in which music learning activities constitutes the learning content, emphasizes acquisition of skills

required to produce music knowledge and cultivates the mastery of musical thinking and music making in contexts.

Tertiary music education in Nigeria should be underscored by the principles of open, independent and flexible learning as is the case in traditional African societies where learners learn by making music and music learning is a process of bringing new things out of the old by music makers who expose selves to other selves. Music teaching should model the process whereby knowledge is upheld as social responsibility to be shared and acquired. Music teaching should be based on partnership and seen as a dialogue between teacher and student that encourages independent and co-dependent knowledge interaction. Music teachers in this context act as facilitators who devise cooperative learning strategies and foster a collaborative environment that discourages a teacher dependent-attitude. The music teacher's main task becomes creating a context for learning in which he becomes a mediator in developing a music learning culture and establishing a community of music learning. This means that a tertiary music institution should form part of the community where it is located. This requires that tertiary music education be deinstitutionalized so as to develop inter-stimulatory rapport with indigenous Nigerian music tradition and the culture-bearers. Tertiary music teachers and students can then collaborate with the culture-bearers to develop musical material and appropriate methods for teaching African music.

Africa is at the center of the increasing influences and advancing waves of globalization. The complexity of modern cultural life (because the average African as well as Africa is coming face-to-face with the fast rhythm of the globalized world) means that music should be increasingly recognized as an integral part of Africa's cultural heritage which can be used to achieve clear self-definition and give birth to a civilization which is distinctively Africa's, which she is to bring to the pool of emerging global culture for securing a recognizable niche in the new modern world.

Even within a country, under the system of maintaining cultural unity in diversity, the growing demand for cultural groups' autonomy to independently project their viable cultural values and attributes or exploit the national avenues to ethnic advantage in terms of the human cultural provenance, requires a broad role to be played by professional musicians. For example, professional musicians in inter-stimulatory rapport with the traditional specialists are to systematically document and stylistically modernize Nigeria's musical heritage as a literary continuum of tradition in artistic content and societal deployment. Professional musicians must also incorporate the country's national cultural and educational policies into their practice and place an emphasis on the implementation of laws, regulations, cultural and educational policies of the nation.

These wide functions require preparing competent music graduates with specialized knowledge as well as professional competencies and broad skills essential in forming professional judgment. Tertiary music education in Nigeria should prepare students to become professional musicians by bridging the present gap between academic and professional music education and imparting useful knowledge, critical review/thinking, non-dogmatism, flexibility and adaptability, reasoning abilities, independency, problem-solving, interpersonal, communicative and analytical skills and communal and humanistic values. It should prepare music graduates for employment in the formal and informal sectors of Nigerian socio-cultural life. A national survey should as such be regularly conducted to document what professional musicians should know and be able to do. This is necessary for the benefit of professional development of musicians, advocacy and certification.

Nigeria is a rapidly changing society and according to all indications, the near future is going to be a period of more radical and rapid change. Change as it relates to music profession will make self directed learning throughout a music graduate's career an irrefutable necessity. Tertiary music institutions as such

should make greater efforts to update teaching methods and encourage more independent thinking and self-sufficient learning. The increase in music degree programmes in Nigeria and other recent changes in tertiary music education and practice policy have suggested that literary musicians are entering a professional sphere.

The meaning of this is that tertiary music programmes should recognize the complexities of professional practice and prepare students to operate in the face of the daily practical challenges facing music making while ensuring that the necessary skills are underpinned by well developed knowledge base. The key to the development of music skills of this nature is practice in authentic contexts. Lave and Wenger (1991) emphasize that learning in practice is a matter of acculturation, of joining a community of practice, rather than application of skills or principles which operate independently of social context. A critical part of this socialization into practice is the opportunity to make an authentic contribution to the communal enterprise.

The notions of 'situated cognition or situated learning' proffered by Lave and Wenger (1991) is congruent with music socialization paradigm in traditional Africa where culture-bearers guide the not so proficient members of the community through the complexities of practice; where music learning and enculturation are part of the same process. Cognitive apprenticeship, which consists of teaching methods: modeling, coaching, scaffolding, articulation, reflection, and exploration, is a model of instruction founded upon the situated cognition paradigm that should be adopted to move Nigerian tertiary music education forward. It is a modern form of apprenticeship that arranges opportunities for practice. Learners, in it, are coached by mentors who model good practice and who provide appropriate but progressively withdrawn support. Tertiary music institutions should adopt cognitive apprenticeship model to supplement classroom instruction so that students (and their teachers) can creatively interact with the traditional specialists or local popular music specialists

in widely acknowledged unique Nigerian musical styles. Cognitive apprenticeship system should be adopted as a way of inducting students into Nigerian music practices and cultures.

Nigeria currently under invests in education which is making it difficult to deliver adequate educational quality in today's world. This situation should prompt tertiary departments of music to diversify their resource sources by exploring contributions by private sources (e.g. cost-sharing, private sector contributions, alumni gifts and departmental income-generation activities), broadening the range of their shareholders and lessening their dependence on any single interest group. Cost-sharing has to do with music students paying charges for support services they need. Departments of music should explore basing their income generation on contracted music training, short courses, contracted music research or consultancies and the rental of departmental facilities. But heads of music departments should ensure that pressures for income generation do not accumulate to the point where they divert department staff and resources from their main mission of teaching and research. This is to say that the role of income generation should clearly be complementary to funding from government and beneficiaries of tertiary music education. Tertiary music students too should be made to pay something for their education. If this happens, students are likely to generate pressures for accountability on the part of music academic. They are likely to oblige music lecturers to attend music classes and rehearsal sessions, to come prepared and be available for students' consultations. Since a significant portion of Nigerian tertiary music students come from low-income families (See 6-21) programmes that combine grants and students' loans should be introduced.

All theoretical courses as well as practical courses should be taught holistically in which all their aspects can be understood in relation to one another to guarantee sensibleness and relevance. Vocal, instrumental and ensemble and theoretical training should be made more flexible and less-examination driven. Students

should be exposed to a wide ranging music styles and cultures. The focus should be more on the cultivation of the mastery of musical thinking and music making in the students. Tertiary music curriculum should create a sense of unity in the minds of Nigerian students.

One of the weaknesses of the current tertiary music education system in Nigeria has been that, conceptually, it lacks a social and sociological perspective. The system gives no detectable consideration to the developmental needs of both the student and the nation in its practice and orientation. The existing tertiary music programme should be enriched in such a way that it meets the discipline-specific professional expectations and be responsive to the call to provide functional skills for the dynamics of socio-economic survival.

That most Nigerian music educator-scholars depend on foreign music education models is caused by the inability to take action on their own behalf. This calls for reinstatement of research in order to generate new knowledge, assess or adapt technologies. Reinstated music research in Nigeria is necessary to expand range of possibilities, build capacities, reduce dependency, foster national pride and contribute to a sense of national identity. Nigerian tertiary institutions as such need to take immediate steps, no matter how modest, to foster and reward music research activity by improving budgetary provision for music research and conditions of service to encourage research output by tertiary staff in general.

