

## **Philosophy of Music Education in Nigeria: Content Analysis of Music Curriculum for Nigeria Certificate in Education (NCE)**

Ogunrinade, D. O. A.

Department of Music, Adeyemi College of Education, Ondo  
adeogunrinade@yahoo.com

### **Abstract**

The philosophy of music curriculum for Nigeria Certificate in Education (NCE) developed by the National Commission for Colleges of Education (NCCE) is conceived from the background of Western music therefore, it impacts little or no learning of Nigerian music. Music is an essential, inseparable and a fundamental part of African cultures. The traditional systems of the Nigerian society consider music to be an indispensable part of education and some families were renowned with long traditions of music making. The mode of training notably involved a long period of apprenticeship with imitation approach as a major method of the teaching-learning process. Against this background, this paper examines the content of the music curriculum for the Nigeria Certificate in Education (NCE) in relation to its stated philosophy and objectives and that of the Nigerian cultural system. It further examines the possibility of replacing most of the repertoire of imposed Western musical tradition with Nigerian musical heritage, in order to make it more relevant to the student's social environment and for the economic advancement of the lots of its graduates and the society at large.

**Keywords:** Curriculum, Philosophy of Music Education, Content Analysis, Nigerian Certificate in Education (NCE).

### **Introduction**

“The importance and role of music in the growth of a child cannot be over-emphasized. The Nigerian child in particular is born and nurtured in music. He grows and learns in the society and he takes his exit from the world with music.”

(Federal Republic of Nigeria, 2009)

Above represent the first paragraph of the music curriculum by the National Commission for Colleges of Education in Nigeria. Based on the premise that context and environmental setting should be considered in the formulation of an appropriate philosophy, one would expect that an appropriate curriculum for such aesthetic form of arts should be culturally embedded in such a way that relate music as a school subject and school work to real life. This however should not be meant for academic pursuit alone but the contents there – in should enable its product (students) to be self-reliant and contribute their own quota to the economic advancement of the community and the nation at large. The philosophy further stated that music is used at ceremonies and festive occasions to enrich and add colour to them, it serves social, political, historical, economic, religious, communicative and moral functions in a society (Federal Republic of Nigeria, 2009).

Conversely, African music practices are first and foremost meant for, and directed by, the community's ideology, economic, social, religious, recreational tendencies and rite of passage rituals. Thus there is an inseparable link between the community way of life and musical practices. Community cultural practices are directed and transacted through music. However, music education curriculum based on Western classical music dominates curriculum content of schools on the African continent especially in Nigeria setting, whilst community musical practices are not equally represented properly (Omibiyi –Obidike, 2001; Okafor R.C 2005, Vidal, A.O 2012 ). Despite the fact that the Nigerian child was nurtured and raised from this type of community musical practices, he gets to the institution of higher learning, founded, of course, on the norms of western cultural music that is quite different and eccentric to his cultural music experience. The task of making music curriculum more relevant to the students and that of Nigerian populace that will reflect the local community's musical practices, embrace Nigerian contemporary music and ultimately bring about balance between music education and community music, is the key motive of this study.

### **Theoretical Framework**

Constructivism is basically a theory -- based on observation and scientific study -- about how people learn. Simply put, students construct knowledge and meaning from their interactions with others and their environment (Dabelstei, 2010). They construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences. When encountering something new, it has to be reconciled with previous ideas and experience (Educational Broadcasting Corporation, 2004). This theory holds that learning always builds upon knowledge that a student already knows; this prior knowledge is called a schema. Because all learning is filtered through pre-existing schemata, music as an essential and soul of a culture will be more meaningful, relevant and useful to its product when the contents of its curriculum mirrored the enriched background from which it evolved. Conversely, music and society have always been intimately related which

reflects and creates social conditions and factors that either facilitate or impede social change, like language. It is an accomplishment that distinguishes us as humans. (Ogunrinade, Adeyemi and Oluniyi :2012) .

In view of the above fact, constructivists' claim will be ideal approach for the purpose of teaching and learning, such that people 'construct' their own meaning by building on their previous knowledge and experience. New ideas and experiences are matched against existing knowledge, and the learner constructs new or adapted rules to make sense of the world (Matthews, 2000). Like western imperial music theory, appreciation, history and the rest, have a close relation with the musical culture to which it developed and bringing such to another society is like new wine in the old sack, which undeniably will destroys the sack (Mathew 9:17). And that is now the situation of Nigerian musical art culture; students coming from specific background peculiar with its own rich musical culture but on getting to the school, eccentric musical culture quite different from their experience are what were placed before them as material of instruction, what an incongruity?. Additionally, teaching in higher education is concerned with adult students who construct knowledge in a different way from that of the children, therefore, significant and meaningful knowledge that will enable them to be self contingent should be impacted to their lives. The following are numbers of different ways with which adult learners are different from child learners.

