

## 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.

<b>NPE GOALS FOR TERTIARY EDUCATION</b>	<b>NPE GOALS FOR TERTIARY EDUCATION</b>
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 is 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 dissent, 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
<b>Total</b>	<b>5</b>	<b>15</b>	<b>39</b>

  

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
<b>Total</b>	<b>59</b>	<b>100</b>	<b>Total</b>	<b>59</b>	<b>100</b>

  

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	<b>Total</b>	<b>59</b>	<b>100</b>
Education	12	20			
<b>Total</b>	<b>59</b>	<b>100</b>			

  

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 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](http://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.