Staff skills should be enhanced by providing appropriate mix of ethnomusicologists, educators, composers, performers, technologists, theorists, therapists and so on. Each of these areas of specialization needs at least two lecturers in a department of music. There should be good mix of experienced staff and younger staff. The younger staff should be encouraged to innovate and experiment with radical ideas that can turn tertiary music education around for good. There is need to increase the technical and operational knowledge of music education in Nigeria by hiring staff – ranging from top-quality experienced

staff to promising young and talented ones - at least from other African countries and at worst from overseas. Explicit arrangements should be made with senior music academics to mentor and coach less-experienced colleagues.

Tertiary departments of music should relentlessly pursue quality by imparting useful musical knowledge, enhancing reasoning and creative abilities, inculcating relevant skills and values that are congruent with Nigerian musical life. They also need to gear their training to a large majority of labour market recruits not solely to education sector by training students for employment in the formal and informal sectors.

Given that curriculum development is a dynamic process and deriving from what has been argued above it is recommended that when a new music curriculum is contemplated, it should (be):

- designed to serve many different needs and interests. Music teachers should as such design and teach their courses in ways that require students to articulate their own cultural values in a critical context. They should work at constructing for students a space in which they can challenge teachers' position as well as their own values. There must be some elements of choice and variety in both the style of presentation and the course components to achieve this. This will mean less of didactic approach to teaching music and more student-centered learning. Here tertiary music teachers must take initiative and adopt new teaching approaches to help their students understand and learn music more actively and enjoyably by sharing their pedagogical authority with students. This reversal of classroom authority is crucial;
- not merely a sum of its constituent parts but should reflect a shift towards making the entire programme development based;
- promote the development of musical skills and processes;
- promote a conscious and critical awareness of music and the links between music, culture and society;

- based on books written from African perspectives with much attention paid to the development of a relevant African music curriculum;
- spiral in nature to ensure a steady accumulation of music knowledge and skills for students;
- place emphasis on the systematic teaching and learning of basic concepts, contents and skills in artistic disciplines;
- increase time spent on teaching and learning basic music courses while reducing the level of difficulty of some music curriculum and textbooks;
- create vocation oriented music courses to offer real job skills to students;
- establish fundamental principles and standards with respect to musical competencies, skills, learning and development;
- define as one of the goals of music education the production of competent professional musicians who are capable of making positive contribution over time to music profession and Nigeria society,
- stress the need to maintain professional competence in the face of changes that graduate musicians increasingly meet and ensure that attitude of learning are developed and sustained;
- carry a balance of theoretical and practical aspects of musical intellection;
- practice-orientated so that it can converge with the necessities of education, of compositions, of performance, of diverse musical practices in Nigeria;
- departments of music, either individually or collectively can periodically monitor and assess the quality of their teaching and research. Departmental self-evaluations, peer-reviews by sister departments and NUC managed accreditation systems should be used by departments of music as self-managed mechanism for quality control;
- departments of music should establish external advisory committees composed of professionals active in music in contemporary Nigerian musical life and in each of the department's main areas of specializations, who can provide feedback on the quality of tertiary music graduates and

- assist in identifying emergent areas of demand for human musical resources;
- explore programmes of short-term student placement in a work place related to the student's area of specialization;
 - maintain the relevance of learning to labour market by the review of course structures and curriculum content on a continuous basis. Periodic surveys of music employers and graduate tracer studies can provide informative guidance in this process;
 - cater for the dual role, on the one hand, of building a firmer foundation for postgraduate studies than is currently the case and , on the other hand, create a resilient professional music cadre;
 - use project work primarily as a means of teaching research methodology and not strictly speaking as a means of doing research. The emphasis as such should be on educating students about the broad perspectives of Nigerian musical thought and practice, rather than focusing on specific immediate music research outcomes.

7.7 Conclusion

The tradition of music and music education extends as far back in time in Africa. Hence Africa has a body of indigenous musical knowledge which embodies the life experiences, interaction and natural settings of the masses of African people and a system for preserving and renewing it. Historical evidence in this thesis strongly indicates that ample indigenous African knowledge in music has been systematically suppressed and repressed during centuries of Islamization, Christianization, westernization and colonization of indigenous Nigerian people. This was predicated on the myth that the masses of African people and their progenitors had accomplished little or nothing musically worthwhile, that they could never become exemplars in the advancement of society, and that in the best interest of all, teaching about Arab-Islamic and Western musical cultures to the exclusion of African musical legacy should be a unique role of both the Koranic school and the imported western school systems in Nigeria.

Many school-educated Nigerians learn to denigrate the age-old music systems of their people and depend heavily on foreign music systems. But some discerning school-educated Nigerians were quick to recognize the cultural alienation for the individuals and the human-cultural obscurity for the Africans the imported music education was inducing. Efforts to discontinue the suppression, repression and denigration of the indigenous African musical knowledge systems in the postcolonial school however are at the level of timid tokenism. Required research work for the improvement of music teaching and learning and the modification of the music curriculum, bearing in mind the needs of Nigerian students from indigenous African cultural backgrounds, is still in its infancy. This is because most of the Nigerian music educators and scholars expected to revivify the African musical legacy have a real attitude problem.

The recent establishment of the Pan-African Society for Music Arts Education (PASMAE <www.pasmae.org)), with the laudable goals and aspirations associated with it, is a giant stride toward invoking and sustaining interest in African music teaching and research. It is hoped that a strong PASME will soon be established in Nigeria to rescue the Nigeria mental-cultural integrity and inject local relevance to the existing music curricula.

The obvious need in contemporary times remains the creation of a modern Nigerian musical culture. A modern Nigeria however would be impossible without a modern Nigerian music. A modern Nigeria music would be impossible without the preparation of the modern Nigerian person who can dig deep into the indigenous musical legacy for what can give him/her respect, honour, real independence and originality in his/her culture – that is what can indicate there is an African civilization. The preparation of the modern Nigerian person would be impossible without modern music education that propels cultural continuity and update. Modern music education would be impossible without improving access, expanding and upgrading provision, developing meaning in school music

experiences for students by using African music to integrate the pre-school, in-school and after-school lives of Nigerian students, developing the professional and technical skills of and producing intellectually liberated music educators, scholars and administrators. It would be impossible without deriving its contents, theories and methodologies from researched definitions of the Nigerian music legacy, and developing the literary knowledge of the Nigerian music heritage. Nigerian tertiary departments of music have a role to play in guiding the development of policy and strategies to address these needs. If it is to address these needs however there must be a fundamental change.