▶ Child learners rely on others to decide what is important while adult learners decide for themselves what is important.

▶ Child learners accept information at face value, adult learners use experience to validate information.

▶ Child learners do not expect learning to be immediately useful whilst adult learners expect what they learn to be immediately useful.

▶ Child learners have little or no experience to draw on while adult learners have much experience. Child learners cannot act as resource to group, adult learners have significant ability to act as resource to group (Knowles in *Carlile , & Jordan, , 2005*)

Furthermore, the constructivist learning theory also argues that people produce knowledge and form meaning based upon their experiences. This learning theory takes a very different approach toward traditional learning as well; it represents a paradigm shift from education based on behaviorism to education based on cognitive theory (Gagnon, G. & Collay, M 2012). Kabalevsky in Faseun (2005) succinctly explicates that:

The only way open was to suggest a fundamentally new approach, one that, like the whole of the new concept of music teaching, would arise from and be based on the music that would naturally relate music as a school subject and school work to real life.

Music education curriculum at tertiary level should reflect the enriched contemporary music like gospel music, fuji, adamo, highlife, African reggae, hiphop to mention but few in other to captivate and absorb the interest of the learners and for the economic advancement of the lots of its graduates and the nation at large.

### **Curriculum**

Curriculum can be broadly defined as sum total of all the experiences a learner undergoes under the guidance of the school or institution. The specific and formal knowledge and skills that the learners or managers will acquire from a course or programme constitute a core curriculum.

curriculum is really the entire programme of the schools' work. It is the essential means of education. It is everything that the students and their teachers do. Thus, it is two-fold in nature, being made up of activities, the things done, and of the materials with which they are done. (Rugg in Adeyinka, 1988)

Moreover, Adeyinka (1988) described curriculum as an integrated group of courses and planned activities which students have under the guidance of the school or college and the instruction of a number of teachers. He observed essential components of the curriculum, which should contain four main elements: the objectives or purpose, the content or subject-matter, the method or ways of passing on knowledge, and evaluation or assessment - the procedure for testing whether or not the pupils or students have benefited from the instructions given (Adeyinka 1988). Therefore, the syllabus, or content is only one of the several components of curriculum theory which is the major concern of this discussion.

### **HISTORICAL DEVELOPMENT OF MUSIC IN NIGERIAN**

In traditional Nigerian societies, music is conceived as an object of aesthetic thought and as a socio-cultural occurrence whose importance surpasses musical values. Consequently, in a way to conceiving their works as aesthetic creations, composers and performers of traditional Nigerian music place great premium on the relevance of their works to socio-political issues relating to their daily lives. In very many cases, extra-music considerations constitute the dominant basis for the conception and realisation of musical performances. Therefore, musical performances often reflect the general values of society ranging from day-to-day human activities to fundamental thoughts and beliefs crucial to the derivation of a people's culture. Musical performances also constitute a dynamic forum through which members of a society respond and adapt to new conditions through the retention of relevant elements of existing tradition and assimilation of new ideas.

In addition, musical performances provide effective acculturative medium through which new members acquire community-shared skills and values. In this regard, music constitutes an important educational forum through which members of the traditional Nigerian societies learn to live together as well as cope with the ever changing challenges of life. The educational significance of musical performances in traditional Nigerian societies can therefore not be overemphasised, since "education is the vehicle by means of which the cultural heritage of a given society is transmitted to the younger generation. This helps to "produce an individual who is co-operative and conforming to the social order of the day" (Fafunwa, 1983). It is important to note that despite colonisation and its attendant results on the socio-political and educational life of Nigeria, patterns of pre-colonial musical traditions still exist in great abundance in present-day Nigeria, especially in rural areas, although with less significance on the life of the average Nigerian.

