



**EDUCATIONAL THEORY  
AND PRACTICE  
ACROSS DISCIPLINES**

(PROJECTING BEYOND THE 21<sup>ST</sup> CENTURY)



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# The Chequered History of Music Education in Nigeria

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## **Abstract**

*Musical arts education has remained a veritable and enculturative medium in African society. Its inclusion in Nigeria's school curriculum by the policy makers is a testimony of the recognition of its potential for optimal realization and utilization of human resources, not only in terms of norms, customs and folklore of the people in general, but also as an important tool for national development. This paper attempts a chequered history of music education in Nigeria from the pre-colonial era to date. It also appraises government's recent negative policy in further annihilating music as a subject from the nation's school curriculum and suggests strategies by which pro-active musical arts educators could effectively implement the present cultural and creative arts programme in order to bring about the desired results.*

## **Introduction**

Development, which has often been used synonymously with 'progress', connotes improvement of human society. It is often measured by various people in materialistic terms such as increase in the number of physical structures like: roads, bridges, factories, agro-economic and similar projects of technological advancement and their products. Nwosu (1988) however argued that a definition of development should embrace three fundamental elements, which are:

- i. some improvement in the human condition in a given community such as would enhance general welfare of mankind, and must not in any way jeopardize the welfare of another or be a threat to their existence;

- ii. remarkable advancement towards realisation of goals which a society has set for itself and finally,
- iii. material, social and spiritual advancement.

Nwosu further contended that an attempt to define development short of these elements would be nothing but a simplistic and myopic viewpoint.

Education has remained the most potent instrument of social change in any culture. Its role in national development has received considerable attention in academic circles for many years. Developed countries have accorded education a more prestigious place where it is being argued that heavy investment in education has great potentiality for enhancing rapid economic growth (Longe, 1981). To this end, all indicators point to education as one of the categorical factors in economic development and political emancipation.

In Nigeria, education remains one of the largest industries. The government unequivocally stated in its policy on education in Federal Republic of Nigeria (2004:1) that we believe that education is an instrument for national development; to this end, the formulation of ideas, their integration for national development, and the interaction of persons and ideas are all aspects of education....' The document further declared that education shall continue to be highly rated in the national development plans because education is the most important instrument of change, hence, any fundamental change in the intellectual and social outlook of any society has to be preceded by an educational revolution. In other words, every significant act of nation building and meaningful development must take into cognisance the vital role which education has to play. Education, thus, as a means to an end, must be astutely engaged to inculcate attitudes and values into members of the society. This is because the best projects no matter how beneficial to all and sundry, are liable to abuse and destined for ultimate failure if the right values towards their sustenance are not cultivated into the entire citizenry.

Musical arts education is a very vital programme in the development of the social and cultural aspects of a nation. Through it, a nation can fully realize and utilize her human resources in terms of norms, customs, folklore and generally her traditions. It has also proved to be a veritable and enculturative medium in African society and its inclusion in the school curriculum is a testimony of the recognition of its potential in national development by the policy makers of Nigerian educational system.

Fafunwa (1991) stated that, history is to a people what memory is; for a people without a knowledge of their past would doubtless suffer from collective amnesia and grope blindly into the future without guide-posts of precedence to shape their course. His view finds better expression in a popular Yoruba adage '*B'omode ba subu, a wo w'aju, b'agbalagba ba subu, a b'oju w'eyin, a w'oun to gbe oun subu*' – 'When a child trips and falls, he looks ahead, but not so with an elder who must take a retrospective look to identify the cause with a view to preventing a re-occurrence'. In the light of the foregoing, it is imperative to periodically pause to take stock by examining Nigeria's musical arts educational system in order to identify factors, which had hitherto hindered its growth and development. Realistic solutions could then be proffered to improve the situation and ensure a better future. History, as a legitimate tool of reconstruction provides the opportunity to learn from yesterday in the steps towards laying a better foundation for tomorrow.