This thesis delves into the historical study of music education in Nigeria and evaluates its policy and contents to provoke a deeper discourse in relation to the vision, mission, effectiveness and relevance of tertiary music education in the country. Nigeria's tertiary music education needs a new vision that her people cannot afford not to make music and think musically more boldly. This calls for intellectual vision, socio-political commitment and a sense of legacy on the part of the country's academic music leadership. Ultimately, it is hoped that there will be a realization that fundamental change cannot be possible without a sensible advancement of Africa's musical arts integrity in its own terms. 'All real change', according to Fullan (1982:25), 'involves loss, anxiety and struggle. Failure to recognize this phenomenon as natural and inevitable has meant that we tend to ignore important aspects of change and misinterpret others'. Change, no matter how contemplated however, brings with it not only fears, anxiety, and uncertainty but also opportunities and challenges to improve and make music teaching and learning more appropriate, relevant, enriching and worthwhile. This is challenging Nigerian music educators and scholars to cooperate and reconceptualize their world in ways that may hitherto have seemed only a distant dream. But that alas is the burden of vision.

APPENDIX I

**UNDERGRADUATE MUSIC PROGRAMME – NUC APPROVED (AT
DEPARTMENT OF MUSIC, UNIVERSITY OF NIGERIA, NSUKKA)**

UNIVERSITY OF NIGERIA, NSUKKA
FACULTY OF ARTS, DEPARTMENT OF MUSIC
UNDERGRADUATE ACADEMIC PROGRAMME
DEPARTMENTAL INFORMATION

SESSION: 1990/91

The Department of Music provides comprehensive training in the theory and practice of both African and Classical European Music including the music of selected cultures of the world. The Department runs the following courses of study at present:

(i) 4-year B.A. Honours/Combined Honours degree programmes by entrance and audition; (ii) 3-year B.A. Honours degree programme by Direct Entry and Audition for those who already hold N.C.E. single major, O.N.D. in Music or Pass grade in Diploma in Music Education of the University of Nigeria, Nsukka, or equivalent qualifications acceptable to Senate; (iii) 2-year B.A. Honours degree programme by Direct Entry and Audition for those who already hold the N.C.E. double major Music or not less than Merit Pass of the Diploma in Music Education of the University of Nigeria, Nsukka or equivalent qualifications acceptable to Senate.

PHILOSOPHY, OBJECTIVES AND SCOPE

The above programmes are designed to produce skillful, versatile and experienced musicians, emphasis being placed on performance and competent musicianship. The theoretical and practical courses serve to explain and complement one another, thus preparing the graduates and diplomats to appreciate, analyse, practise and communicate African and world music as performance as well as literary art.

The last two years of the degree programmes introduce areas of professional specialization in Composition, Performance, Ethnomusicology, Music Education, and Music Instrument Technology according to skills and aptitudes in order to consolidate, extend and develop the basic knowledge and skills acquired in earlier year(s). Required ancillary/elective courses ensure an overall balance of the programmes.

ENTRY REQUIREMENTS:

The University of Nigeria minimum entry requirements in addition to:

- a. 5-credit level passes in the WASC/GCE O/L (including English Language and any science subject) at not more than two sittings;
- b. N.C.E. (single subject with a least a merit) or N.D. in Music or any other qualifications acceptable to Senate for the 3-year Direct Entry degree programme.
- c. Diploma in Music Education with at least a merit pass from a recognised University, N.C.E. (double major) with a least a merit pass or any other

qualifications acceptable to Senate for the 2-year Direct Entry degree programme.

All applicants, by whichever mode they seek admission, must satisfy the Department of Music of their basic musical aptitude and competence at a specially conducted departmental audition. This consists of written (theoretical), practical examinations. Candidates are recommended for admission only after they have successfully passed the audition, which normally holds in the last Thursday and Friday in August each year.

JOB OPPORTUNITIES

The above programmes of study prepare students for professional practice as music teachers in schools and colleges, broadcasters in media houses, researchers and producers in Research Centres, Museums, Arts Councils and Performing Arts Organisations, also as self-employed professionals in the areas of performances, artists' organizers, musical instrument manufacturers, etc. A good pass qualifies a graduate to pursue further studies in Music, which could lead to employment in specialized and tertiary institutions such as the Universities. The Department of Music provides avenue for a strong foundation in performance and musical theatre experiences.

4-YEAR STANDARD DEGREE PROGRAMME

First Semester

FIRST YEAR

COURSE NO.	COURSE TITLE	UNITS
<i>Major Courses</i>		
MUS 101	Music as an Art and Science	2
MUS 111	Rudiments of Music	1
MUS 121	Foundations of Musicianship I	1
MUS 123	Tonal Harmony	1
MUS 141	African Music: Music and Society I	2
MUS 161	Primary Instrument/Voice I	1
MUS 163	Performance Workshop– Western Ensembles I	1
MUS 165	Performance Workshop– African Ensembles I	1
<i>General Studies Courses</i>		
GS 101	Use of English I	2
GS 103	Social Science I	2
<i>Electives</i>		
ENGL 111	Introduction to Oral Literature OR	3
IGBO 101	Elementary Igbo I OR)	2
YORU 101	Elementary Yoruba I OR)	2
HAUS 101	Elementary Hausa I OR)	3/2
LING 141	Introduction to Linguistics I OR)	3
PHIL 101	Introduction to Philosophy I OR)	2
MC 102	History of the Nigerian Mass Media	2

Second Semester

Major Courses

MUS 122	Foundations of Musicianship II	1
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MUS 124 Tonal Harmony II	1
MUS 131 Survey of History of Western Music I	2
MUS 151 Basic Keyboard Studies	1
MUS 162 Primary Instrument/Voice II	1
MUS 164 Performance Workshop– Western Ensembles II	2
MUS 166 Performance Workshop– African Ensembles II	2
<i>General Studies Courses</i>	
GS 102 Use of English II	2
GS 104 Social Science II	2
Electives	
PHIL 102 Introduction to Philosophies 2 OR)	2
LING 142 Introduction to Linguistics II 3 OR)	2/3
IGBO 102 Elementary Igbo II 2 OR)	2
YORU 102 Elementary Yoruba II OR)	2
HAUS 102 Elementary Hausa II OR)	2
PHIL 102 Introduction to Philosophy	2
Total	16/17

SECOND YEAR

First Semester

Major Courses

MUS 221 Foundations of Musicianship III	1
MUS 223 Tonal Harmony III	2
MUS 241 African Music: Theoretical Studies I	2
MUS 243 African Music: Music and Society II	2
MUS 251 Basic Keyboard Studies II	1
MUS 261 Primary Instrument/Voice III	1
MUS 263 Performance Workshop– Western Ensembles III	2
MUS 265 Performance Workshop– African Ensembles III	2
<i>General Studies Courses</i>	
GS 105 Natural Science I	2
<i>Elective</i>	
IGBO 201 Intermediate Igbo I	2
YORU 201 Intermediate Yoruba I OR)	2
HAUS 201 Intermediate Hausa I OR)	2/3
DRA 102 Introduction to Drama and Theatre OR)	3
MC 261 Introduction to Film OR)	3
PHIL 131 Introduction to Logic and Clear Thought I	3
Total	17/18