### **MUSIC EDUCATION IN TRADITIONAL NIGERIAN SOCIETIES**

Traditional Nigerian musical performances are mass-oriented. Musical performances are usually folk-conceived and folk-owned since they are predominantly communally based. In Yoruba land, for example, a child is, right from his youth, incorporated into the musical tradition of the land. As an ordinary citizen of the community, he takes part in various socio-musical activities which range from non-ritual events such as moonlight games and marriage ceremonies to rites of passage consisting of naming, initiation, marriage and funeral ceremonies. These ceremonies provide the socio-musical occasions during which citizens of the community are introduced to or reminded of important values of the society. It is during such occasions that the intrinsic values of traditional Yoruba music are assimilated by an average citizen. These values include the predominant emphasis on the parameter of rhythm, the logogenic tendency of melodic lines, the use of heterophonic procedures which result from contrapuntal combinations, the sporadic use of cadential harmonies, the frequent use of the call and response pattern and the use of improvisational/extemporisational techniques to generate extensive performances. These are structural features which also have important extra-musical educative messages. For example, instrumental rhythmic phrases which have underlying melo-textual messages have musical and extra musical significances. Rhythmic patterns both in their linear and vertical combinations usually serve as the dominant parameter of interest in musical performances. In other words, in much the same way as tonality constitutes the most important compositional element in conventional European classical music; rhythm is the dominant generative element in Yoruba music. Thus, in Yoruba Gbedu music - a Yoruba royal ensemble - the versatility of the *lya-ilu*. player to create extensive rhythmic improvisations as well as the abilities of the players of *Gudugudu*, *Isaaju*, *Ikerin* and *Kerikeri* to provide a dynamic polyrhythmic support, constitute the most important evidence of good musicianship (Euba, 1988). In addition to its musical importance, the total rhythmic texture of the Gbedu ensemble also serves to re-articulate the mythical importance of royalty, in Yoruba land, emphasising the semi-god status of kings as well as their historical roles as both the political and divine leaders of the land. The Gbedu drums, like most instrumental ensembles in Yoruba land, thus serve both as a medium of entertainment and enculturation.

Musical performances perform similar functions in Hausa land, Northern Nigeria. As a result of the introduction of Arabic and Islamic culture to Hausa land, as far back as the thirteenth century, that region is today a predominantly Islamic area. Musical practices in the area reflect both the political and social features of an Islamic state. Thus, musical performances are predominantly featured in the palace to entertain the paramount chiefs and his visitors. For example, Hausa ceremonial music *Rok' on Pada* is performed regularly in front of the Emir's palace (King, 1980). In addition to their aesthetic content, such performances provide the appropriate contexts for the Emir to reassert his political authority, while his subjects reaffirm their confidence in and acceptance of his leadership. While Nigerian royal music may be elitist in concept and realisation, most of traditional musical performances are mass-oriented. Religious and social engagements, initiation and funeral rites, naming and marriage ceremonies provide occasions for members of the traditional societies to engage in communal music making and share together a rewarding and satisfying musical experience. Such occasions also provide a means of expressing group solidarity and transmitting traditional norms and beliefs from one generation to another. It is within such contexts that much of the socialisation process which music provides takes place. In this regard, the Igbo tradition is a case in point. As Nzewi (1978) has noted:

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

Examples of social and religious uses of music in Igbo land include that which accompanies initiation rites into the masquerade cult (*Iba mmuo*), funeral music (*Ekwe diko*) and wrestling music (*Egwu Mgba*). The *Egwu Mgba* is one of the most popular ensembles in Igbo land. Popular instruments in the ensemble include *Ngedegwu*

(a xylophone made of wooden plants laid on banana tree resonator), Ekwe (a wooden slit drum), Ogene (a metal gong) and Oja (a wooden five-hole flute). This ensemble also provides an example of the use of music as an aid towards an active sports life in traditional societies. The fast, crisp like, poly-textural quality of music played by the Egau Mgba provides an appropriate background for gymnastic displays mounted by the Atilogwu dancers as well as those of the traditional Igbo wrestlers. As the above discussion has shown, traditional musical practices in Nigeria are not judged only in terms of their aesthetic-contemplative viability but also (and especially) in terms of their functional and utilitarian relevance. The conception as well as the understanding of music and the definition of musical tradition, therefore, relies on its usefulness as a viable means of educating and sensitizing the citizenry towards becoming a normal and useful member of the society. It also provides a means by which the individual "develops abilities, attitudes and other forms of behaviour of positive value in the society" (Fafunwa, 1983:48). The introduction of the western system of education in the nineteenth century brought new dimensions to the Nigerian tradition of music education. Of particular significance is the change from the informal nature of the pre-colonial system to a formalized system, typical of the Western tradition. A feature which accompanied this development is the predominant use of Western classical music as resource materials in teaching school pupils. This feature has some negative implications as will be shown later. The predominant emphasis on Western music characterized the programmes of the early Western type (largely British) schools in Nineteenth century Nigeria. An example of such school was the Lagos Grammar School where, in 1872, an entertainment society was formed. In that same year a western-type concert was staged in aid of the school harmonium. Western-type music tuition and concerts were also emphasized at the Church Missionary society (CMS) Female Institute, founded in 1872. The music teacher, Robert Coker, a Saro (a name by which returning ex-slaves were called) maintained a high standard of musical training in the school. Coker was trained initially at the then C.M.S. Institute in Abeokuta before proceeding to England in 1880. He returned to C.M.S. school in Lagos to teach Western music. In addition, he organized annual Western-type concerts with the help of another man, Dr. Nathaniel King, who was then the choirmaster at St. John's Church, Aroloya, Lagos (Lagos Observer, 1882). The activities in these two schools serve to illustrate the prominence attached to Western-type musical training in nineteenth century Nigerian secondary schools.