This paper attempts a chequered history of music education in Nigeria from the pre-colonial era to date. It appraises government's recent policy in further annihilating music as a subject from the nation's curriculum and suggests strategies by which pro-active musical arts educators could effectively implement the present cultural and creative arts programme and bring about the desired results.

## Genesis: Traditional Music Education in Nigeria

The origin of music education in Nigeria predates the teaching of music/songs in the four-wall schools. Before the coming of the missionaries when the foundation for the present culture of 3Rs - Reading, wRiting, and aRithmetic was laid, the traditional Nigerian, though unlettered, had long developed a sound systematic and effective modes of transmitting musical skills, knowledge and competence to each succeeding generation. This is known as the traditional form of education rooted in African indigenous knowledge system. The term 'traditional', thus refers to musical practices and methods for transmitting musical knowledge in the pre-colonial era.

According to Nzewi (2001), this form of education is original and comprehensive. It is basic, primal, enduring and also well grounded. The teachers often included parents, family members, relatives as well as older siblings. By and large, this home-based system partly formal and sometimes non-formal in nature also laid the foundation of character formation. From the earliest African civilisation, the older folks have used musical activities as avenues for instilling and assimilating intrinsic and expressed values into the younger ones. Two quick examples could be provided in support of this position. First is a non-formal situation whereby an elderly person teaches children folksongs as well as game songs in any circumstance including tales by moonlight.

Okafor (2005) submits that through folktales and moonlight games, skills, self-judgement, fair play and other societal values based on the records of the people's past are taught and reinforced through accompanying songs. The humming of the tunes instantly helps the individual in the society to recall not only the story line, but also more importantly, the lessons that can be drawn from them. In addition, according to Omojola (1994), socio-musical activities such as marriage and funeral ceremonies formed part of the educational resources in the pre-colonial Nigeria because they facilitated contexts with which much of the socialization process

provided by music could take place. They, therefore, provided avenues for exposing an apprentice to musical situations and participations in this regard.

Other festive occasions such as *Odun Ijesu* and *Ifejoku* - new yam festivals - among the Yoruba and the Igbo respectively, as well as *Durbar*, *Ofala* and *Ifinijoye* (coronation ceremonies), provided means of expressing group solidarity, and transmitting traditional norms and beliefs from one generation to another. Omojola further noted that they did not only serve as fora for interaction among members of a given community, they also created avenues for artistic articulation of societal norms thereby revalidating communally binding social values.

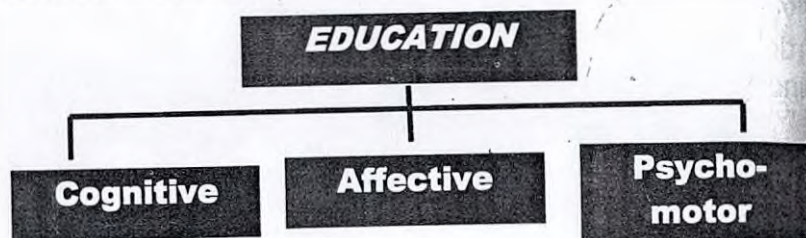
Second, is the formal and systematic mode of training/teaching the drums by members of the Ayan family in Yorubaland or *ese* drumming in Igboland. As commonly found in most other professions, apprenticeship system was evidently the means of training members (musicians). Olaniyan (2000) noted that music professionalism in the traditional Africa is a specialised art that requires long periods of training according to the traditional method of apprenticeship. According to him, a professional traditional musician is one whose creativity is based on a thorough acquisition of performance skills. Learning was through social experience, while sources of artistic experience (technical training and basic elements) were acquired in a formal and systematic fashion.

Samuel (2009) observed that in order to attain the enviable status of a master-musician in the traditional African society, an aspiring apprentice must prove himself worthy in the vocation and also display the following qualities among others:

- i. a verse knowledge of the oral poetry of the people and
- ii. possess a supple wrist (as an instrumentalist especially on the drum), or a resonant voice with good memory (as a singer);

- iii. repertoires and compositions must show evidence of deep philosophical thoughts about the people's worldview.