Second Semester

Major Courses

MUS 222 Foundations of Musicianship IV	1
MUS 224 Tonal Harmony IV	1
MUS 231 Western Music before 1750	2
MUS 242 African Music: Theoretical Studies II	2
MUS 252 Basic Keyboard Studies III	1
MUS 262 Primary Instrument/Voice IV	1
MUS 264 Performance Workshop – Western Ensembles IV	2
MUS 266 Performance Workshop– African Ensembles IV	2

<i>General Studies Courses</i>	
GS 106 Natural Science II	2
<i>Electives</i>	
PHIL 132 Introduction to Logic and Clear Thought II OR)	2
IGBO 202 Intermediate Igbo II OR)	2
YORU 202 Intermediate Yoruba Igbo II OR)	2/3
HAUS 202 Intermediate Hausa II OR)	2
DRA 130 Basic Acting Skills)	3
Total	17/16

THIRD YEAR

First Semester

Major Courses

MUS 321 Tonal Counterpoint	2
MUS 322 Strict Counterpoint	1
MUS 331 Western Music after 1750	2
MUS 341 African Music: Theoretical Studies III	2
MUS 342 Afro-American Music	2
MUS 351 Elementary Keyboard Harmony	1
MUS 361 Primary Instrument/Voice V	2
MUS 363 Performance Workshop. – Western Ensembles V	2
MUS 365 Performance Workshop. – African Ensembles V	2
MUS 367 Secondary Instrument/Voice I	1
<i>Required Ancillary Course</i>	
CS 101 Introduction to Computer Science	2
Total	19

Second Semester

Major Courses

MUS 301 Introduction to Musical Instrument Technology	2
MUS 323 Composition	2
MUS 324 Conducting and Performance Management	2
MUS 325 Orchestration	1
MUS 343 Music of Other Cultures of the World	2
MUS 362 Primary Instrument/Voice VI	1
MUS 364 Performance Workshop – Western Ensembles IV	2
MUS 366 Performance Workshop– African Ensembles IV	2
MUS 368 Secondary Instrument/Voice II	1
MUS 391 Research Method and Preparatory Studies	1
<i>Required Ancillary Course</i>	
CS 304 Computer Applications	3
Total	19

FORTH YEAR

First Semester

Major Course

MUS 401 Acoustics of Music	2
MUS 422 Fugue	2
MUS 425 Analysis of Tonal Music	2
MUS 427 Analysis and Analytical Method for 20 th C. Music	2

MUS 451 Keyboard Harmony and Accompaniment	2
MUS 461 Primary Instrument/Voice VII	2
MUS 463 Performance Workshop – Western Ensembles VII	1
MUS 465 Performance Workshop – African Ensembles VII	1
MUS 467 Secondary Instrument/Voice III	1
MUS 470 Criticism and Musical Scholarship	3
Total	18

Second Semester

Major Courses

MUS 402 Music Technology	2
MUS 421 Modern Compositional Techniques	2
MUS 441 African Music: Historiography, Theoretical Issues and Contemporary Development	3
MUS 462 Primary Instrument/Voice VIII	2
MUS 464 Performance Workshop – Western Ensembles VIII	2
MUS 466 Performance Workshop – African Ensembles VIII	2
MUS 491 Project	4
MUS 468 Secondary Instrument/Voice IV	1
Total	18

3-YEAR DEGREE PROGRAMME

1ST YEAR 200 LEVEL OF 4 YEAR PROGRAMME

2ND YEAR 300 LEVEL OF 4 YEAR PROGRAMME

3RD YEAR 400 LEVEL OF 4 YEAR PROGRAMME

2-YEAR DEGREE PROGRAMME

1ST YEAR 300 LEVEL OF 4 YEAR PROGRAMME

2ND YEAR 200 LEVEL OF 4 YEAR PROGRAMME

COURSE DESCRIPTION

MUS 101 MUSIC AS AN ART AND SCIENCE

An inquiry into Music as a humanistic expression. The creative genius of man through the ages and in various races and cultures, employing the elemental tools of rhythm, melody, harmony and tone colour. A non-specialized inquiry into the scientific properties of musical sound (such as frequency and intensity) and their psychological counterparts (such as pitch and volume), and an elementary discussion of musical acoustics (2 units)

MUS 111 RUDIMENTS OF MUSIC

Beginning music theory, including notation of rhythms, scales, intervals, chords, and general rudiments. Study of musical terms and basic musical forms. (1 unit)

MUS 121 FOUNDATIONS OF MUSICIANSHIP I

Ear Training, including notation of rhythms, scales, intervals, and chords. Sight singing and rhythmic coordination of sight and sound. Melodic, harmonic and rhythmic dictation, including African tunes.

MUS 122 FOUNDATIONS OF MUSICIANSHIP II (Pre-requisite; MUS 121)
Further work in Ear Training, Sight Singing and Dictation (1 unit).

MUS 123 TONAL HARMONY I

Elementary diatonic harmony in 2, 3, and 4 parts employing a harmonic vocabulary up to and including the chords of the Dominant 7th.

MUS 124 TONAL HARMONY II

(Pre-requisites; MUS 123) Further work in Elementary diatonic harmony up to and including the Dominant 7th (1 unit).

MUS 131 SURVEY OF HISTORY OF WESTERN MUSIC

A general survey of the history and literature of Western Art Music based on the study of important musical forms, genres and works drawn from the principal historical periods. Recognition and identification of structural and stylistic features; principal areas of music history study: biography; history of music theory, paleography; historiography etc. and score reading.

MUS 141 AFRICAN MUSIC: MUSIC AND SOCIETY I

Classification (conventional and folk) and types of musical instruments. Communal regulation and organisation of music; roles and functions; external and internal influences; and performance techniques. Ownership of music and music groups (traditional and modern copy-right principles). Movement of Music Styles. Uses of music instruments (musical and extra –musical). Types of traditional ensembles. Musical roles and relationships of Instruments in ensembles. Music as applied, creative and performing arts (social, political, religious, mass communication and public health categories) (2 units)

MUS 151 BASIC KEYBOARD STUDIES I

Instruction in basic keyboard skills for beginners. Class piano lessons, with about 4 hours of individual, private practice per week required of each student. (1 unit)

MUS 161 PRIMARY INSTRUMENT/VOICE I

Individual lessons on an African master musical instrument or western classical instrument or voice with not less than one hour of private practice each day of the week required of the student. (Students are encouraged to provide their instruments of specialization.) (1 unit)

MUS 162 PRIMARY INSTRUMENT/VOICE II

Progressive development of skill on selected African or Western classical instrument or voice (1 unit)

MUS 163 PERFORMANCE WORKSHOP - WESTERN ENSEMBLES 1

Designed to practicalize theoretical knowledge gained in other Western music course, this course requires every student, irrespective of year of study to participate, every semester, in a workshop situation in practical musical performances. A student should belong to at least one of the following: a choral group, an opera group, a concert/stage/jazz/chamber band group. Every group is encouraged to have a mix of students from all the years of study. Emphasis

should be on creativity, leadership, productivity and cooperative enterprise by students under the motivation and supervision of staff. (1 unit)

MUS 164 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES II

Continued active participation in at least one department performing group or musical theatre as outlined in MUS. 163.