#### **FORMAL MUSIC EDUCATION (SCHOOL SYSTEM)**

Formal music education is categorized under three classified levels:

- (a) Primary
- (b) Secondary
- (c) Tertiary.

Music of Nigerian schools contributes exceedingly towards the traditional education and coherence of Nigerian children into the adult society. Since whatever they learn at this early stage of life is well registered in their spirit mind, music is purposefully utilized in most learned experiences organized for them to help them discover and develop their personality.

To encourage the music essence in the traditional education of the child, the nation's government accepted to encourage aesthetic, creative and musical activities in her educational institutions. This was formalized in 1981 by recognizing and including music as one of the core subjects to certain level in the school curriculum, which started from Primary School Level.

Prior to this provision, the teaching and learning of music at the Primary School level in Nigeria involved non-specialist teachers who functioned without instructional materials and used the music periods for either "making up for deficiencies in other subject areas" or spend them on "singing of hymns and folk songs from different parts of the world ( Omibiyi 1987). Consequently, no serious considerations were really given to music studies due to the unrealistic and difficult nature of the then curriculum content. But stemming from the provisions of the National policy on Education (1981), the objective is now partly realized in some pre-primary and primary schools through singing of folk songs, recitation of rhymes, playing of songs and rhythmic exploration, telling of folk stories bridged by story songs and producing folk operas.

At secondary school level, the study of music terminates at the junior level in most Nigerian secondary schools mainly because it was not a core subject at the senior class and non-provision for the relevant equipment needed for its teaching and learning. The Curriculum consists mainly of rudimentary lessons in Western music. While at the Senior Secondary level, music studies become optional and much still deserves to be done owing to the pressing problems of this level. It has to be noted however, that music studies at all levels in Nigeria do not exist in the north, which is predominately Moslem.

In the tertiary level, more impressive approach to music studies is evident. In response to the challenges and realities of life, many Nigerians saw the need to acquire basic musical knowledge. As the interest to study music grew in many Nigerian enthusiasts, it became necessary to have some breeding centers for musicians in the country. The government was therefore moved to establish full-fledged departments of music in some institutions of higher learning where music constitutes an enviable academic discipline. Even though Western, rather than African tradition informed the conception of the first Nigerian university programme in music

education. The nation's first Indigenous University, the University of Nigeria, Nsukka, pioneered the first music programme in a Nigerian University. That was in 1960 when the "Fela Sowande School of Music" (later re-named The Department of Music) was established. This is not surprising, since the foundation teachers were all products of the Euro- American tradition. They included Dr. W.W.C. Echezona, Nigeria's first Doctor of music, who had studied at Trinity College of Music, London and the Michigan State University, United States of America; Dr. (then Mr) Sam Akpabot who had studied at the Trinity College and later at University of Chicago and Michigan State University; and Dr, Edna Smith - an American lady married at that time, to a Nigerian. These three musicologists and composers constituted the core of the pioneer staff in the Department. The Western orientation of the Nsukka programme is reflected in the course content. Courses such as History of Music, Aura Training, Keyboard Harmony, Harmony and Counterpoint, Twentieth Century Music, Composition, Form and Analysis, Music Appreciation and Musicology are taught with only a very little reference to the African tradition. Products of Nsukka are either re-cycled to teach in secondary schools, producing potential music undergraduates, or posted to initiate new programmes in other tertiary institutions. Such new departments exist in colleges of education such as those in Ikere-Ekiti, Oweri, Awka, Ilorin, Oyo, Ilesa, Ondo, and Abraka as well as at The Polytechnic, Ibadan and Universities like Obafemi Awolowo Universities, Ile-Ife, Universities Ilorin, Universities of Awka, Universities Uyo, Delta State Universities, Universities of Lagos, Lagos State Universities, Universities of Port-Harcot has just started recently. In most of these places, products of Nsukka dominate the teaching staff. In addition, most of their programmes, like that of Nsukka, are predominantly Western in conception and realisation. Usually, the teaching of traditional African music is marginal and inconsistent. For example, although traditional Igbo instrumentalists were hired on a part-time basis to teach at the University of Nigeria in the 1977-78 sessions, they were not available in the 1978-79 till -date. Thus, while the University recruits teachers both within and outside the country to teach Western music on a regular basis, it does not consider the recruitment of instructors of traditional music as equally important. In addition, music in most of the nation's tertiary institutions is taught as an isolated art rather than as an integral part of a multi-media experience which, as mentioned earlier, is fundamental to the African tradition.