Samuel further submitted that the degree to which the artist faithfully upholds these criteria determines the recognition due to him/her. It could, therefore, be clearly established that there is a primal relationship between music education and the well-known three domains of learning as expressed in African traditional music education model:



*Cognitive:* Mental knowledge was well-driven in terms of rhythm, polyrhythmic and complex nature of African drum. It requires much calculation and concentration by the brain.

*Affective:* This basically deals with building social skills and maintaining relationships. It is quite evident in ensemble playing with each member assigned distinctive role and responsibility in order to ensure successful performance. Interdependence of members of the ensemble is very important in bringing about harmony within performers and music. One notable Yoruba adage: *Omode gbon, agba gbon, la fi da'le-ife* (it is the combined wisdom of both the young and old that led to the establishment of Ile-Ife - the cradle of the Yoruba race), clearly supports this position.

*Psychomotor:* Physical manipulation of instruments as well as dance steps to music all provide some form of practical exercise to the body.

It is clear from the foregoing that the Nigerian traditional musical arts is holistic in nature, and secondly, it is evidently

different from compartmentalisation mode which the Western European model presents. To copy from Nzewi's (2003) treatise is to drive home the point:

there is structured sound from sonic (music), aesthetic/poetic stylisation of body motion (dance), measures stylisation of spoken language (poetry and lyrics), metaphorical reflection of life and cosmos displayed in action (drama) as well as symbolised text and décor embodied in material objects (costume and scenery). Consequently, each branch resonates and reinforces the logic, structure, form, shape, mood, texture and character of the other, such that in the African musical arts matrix:

the music reflects the dance, language, drama, and or costume

the dance bodily translates the music, language, drama and costume/scenery

the poetry and lyrics narrate the music, dance, drama and material objects

the drama enacts the music, dance, language, costume and material objects,

while the material objects, costume and scenery highlight music, dance,

drama and/or language (Nzewi, 2003: 14-15).

Nzewi further argued that, in the African indigenous musical arts milieu, a competent musician is also likely to be a capable dancer, visual-plastic artist, lyricist, poet and dramatic actor. All these formed the bedrock of Nigeria's traditional system of music education. It is however imperative to note that, these values are fast disappearing from Nigeria's musical scene of

today majorly because of the impact of European culture. Pure traditional music can now be found in strict ritualistic occasions especially in rural areas.

### **Advent of the Formal Western Music Education (1840 - 1914)**

The coming of the European missionaries, colonialism and Western education brought a change not only in focus, but also marked the beginning of what was to be the greatest turning point in the history of Nigeria. Of all Nigerian traditional institutions - social, political, educational, economic, religious and so forth, the changes and modification that attended the educational sector was unparalleled. It saw the replacement of well established African indigenous knowledge system with the European system of education. The Western form of education organises its learning experience and systematically lays out its programme or mode such that the objectives, contents, methods of teaching and evaluation system are deliberately and systematically determined.

The missionaries and the immigrant Africans, according to Omibiyi (1979), taught music at the established mission (primary, secondary and teacher training) schools. The aim was merely to produce catechists, priests and headmasters who could read from staff notation, play hymns and chants on the harmonium. Omibiyi further submitted that the content of the curriculum was confined to singing, rudiments of music and local texts fitted to pre-existing English folk melodies. There was therefore a strong propagation of Western classical music between 1844 and 1890. All these could be summed up this way:

The main objective then, was to proselytise the muslim and pagan communities through education. Hence the missionaries in early concerts were concerned with the problem of comprehension of their musical programme by their audience (Omibiyi, 1979:13).