MUS 165 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES 1

Designed to practicalize theoretical knowledge gained in other African music courses, this course requires every student, irrespective of the year of study to participate, every semester, in a workshop situation, in practical musical performances. A student should belong to at least one of the following groups: Traditional Orchestra, /Dance Drama, Music-Dance-Mime, Traditional Dance or other African Music-derived ensembles. Every group is encouraged to have a mix of students from all the years of study. Emphasis should be on creativity, leadership, attendance, rehearsal discipline, productivity and cooperative enterprise by students under the motivation and supervision of staff (1 unit)

MUS 166 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES II

Continued active participation in African music performance group(s). (2 unit)

MUS 221 FOUNDATIONS OF MUSICIANSHIP III

Further Ear Training. Higher drills in the co-ordination of sight and sound. Sight singing and more difficult melodic, harmonic and rhythmic dictation (including African tunes) than in MUS 121.

MUS 222 FOUNDATIONS OF MUSICIANSHIP IV

Advanced work in ear training, sight singing and dictation. (1 unit)

MUS 223 TONAL HARMONY III

Practice in homophonic writing employing an increased harmonic vocabulary than in MUS 123/124, including 7th, 9th, 11th and 13th chords. Suspensions and modulations. (1 unit)

MUS 224 TONAL HARMONY IV

Advanced practice in homophonic writing. (1 unit)

MUS 231 WESTERN MUSIC BEFORE 1750

The study of the history and literature of Western music from the early Christian era to the late Baroque: major developments of form; style; musical language; and theory of Antiquity, Medieval, Renaissance; and Baroque periods. Structural and stylistic analysis of representative works. (2 units)

MUS 241 AFRICAN MUSIC: THEORETICAL STUDIES I

Analytical study of melodic and rhythmic types. Ensemble structures and part relationships in African music. Developmental devices in African music. Technical reproduction and writing of typical African melodic, melorhythmic and rhythmic patterns, metric organisation and scalar structures. (2 units)

MUS 242 AFRICAN MUSIC: THEORETICAL STUDIES II

African traditional harmonic concepts and practices. Presentational form. Factors of creativity, form and presentation. Cadential techniques. Aural analysis of traditional music types. Trends in contemporary African music compositions – traditional, religious, classical and pop. (2 units)

MUS 243 AFRICAN MUSIC: MUSIC AND SOCIETY II

A study of the historical, literary and aesthetic aspects of the music of specific Nigerian societies; similarities, differences and cross currents. Music areas, distribution of instruments and performance techniques. Inter-relationship of the arts in traditional music. Properties of Dance. Traditional dance, dance forms/styles and conceptual bases. The structure of a traditional festival. The modern music scene in Africa including popular musical practices. African music and the historical process. (2 units)

MUS 251 BASIC KEYBOARD STUDIES II

Further keyboard work, including the introduction of chord drills and harmonization of melodies using the material of MUS 121 – 124, in four voice harmony and free style accompaniment (1 unit).

MUS 252 BASIC KEYBOARD STUDIES III

More difficult keyboard work using materials of MUS 121 – 124.

MUS 261 PRIMARY INSTRUMENT/VOICE III

Progressive individual lesson on the instrument of specialization in MUS 161/162 with not less than 2 hours of private practice each day of the week required of the student. (1 unit)

MUS 262 PRIMARY INSTRUMENT/VOICE IV

(Pre-requisite; MUS 261) More progressive individual lessons than in MUS 261.

MUS 263 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES III

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 264 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES IV

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 265 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES III

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 266 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES IV

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 301 INTRODUCTION TO MUSIC INSTRUMENT TECHNOLOGY A

A study of the physical properties of musical instruments (Western and African) and an introduction to the care and maintenance of commonly used musical

instruments including the tuning of the pianoforte. The art and science of constructing and building musical instruments. Concept and design, tools, materials, storage and maintenance of musical instruments under the supervision of the instructor. (2 units)

MUS 321 TONAL COUNTERPOINT

Practice in homophonic writing employing full harmonic vocabulary, including chromatic harmony. A study of the art of combining voices under the conditions of tonal harmony and counterpoint as observed in works from each through the Romantic composers. (2 units)

MUS 322 STRICT COUNTERPOINT

Writing for two and more voices in the style of Palestrina and his contemporaries (1 unit).

MUS 323 COMPOSITION

Writing and developing original melodies in various forms. Transcription and arrangement of African melodies for two voices/melody instruments with and without instrumental accompaniment. writing, arranging and/or rearranging music for small ensembles. Setting texts to melodies in English and indigenous languages and providing simple accompaniments in traditional instrumental as well as Western classical piano and other instrumental styles. (2 units)

MUS 324 CONDUCTING AND PERFORMANCE MANAGEMENT

Manual and baton technique. Analysis and preparation of vocal/instrumental scores for performance. Rehearsal techniques. Organizing musical performances for various audiences. Organizing a musical theatre project. (1 unit)

MUS 325 ORCHESTRATION

The study of instrumentation with an examination of the capabilities, possibilities and limitations of the commonly used Western and traditional orchestral instruments. Conventions of notation. Scoring an arranging for various ensembles, small and large, African, Western and mixed. Score reading. (1 unit)

MUS 331 WESTERN MUSIC AFTER 1750

The application of contemporary techniques for the analysis of music generally. Detailed study of the musical forms, styles and procedures of the Classical Romantic and post-Romantic periods. Critical study of the analysis and methods of analysis of music in the tonal and post-tonal idioms. (2 units)

MUS 341 AFRICAN MUSIC: THEORETICAL STUDIES III

Ensemble part relationships: Polyphony, homophony and unlineal structures. Transcription and analysis of African music including problems involved; notation of African music. Analysis of modern African composition including popular music. Advanced aural analysis. (2 units)

MUS 342 AFRO-AMERICAN MUSIC

A survey of the music of the people of African descent in the Caribbean and the continental United States of America. Historical and Sociological factors that led

to the fusion of European and African musical forms, and the birth of such styles as Blues, Jazz, Rock and Soul music. (2 units)

MUS 343 MUSIC OF OTHER CULTURES OF THE WORLD

A survey of the music of various cultures of the non-Western world, such as American-India, Black American, Arabic, Chinese, Hebrew, Indian, Japanese, Caribbean, Indonesian and Nordic Music. (2 units)

MUS 351 ELEMENTARY KEYBOARD HARMONY

Chord drills and harmonization of melodies using the materials of MUS 121-124, 221- 224, in four voice harmony and free style accompaniment. Transposition, modulation and improvisation. (1 unit)

MUS 361 PRIMARY INSTRUMENT/ VOICE V

Progressive individual lessons on the primary instrument of specialization with about 4 hours of private practice each day of the week required of the student. (2 units)

MUS 362 PRIMARY INSTRUMENT/ VOICE VI

More progressive individual lessons than in MUS 361. (2 units)

MUS 363 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES V

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 364 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES VI