The syllabi in these mission schools were therefore predominantly European-based. Propagation was further enhanced through the importation of harmonium organs used as accompaniment to the teaching of European hymns and songs. For instance, a company named Harrison and Harrison of Great Britain shipped the first pipe organ in 1897. Unfortunately, most of these songs have no link or relevance to African culture or the pupils' experience. For example, one may wish to ask: of what meaning is the hymn "See amid the winter's snow" often sung at Christmas by Nigerians who grew up in the tropics where there are only wet and dry seasons? or the song: "London bridge is falling down" by village boys who had neither left the shores of Nigeria nor opportuned to see skyscrapers and magnificent bridge of London? In consonance with this view, Okunade (2005) succinctly put it when he noted that rather than Western European play songs such as:  
Rain, Rain, go away, come again another day;  
Little Tommy wants to play,

it would have been educationally more rewarding and meaningful if the primary pupils were rather taught Nigerian folksongs such as this example taken from Yoruba culture:

Ojo maa ro, Ojo maa ro, Ojo maa ro, Itura lo je  
Eweko o yo, Boo ba ro, Eweko o yo  
Agbado o yo, Boo ba ro; Agbado o yo;

*Translation:*

Rain; keep pouring; for you are refreshing  
Vegetables would not sprout if you (rain) do not fall,  
There'll be no maize (food for us) if there is no rain;

Okunade's argument is predicated upon the fact that Africans recognize the correlation and value of abundant rainfall to bumper harvest. Besides, adequate rainfall would prevent drought and famine in the land. In the same vein, individuals,

particularly the children, are advised in this children's play song to stay in-doors whenever it rains to prevent exposure to cold or the possibility of developing pneumonia or upper respiratory tract infection:

Ojo nro, se're ninu ile;  
Ma wo'nu ojo, ki asoo re ma baa tutu;  
Ki otutu ma baa mu o.

*Translation:*

It is raining, stay indoors as you play;  
Do not play outside (in the rain), lest you get wet  
And therefore suffer cold.

The health value and general well being consciousness is apparently being inculcated in the children in such a song.

It is noteworthy that at this period in time, colonial philanthropic bodies as well as the Nigerian elitist class provided immeasurable complimentary efforts by organising concerts in cities and big towns to ensure prominent spread of the European culture. The famous Glover Memorial Hall in Lagos played a host to several of these Western concerts and dance music and it is in fact on record that Robert Coker, the first Nigerian to study music abroad, upon his return, held several of such concerts annually in the various mission schools in Lagos (Lagos Observer, 1882). There was, therefore, a gradual eradication of African artistic values especially where they constitute an obstacle to Christian evangelism. The practice then was for converted Nigerians whose children were beneficiaries of Western education to have nothing to do with 'pagan' worship. Drumming and dancing were consequently banned in churches and schools because of their perceived association with idolatry. The end product was mental castration of the Nigerian elite through a complete loss of cultural heritage, since almost every facet of African life was severely westernized especially for those who lived in major towns and cities.

### Transition Period (1915 - 1960)

The period from 1915 witnessed the emergence and development of several musical genres both within the school environment and social clubs (sometimes described as a period characterized by a pastiche of styles). However, a vital backward step in educational sector during this era was the enactment of the Education Ordinance of 1926, which excluded music from the syllabus of secondary and teacher training colleges. This development, no doubt, was most responsible for negatively reshaping the future of music education in Nigeria. Another setback came in 1948 when the content of music instruction was circumscribed to singing in the elementary schools. Music was, therefore, turned into one of the extra-curricula activities. As the years passed by, various changes and modifications as reflected in the changing patterns of the Nigerian socio-political terrain occurred.

Omojola (1995) identified the emergence of four distinct categories of European influenced musical idioms in Nigeria by the beginning of the twentieth century. Three factors directly responsible for their growth according to him were:

- i. the creation of a viable atmosphere for the practice and consumption of European music,
- ii. the frustration of the westernized African elite who had hoped to gain more political and economic power from their European counterparts, and
- iii. a spirit of cultural awakening brought about by sudden realisation on the part of the elite class that political and economic independence needed to be preceded by a greater awareness of their own culture.