Continued active participation on at least one departmental performing group or musical theatre. (2 unit)

MUS 365 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES V

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 366 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES VI

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 367 SECONDARY INSTRUMENT/ VOICE I

Individual lessons on a secondary instrument of specialization (preferably an African master instrument for a student whose primary instrument is a western instrument or voice and vice versa) with about 1 hour of private practice each day of the week required of the student. (2 units)

MUS 368 SECONDARY INSTRUMENT/ VOICE II

More progressive individual lessons than in MUS. 367 (1 unit)

MUS 391 RESEARCH METHOD AND PREPARATORY STUDIES

Introductory lectures in research methods generally, as well as in the stress areas of musical instrument technology, composition, Ethnomusicology, performance and music Education. Research orientation. Guide to analysis and

presentation of data; writing research treatise. Critical issues in musical presentation. (1 unit)

MUS 401 ACOUSTICS OF MUSIC

The physics of musical sounds and musical instruments, sound waves, vibrations, fractional vibrations, Frequency, amplitude, harmonies and harmonic series, formants. Thresholds, perception of change – pitch, volume psychological effects of acoustic features. Mathematical calculations of musical sound production. Elementary acoustic phonetics. (2 units)

MUS 402 MUSIC TECHNOLOGY II

The art and science of constructing and building musical instruments. Concept and design, tools, materials, storage and maintenance. Actual design and building of “original” instruments under the supervision of the instructor. (2 units)

MUS 421 MODERN COMPOSITIONAL TECHNIQUES

A survey of the various processes of musical composition in the present era, using atonalism, serialism, 12-tone, chance, electronic and computer techniques among others. Examination of some works of major composers of this century such as Bartok, Stravinsky, Schoenberg, Berg, Webern. Composition projects for different ensembles and mediums using idioms derived from traditional African music types. Experimental compositions for different mediums and ensembles. As much as possible compositional projects should be performed by departmental ensembles (2 units).

MUS 422 FUGUE

Application of the techniques of tonal counterpoint to fugal compositions. (2units)

MUS 425 ANALYSIS OF TONAL MUSIC

The course is intended to broaden students understanding of music form and style through aural and written analysis of the action/interaction of harmonic progression, rhythm, metre and line in defining and articulating tonal structures. An overview of various methods of musical analysis, with special reference to the works of Tovey and Schenker. (2 units)

MUS 427 ANALYSIS AND ANALYTIC METHOD FOR 20TH CENTURY MUSIC

An examination of some contemporary tools of analysis for post-tonal music, including the set complex theory, and the application of computer techniques for the analysis of music in general. (2 units)

MUS 441 AFRICAN MUSIC: HISTORIOGRAPHY, THEORETICAL ISSUES AND CONTEMPORARY DEVELOPMENTS

Theoretical issues and developments in establishing a theory of African music. Issues of notation in African music. Composing for traditional instrumental ensembles. Compositional issues on contemporary works for mixed ensembles (vocal, instrumental) in traditional and modern idioms. Historical and compositional issues in traditional and popular music including jazz. Studies in contemporary trends, objectives and techniques and influences. Contemporary music makers and their works. (3 units)

MUS 451 KEYBOARD HARMONY AND ACCOMPANIMENT

Harmonizing and accompanying on the keyboard using various plans styles. Harmonizing figured bass. Spontaneous composition on the keyboard. Two-part exercises on a given ostinato. (2 units)

MUS 461 PRIMARY INSTRUMENT/VOICE VII

Progressive individual lessons on the primary instrument of specialization with about 4 hours of private practice each day of the week required of the student. (2 units)

MUS 462 PRIMARY INSTRUMENT/VOICE VIII

More progressive individual lessons than in MUS 461 (2 units)

MUS 463 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES VII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 464 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES VIII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 465 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES VII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 466 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES VIII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 467 SECONDARY INSTRUMENT/VOICE III

More progressive individual lessons on the secondary instrument of specialization than in MUS 367 or the choice of a third instrument if enough practical skill has been acquired in the secondary instrument of the previous year. (1 unit)

MUS 468 SECONDARY INSTRUMENT/VOICE IV

More advanced individual lessons than in MUS 467. (1 unit)

MUS 470 CRITICISM AND MUSICAL SCHOLARSHIP

A look at the theory of Western aesthetics in the humanities and its relevance and application to Africa. The evaluation of works and performances, and the communication of this evaluation in good literary style. Bibliography and style. The scholarly journal. Editing of articles and scores. (3 units)

MUS 491 PROJECT

Presentation and defence of thesis, music instrument project or concert performance presentations. (2 units)

APPENDIX II

**University of Pretoria
Faculties of Humanities
Department of Music
Pretoria 0002, Republic of South Africa**

QUESTIONNAIRE

**Music Education in Nigeria, 1842 – 2001: Policy and Content Evaluation,
towards a new Dispensation**

Dear Respondent,

The researcher is a doctoral degree student in music of the University of Pretoria, South Africa conducting a research work on the Music Education in Nigeria, 1842 – 2001: Policy and Content Evaluation, towards a new dispensation.

In pursuance of this work therefore, the researcher sincerely requests you to fill the attached questionnaire truthfully and honestly by ticking and commenting according to your personal conviction in the column provided for each question.

Your sincere answers are needed and all information contained therein will be treated with absolute sincerity.

Yours truly,

Adebowale Oluranti Adeogun
Department of Music
University of Nigeria, Nsukka
Enugu State, NIGERIA

MUSIC STUDENTS' BACKGROUND QUESTIONNAIRE

- 1. Name of your college.....
- 2. Sex: (i) Male (...) (ii) Female (....)
- Age: i. 15 – 20 years ()
ii. 21- 25 years ()
iii. 26 – 30 years ()
iv. 30 years and above ()
- 3. Religion.....
- 4. What is the school education level attained by your parents?
 - (a) Father – (i) Primary ()
(ii) Secondary ()
(iii) Tertiary Institutions ().
 - (b) Mother – (i) Primary ()
(ii) Secondary ()
(iii) Tertiary Institutions ().
- 5. State your parents' occupations:
 - (i) Father.....
 - (ii) Mother.....
- 6. Please indicate your parents' income:
 - (i) Below N100,000.00 per annum ()
 - (ii) Between N100,000.00 and N200,000.00 ()
 - (iii) Above N200,000.00 ()
 - (iv) I do not know ().
- 7. Please, freely comment on the musical abilities of your parents.....
.....
.....
.....
- 8. Do either or both of your parents belong(s) to any music group?
 - a. (i) Yes () (ii) No ().
- b. If yes, state the group(s) to which they belong.....
.....
- 9. What was your parents' attitude to your choice of music study?.....
.....
.....
- 10. Who and who posed the greatest threat to your choice of music study?.....
.....
.....

11. Why were they less supportive?.....

.....

12. Describe your music background in some details.....

.....

.....

13. How would you describe your musical experiences at:

(i) pre-primary school.....

.....

.....

(ii) primary school

.....

.....

(iii) secondary school.....

.....

.....

(iv) teacher training college.....

.....

.....

14. When did you discontinue with music as a school subject?

(i) Pre-primary ()

(ii) Primary a) I () b) II () c) III () d) IV () e) V () f) VI ().

iii) JSS a) I () b) II () c) III ()

iv) SS a) I () b) II () c) III ().

15. If you did not continue with music at any point in your school years, what were the reasons for your decision?.....

.....

.....

.....

16. Did you do JAMB? i) Yes () ii) No ().

iii) If yes, what was your score.....

17. Of all the music types you are familiar with, which one is your favourite?...

.....

18. Why is it your favourite?.....

.....

19. Are you a member of any music group(s)? i) Yes () ii) No ()

iii) If yes, state the music group(s) you belong to.....

.....

iv). If no, why are you not?.....

.....

20. What success have you made in music before your enrolment for this programme ?.....

.....

21. What is your favourite musical instrument(s)?

.....

a) Which one(s) have you learnt to play?

i) before you enrolled.....

ii) after your enrolment.....

21. Which of these forms of music notation are you familiar with?

a) i) Tonic solfa () ii) Staff notation ()

b) before enrolment i) Tonic solfa () ii) Staff notation ().

c) after your enrolment i) Tonic solfa () ii) Staff notation ().

22. How familiar are you in reading and writing either or both of them?

i) Like a professional () ii) Fairly well () iii) Not at all ().

23. Why have you chosen to enroll in tertiary music programme?.....

.....

24. Please complete the following by ticking {v} in the columns provided to indicate the extent of your agreement on the factors listed as being influential in your decision to enroll in tertiary music programme

SA = Strongly Agree

A = Agree

D = Disagree

SD = Strongly Disagree

Factors	Responses			
	SA	A	D	SD
Early exposure to music				
Peer influence				
Religion				
Parental advice				

Music teacher/choirmaster				
Lack of any advice				

Other comments, please indicate.....

.....

.....

.....

.....

.....

.....

.....

STUDENTS' PERCEPTIONS OF INSTITUTIONAL RESOURCES QUESTIONNAIRE

Section A: (Personal data)

1. Name..... (optional)
2. Sex: i. Male { }
 ii. Female { }
3. Level: i. Diploma I { }
 II { }
 III { }
 ii. Degree I { }
 II { }
 III { }
 IV { }
4. Age: i. 16 – 20 years { }
 ii. 21 – 25 years { }
 iii. 26 – 30 years { }
 iv. 31 years and above { }

Section B: Please complete the following by ticking {v} in the columns provided to indicate the extent of your agreement on the items listed as being adequate in your department in facilitating the production of a music graduate.

VI = Very Inadequate
 I = Adequate

I = Inadequate
 VA = Very Adequate

S/N	ITEMS	VI	I	A	VA
1.	Lecture hours				
2.	Theoretical instruction in music				
3.	Communication skills				
4.	Classroom facilities				
5.	Time for study				
6.	Advising				
7.	Library facilities				
8.	Musical instruments and equipment				
9.	Audio-visual facilities				
10.	Practical hours				
11.	Computer skills				
12.	Laboratory facilities				
13.	Stationery				
14.	Performance workshop equipment				
15.	Study methods				
16.	Practical instruction given by lecturers				
17.	Music scores				
18.	Teaching strategies				
19.	Textbooks				

QUESTIONNAIRE FOR MUSIC GRADUATES (FOLLOW-UP STUDIES)

Section A: Please fill and tick appropriately the columns below:

1. Name of your establishment:.....

2. Sex: i) Male () ii) Female ()

3. Age.....

4. Last College/university attended:.....

5. Year of graduation

6. What is your highest qualification i) NCE ()

ii) BA/B.ed () iii) MA/Med () iv) PH.D ()

7. Area of Specialization:

i) Education () ii) Performance ()

iii) African musicology () iv) Composition ()

v) Music Technology () vi) Popular/Commercial Music ()

8. Income from music qualification

i) Full time () ii) Part-time () iii) None ()

9. Employer

i) Ministry of Education () ii) Private (self-employed) ()

iii) Armed forces () iv) Church ()

v) Arts Council, Research Institute, Media House, Museum ()

vi) Commerce ().

10. How fast were you employed after graduation?

i) Within 3 months () ii) Within 3 –6 months ()

iii) Within 7-12 months () iv) More than a year ()

11. How long have been working?

i) 0-5 years () ii) 6-10 years ()

iii) 10 years and above ().

Section B: In this section of the questionnaire, asses your opinion about what your experiences when you were in the college or university. Indicate your opinion about each statement by a check (☐)

SA If you Strongly Agree with the statement

A if you Agree with the statement

D if you Disagree with the statement

SD if you Strongly Disagree with the statement

S/n	STATEMENT	SA	A	D	SD
1	The training courses enhanced my confidence and competence in music making				
2	Music has become important to me personally				
3	I least enjoyed attending classical music concerts				
4	My understanding of African music is limited				
5	My education at the college was quite enjoyable and worthwhile				
6	My training meets the requirements of the profession				
7	The practical component of my training is very essential to my profession				
8	I lack basic compositional skills				
9	I lack improvisational skills				
10	My training inculcated in me positive attitudes towards African music				
11	I can evaluate self and other selves' musical performance				
12	My training enables me to listen with understanding to a wide range of musical styles				
13	My training enables me to have negative attitudes to Popular music				
14	The theoretical component of my training is very essential to my skills				

15	I lack score reading skills				
16	My aural ability is low				
17	My training courses equipped me with high notational ability				
18	My training meets the requirement of internationally acceptable standards				
19	My music research ability is limited				
20	The training programme fosters in me entrepreneurial skills				
21	My training aids me in inheriting the African musical tradition				
22	I have professional commitment to music				
23	My training enables me to learn about what is culturally valuable in African and why it has value				
24	My training did not emphasize the traditional African principles of creativity and practice				
25	I am ill-equipped to provide leadership in African musical practice				
26	The understanding of the relevance of music to modern society was integral part of my training				
27	I am competent in rehearsing and directing an ensemble				
28	I am proficient in playing a principal African instrument				
29	The musical knowledge and skills I acquired from the college enable me to do my job effectively				
30	I find it difficult to transfer my knowledge and skills to new situations				
31	I am proficient in playing a western orchestra instrument				
32	My college training is adequate for my present job				
33	I desire retraining in order to perform effectively				
34	I see no future for someone with music training in Nigeria				
35	I would consider a career in music overseas				
36	There are not sufficient promotion in my				

	profession				
37	I enjoy a high degree of job satisfaction				
38	I will like to choose music as a field of study again				
39	My training enables to recognize and respect the African musical tradition				

2. Please identify areas of music studies in which you think your training was deficient.....

3. What do you think were factors responsible for them?.....

.....

4. Please, identify areas of music study which you feel are needed in practice but which were not adequately covered in your training.....

.....

5. Please, suggest what can be done to bring tertiary music education in Nigeria abreast with human developmental trends.....

.....