This era also witnessed the emergence of Nigerian art music. This category of music began more or less as a nationalistic movement when musicians like their counterparts in other disciplines vigorously began a search for identity aimed at bearing a strong cultural stamp of Africans and which clearly

distinguishes it from the mainstream of world music (Omibiyi-Obidike, 2001).

Part of this nationalistic efforts were the field projects embarked upon by scholars, researchers and enthusiasts where quite an appreciable amount of musical materials such as traditional instruments, repertoires and the likes were collected, analyzed and findings published in local newspapers. This cultural awakening was fortified through conferences that followed where the urgent need for Africans to be educated in their own musical culture were strongly expressed. Despite this giant nationalistic stride, music education suffered yet another setback as these resources were not utilized. Once again, the Nigerian music student was deprived of the knowledge of his musical traditions in formal education (Vidal, 2008).

The choice of music as a career at this period demanded that the Nigerian would receive his training abroad. This explained the prominence of Western formal structure in the compositions of art musicians, which many scholars have not only described as appendages of European classical music, but also criticised repeatedly. This was the trend until Nigeria attained independence in 1960.

### **The Post-independent Landscape (1960 to date)**

The post independent era witnessed a re-organization of the music education curricula at all levels in Nigeria. New syllabi, which reveal intercultural contents, were designed from elementary to secondary school levels. With the introduction of the 6-3-3-4 system, the primary school level syllabus provided for the integration of music with art, dance and drama under the Cultural and Creative Arts (CCA), while the junior secondary school provides for 8 core subjects, 5 pre-vocational electives and 5 non pre-vocational electives totaling 18. Music was listed the fourth of the last category (non pre-vocational) from which only one must be chosen. Samuel (2006) noted that the chance of a student picking music in this situation was very remote.

So was the case in the senior secondary school where the candidates could completely opt out from the non pre-vocational subjects. The result was low enrolment in music class at the secondary level because the possibility that a student would continue with music up to the tertiary level was very slim.

Besides the continuous foreignness of music education, the following are the major characteristic features of this era:

- i. Specified time line was operational in the school grade system. Established models in form of clear cut systems such as 6-5-2-4, or 6-3-3-4, and now 9-3-4 were put in place at one time or the other. Consequently, the programme was time-bound
- ii. Written curriculum
- iii. Presumably qualified as a result of certification, but not necessarily competent teachers were employed to implement the curriculum
- iv. Behavioural objectives for each lesson are often articulated in form of lesson plans
- v. Well labelled pedagogical models are expected to be utilised by music teachers
- vi. Except in few cases, the same teaching approach was used to present concepts and ideas to the same class of students without necessarily taking into consideration individuals' special needs including those with learning disabilities
- vii. More often than not, this method relied heavily on rigid method of evaluation such as continuous assessment and exams

In addition, it is more susceptible to constant change as a result of government intrusions and change in policies; thus it exhibits traits of inconsistencies in many dimensions. This was probably why Okafor (2005) in critiquing the modern system in operation contended that such a music curriculum was itself a recipe for failure especially when viewed against the country's educational goals. Okafor further submitted that



such a programme could never be in consonance with the realities of its cultural environment and the modern world as spelt out in the Cultural Policy for Nigeria of 1988. Because of its westernized nature, its emphasis does not allow for optimal performance from its products as against the socio-economic, political, religious and indeed cultural needs of Nigeria.

It was in the middle of all these that the government commenced full implementation of the CCA programme in place of music subject in its Universal Basic Education (UBE) programme. It is worth mentioning that the introduction of the CCA programme to Nigeria was not entirely a new development. Ekwueme (2009) traced the formulation and introduction of CCA programme in Nigeria to 1977 and 1985 respectively. She noted that although it never really took off as it merely existed on the timetable without any impacts on its intended recipients. Perhaps what is new is the restructuring or replacement of the Universal Primary School (UPE) system with the UBE programme as well as what could be considered as government's marching order to commence full implementation of the CCA in schools.