6. What were the major problems you encountered during your training?

.....

.....

7. How were you able to overcome these problems?

.....

Other comments.....

.....

.....

.....

.....

.....

.....

.....

.....

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.....

.....

.....

.....

QUESTIONNAIRE FOR MUSIC EDUCATORS AND PRACTITIONERS

Section A: Please tick (v) appropriately.

1. Gender: i) Female () ii) Male ()
2. Age: i) 20-25 () ii) 26-30 () iii) 30-39 ()
 iv) 40-49 () v) 50-59 () vi) 60 and above ().
3. Your highest educational level:
 - i) Primary Education () ii) Secondary Education ()
 - iii) College Diploma () iv) Bachelor Degree ()
 - v) Master’s Degree () vi) Doctoral Degree ()

Others, please specify.....
4. I am an: i) Employer ()
 ii) Educator ()
5. For how many years have you been teaching music or recruiting music graduates:
 - i) 1 – 5 () ii) 6 – 10 () iii) 11 – 15 ()
 - iv) 16 – 20 () v) 21 – 25 () vi) 26 and more().

Section B: Please:

- (i) indicate the degree of importance {using a Likert scale of 1 = not very important (NVI), 2 = not important (NI), 3 = important (I) and 4 = extremely important (EI)} you attach to each of the 44 capabilities, skills and characteristics of music graduates below:
- ii) rank them in order of importance where 44 = most important and 1 = least important.

Attributes	RESPONSES				RANK
	NVI	NI	I	EI	
Aural skills					
Ability to read and write music					
Keyboard skills					
Improvisation skills					

Leadership skills					
Composition and arranging skills					
Ability to understand, appreciate and have respect for Nigeria's diverse musical practices					
Proficient in western musical instrument					
Knowledge and understanding of musics of the world					
Communication skills					
Ability to use modern technologies in the performance and creation of music					
Scholarly concern for improvement					
Interpersonal skills					
Ability to treat others with fairness and humanness					
Cooperative skills					
Ability to evaluate music performances of self and other selves					
Globally competitive musical skills					
Time management skills					
Professional pride and commitment					
Able to use two indigenous Nigerian and English languages creatively and effectively					
Entrepreneurial skills and attitudes					
Knowledge of arts administration & management					
Ability to research into Nigeria's diverse musical practices					
Ability to participate in the performance of participate in indigenous musical practice					
Creative teaching skills					
Theatrical skills					
Dancing and choreographic skills					
Self confident					
Conducting skills					

Familiarity with administrative and musical application of computers					
Knowledge of recent musical trend, styles and idioms					
Supervisory skills					
Professional attitude					
Skilled in practical application of music theory					
Knowledge and understanding relevant to musical performance and production					
Motivation for continued music learning					
Proficient in one western instrument					
Proficient on a standard African musical instrument					
Knowledge of effect of music on People of all ages					
Networking skills and attitudes					
Contextual competence in music making					
Professional ethics					
Knowledge of a full range of musical instruments and equipment and their uses					
Knowledge of music industry					
Knowledge of music curriculum Design and principles					

Section C: For the employers only.

i) Identify up to five (5) strengths of your recently recruited music graduates:

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

ii) Identify up to five (5) weaknesses of your recently employed music graduates:

1.....

2.....

3.....

4.....

5.....

INTERVIEW SCHEDULE FOR INDIGENOUS AND ISLAMIC MUSIC
PRACTITIONERS

The researcher put forward three basic questions to the indigenous music practitioners and Afro-Islamic music musicians during the interview with them.

1. How were you educated musically by your parent/community?
2. Please describe how you have been educated to musically to be a musician that you are?
3. How have you been educating people to understand the type of music you make?

INTERVIEW SCHEDULE FOR MUSIC SHAREHOLDERS

(Policy makers, administrators, employers, teachers, music learners, music graduates and audience)

The researcher put forward a basic question to the music shareholders during the interview sessions with them.

1. What do you think are the main attributes of a music graduate? Or what are the essential skills and capabilities you consider important for a graduate who intends to pursue careers in music?

INTERVIEW SCHEDULE/QUESTIONS FOR MUSIC LECTURERS

The researcher put forward the under listed questions to the music lecturers/scholars during the interview sessions with them:

1. What are your historical experiences of music education in Nigeria since independence?
2. Comment on music education in Nigeria in terms of access, teaching, research and community service?
3. What are your views about the present national music curriculum in terms of its evolution as a policy and a design?
4. What do you think are the idealistic goals for tertiary music education in Nigeria, and what are the real emphases in Nigerian tertiary music education?
5. Do you think the contents of the present national music curricula can produce the music graduate that Nigeria as a rapidly changing society needs?
6. How adequate do you think its contents are, i.e. in taking care of students' cultural background, needs, interests, aspirations?
7. How adequately resourced do you feel tertiary music departments in Nigeria are?
8. Are the resources available in your college/university adequate for imparting required musical skills, knowledge and understanding in the students?
9. Do you think methods employed by music lecturers are effective in cultivating the mastery of music making and musical thinking in the students?
10. Comment on the learning approaches of the students.
11. What do you think are the main problems of modern music education in Nigeria? How do think these problems can be solved?
12. What are your future projections for tertiary music education in Nigeria?

APPENDIX III

CONSENT LETTER AND FORM

LETTER OF INFORMED CONSENT

**UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES
DEPARTMENT OF MUSIC
PRETORIA, SOUTH AFRICA**

Dear Respondent,
(Student/ Lecturer/ Music Practitioner/
Music graduate/Employer of music graduates)

LETTER OF CONSENT TO PARTICIPATE IN A RESEARCH PROGRAMME

The researcher is a doctoral music student of the University of Pretoria, South Africa, investigating the topic - *Music Education in Nigeria, 1842-2001: Content and Policy Evaluation, Towards a New Dispensation.*

For this purpose, I will like you to participate in the research by completing questionnaire and answering questions at interview sessions. There is a also an informed consent form you will kindly complete to enable mw carry out the said research.

Participation in the research is voluntary. It attracts no financial compensation. Confidentiality is guaranteed to you participating in the research and your identity as a respondent will not be disclosed in any form. You are free to withdraw your participation in the research at any stage. The data will be stored in the University of Nigeria, Nsukka for further reference.

Thank you.

Yours truly,

Adebowale Oluranti Adeogun
Department of Music,
University of Nigeria,

Nsukka, Enugu State, NIGERIA.

CONSENT FORM

i) Subject's (Student, lecturer, music graduate, music practitioner) Biodata
(Please fill in block letter)

Name.....

Age..... Sex.....

Place of origin.....

School/College.....

Place of work.....

ii) Consent to Participation

I,.....being a music student/
lecturer/administrator/graduate/employer of music graduate/practitioner agree
that I freely participate in the survey carried out for the purpose of above
research.

Signature_____

Date_____

N.B. As a respondent, you can at any time withdraw from the survey. In the event
you decide to withdraw from the research programme, please sign the column
below:

Signature of:

Respondent_____

Researcher_____

Date_____

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