There is no gainsaying the fact that a majority of the CCA teachers are not only monolithic in their approach, but also ill-prepared and limited in the requisite knowledge to effectively deliver on the set objectives of the programme. Many of them have honestly expressed their frustrations at various meetings, fora and national conferences at the programme with many others condemning it as 'inappropriate' because the components of music are subsumed or less emphasized in favour of the integrated arts particularly the visual arts components. However, if critically analysed, it is evident that the issue is rather that of outright unwillingness to adapt or low capacity to creatively respond to the challenges which the change has brought.

The implications of the foregoing are far reaching. First is the fact that it erroneously placed greater emphasis on the Western classical music with the relegation of the Nigerian

traditional music or its popular counterpart to the background. This invariably led to the obnoxious impression that the former is superior to the latter. Second, in order to be able to play music from scores such as '*Hours with the Masters*' and the likes, a high level of proficiency on music literacy is required. In addition, the relegation of music subject to the background by policymakers and planners is coupled with the fact that schools were not equipped with infrastructures. Inadequate number of qualified and competent personnel and non-provision of material resources have further complicated the terrible state of music education in the country.

Omibiyi-Obidike (2007) decried the removal of music from the list of core subjects in schools based on the fact that government policy favoured and placed emphasis on science and technology at the expense of arts and humanity-based subjects. On another level, the art-related subjects such as fine and applied arts and music which ought to complement each other were made alternative. Hence, children were made to choose between music and fine arts, meaning, they are denied the opportunity of enjoying the benefits of both. It turned out that music subject was easily replaced by other subjects on the timetable of many schools from primary up to secondary level. The resultant effect was that many students who passed through the primary and secondary school were not exposed to formal training in music.

Many applicants who annually attempt to gain entrance into higher institutions such as the universities, polytechnics and colleges of education through the Joint Admission and Matriculation Board (JAMB) examination but could not succeed due to stiff competition, in desperation, would sometimes most probably opt to study music with a view to gaining admission as a stop gap measure. It turned out that many of them who could not effect change into their preferred course of study were forced to continue with music until they graduate from these institutions. The findings of Samuel (2006) revealed that more often than not, admission of many students into higher

institutions to study music was not due to their own personal interest. It further confirmed that many of them were introduced to the rudiments of music theory in higher institutions for the first time in their life through the preliminary classes of the programme such as pre-ND (National Diploma) or pre-NCE (Nigeria Certificate in Education). Unfortunately, it is this set of products that presently constitutes a high percentage of music teachers employed in Nigerian schools.

Like a vicious cycle, the music education system in Nigeria was plagued and placed under double burden. Its present state could be described as pathetic. First is the fact that the choice of music as a profession seems precarious in itself, but more seriously is that many who entered the profession and graduated to become music teachers are most times ill-prepared. Many of them lack the necessary competence to function appropriately, or sooner or later developed a *laissez-faire* attitude as a result of lack of support from their various schools management. The attitude of school administrators suggests lack of interest in music as a subject.

On the higher education institutional level, there is nothing on ground to suggest that any desired change is imminent. Some other pertinent related factors responsible for retarding the progress of musical arts education in Nigeria can be further x-rayed. It is appropriate at this juncture to ask the following questions:

- i. How many departments of music in Nigeria's higher institutions can boast of having functional sound archives with high quality recordings of both traditional, neo-traditional, popular and art musicians at an appreciable level?

This question is pertinent because according to the findings of a study carried out by Samuel (2006) and the submission of Vidal (2008), non-provision of materials such as books, tapes, records and African musical instruments was a major problem hampering

the implementations of music curricula in Nigeria's institutions today.

- ii. How many of the musical arts educators are truly interested in addressing and solving these recurrent ugly malaises?
- iii. Are there capable and competent personnel to effectively teach African traditional musical instruments especially at tertiary institution level? In other words, how many of the departments of music have such eminently proficient persons on their staff list (even on part-time level)?

In addition, there is also little awareness among music teachers particularly of secondary schools of the existence of national professional music bodies and associations such as the Association of Nigerian Musicologists (ANIM), the Conference of Music Educators in Nigeria (COMEN) and their international counterparts such as the Pan African Society for Musical Arts Educators (PASMAE) and the International Society for Music Education (ISME). These are vibrant organisations, which often provide avenues through which music teachers meet to learn about new developments in the field of study. Through organisation of annual and biennium conferences by these societies, members come together to cross fertilise ideas, network with others, seek for opportunities to organise workshops for training, re-training and building capacities of members to acquire and develop competences in music as well as become better enlightened about the prospects of pursuing higher degrees particularly in universities.

### **The Way Forward**

It is often said that, 'no nation can rise above the knowledge or standard of its teachers'. The future of music education in Nigeria will be determined by what the present crop of music teachers make of it. The responsibility of training and producing the next generation of musicians/scholars for Nigeria rests squarely on their shoulders. The issue now is:

what are the practical steps to be taken? We wish to submit that it is rather too late to cry over spilt milk. Musical arts teachers need to come to terms with the fact that the CCA programme has come to stay. Pragmatic steps including adaptation strategies are the issues that should occupy the front burner of the discussion.

Efforts by the various professional bodies of musical arts educators and Nigerian musicologists should be intensified at advocacy for a change and re-direction of music curriculum in the country through well-defined review proposals. More importantly is the fact that it is equally important to note that until the desired change comes to fruition, music teachers especially at primary and secondary school levels need to develop a pragmatic approach to ensure proper and effective implementation of the current music programme under the auspices of Cultural and Creative Arts. In other words, music educators should desist from whining and complaining about the 'inappropriateness or lopsidedness' of the CCA programme. Rather, they should develop coping strategies in order to ensure they are well-equipped to successfully implement it.

Borrowing from a popular African saying 'when trees fall on one another in the bush, the topmost is first to be removed', it is obvious that one needs to start from the beginning; for as the saying goes: 'a problem well identified is half solved'. After all, a visibly ill individual should never be too proud to seek medical help. As the implementers grapple with the challenges on ground, it is best to seek assistance especially where they are available. A critical examination of the philosophy of the CCA programme reveals it has four components: culture based, discipline based, aesthetically based, and integrated arts based. It is not in any way different from science based subjects known as basic science/introductory technology or the social science based subjects known as social studies. Since the CCA is art based, it comprises: culture, music, arts, visual, dance and drama. In other words, CCA programme is much closer to the model presented by African indigenous

knowledge system. It should, therefore, be encouraged and supported until a revised and much improved one or alternative is put in place.

### Conclusion

In conclusion, concerted efforts are required by all stakeholders, especially Nigerian musical arts educators if the much-desired progress must be achieved. To this end, each individual, as a stakeholder, has a pro-active role to play especially in the light of the fact that the era of paying lip service to the profession is over. As part of genuine search for plausible solutions to some of the challenges highlighted above, the following recommendations are hereby put forward among others:

- i. There is the need for every department of music in Nigeria's tertiary institutions to enter into collaboration with various States' Council for Arts and Culture within their locale. Such efforts would not only foster cross-fertilisation of ideas between the two institutions, but also provide the much-needed environment for inculcation of 'real African traditional music and dance' in music students.
- ii. Musical arts educators should encourage and facilitate music students' visits, excursions and participations in annual traditional festivals across the country with their unique cultural resource opportunities. Such living spectacles would not only widen the students' horizon in many ways, but also provide avenue for the recording and collection of materials for music teaching and learning.
- iii. Professional music associations and bodies such as ANIM and COMEN should develop much stronger vocal cords which would command respect among policy makers especially the government. If music must regain its rightful place in the Nigerian nation, then this issue

cannot be overemphasised. The stakes are higher now. As a result, these bodies must add pep into their various activities.

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