#### **Content Analysis of Music Curriculum of Nigerian Colleges of Education (NCE)**

**Table I: Summary of both Compulsory and Electives Courses**

<b>SUMMARY NCE YEAR</b>	<b>COMPULSORY</b>	<b>ELECTIVES</b>	<b>TOTAL</b>
Year One	13	2	15
Year Two	14	2	16
Year Three	5	2	7
<b>Overall Total</b>	<b>32</b>	<b>6</b>	<b>38</b>

Source: NCE (2009) minimum standard for Nigeria Certificate in Education.

**COURSE CONTENT**

**Table II**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
	<b>YEAR 1, FIRST SEMESTER</b>		
MUS 111	Theory of Music I	1	C
MUS 112	African Music & Appreciation I	1	C
MUS 113	Ear-Training and Sight-Reading I	1	C
MUS 114	History and Appreciation of Western Music I	1	C
MUS 115	Applied Music I	1	C
MUS 116	Ensemble Music Studies I	1	C
MUS 117	Elementary Technology of Music I	1	E
	<b>TOTAL</b>	<b>7</b>	
	<b>YEAR I, SECOND SEMESTER</b>		
MUS 121	Theory of Music II	1	C
MUS 122	African Music & Appreciation II	1	C
MUS 123	Ear-Training and Sight-Reading II	1	C
MUS 124	History and Appreciation of Western Music II	1	C
MUS 125	Applied Music II	1	C
MUS 126	Ensemble Music Studies II	1	C
MUS 127	Elementary Technology of Music II	1	E
MUS 128	Music Education I	1	C
	<b>TOTAL</b>	<b>8</b>	
	<b>YEAR II, FIRST SEMESTER</b>		
MUS 211	Theory of Music III	1	C
MUS 212	African Music and Appreciation III	1	C
MUS 213	Ear-Training and Sight-Reading III	1	C
MUS 214	History and Appreciation of Western Music III	1	C
MUS 215	Applied Music III	1	C
MUS 216	Ensemble Music Studies III	1	C
MUS 217	Music Education II	1	C
MUS 218	Elementary Technology of Music III	1	E
	<b>YEAR II, SECOND SEMESTER</b>		
MUS 221	Theory of Music IV	1	C
MUS 222	African Music & Appreciation IV	1	C
MUS 223	Ear-Training and Sight-Reading IV	1	C
MUS 224	History and Appreciation of Western Music IV	1	E
MUS 225	Applied Music IV	1	C
MUS 226	Ensemble Music Studies IV	1	C
MUS 227	Outdoor Practical Experience	1	C
MUS 228	Music Education III	1	C
	<b>TOTAL</b>	<b>8</b>	
	<b>YEAR III, FIRST SEMESTER</b>		
	Teaching practice		
	<b>YEAR III, SECOND SEMESTER</b>		
MUS 321	Theory of Music V	1	C
MUS 322	Elements of Dance Choreography	1	E
MUS 323	Elementary Keyboard Harmony	1	C
MUS 324	Conducting & Ensemble Management	1	C
MUS 325	Applied Music V	1	C
MUS 326	Ensemble Music Studies V	1	C
MUS 327	Orchestration Fundamentals	1	E
	<b>TOTAL</b>	<b>7</b>	

### **The Objectives of NCE Music Curriculum**

According to the NCE programme, music is intended to

- ▶ Offer courses in African and Western European music;
- ▶ Produce well qualified NCE teachers capable of teaching music at the primary and the junior secondary school level;
- ▶ Produce teachers for the private sector: churches, mosques, Armed Forces, Media houses, advertising companies etc.;
- ▶ Produce NCE teachers who are prepared and are capable of benefiting from further education in music;
- ▶ Promote cultural continuity;
- ▶ Make NCE teachers acquire skills in music for self reliance.

### **Content Description of African Music by the NCCE**

#### **African Music & Appreciation I (ICR)**

Functions of Music in the Africa Society, Types of Music e.g.. Folk/Traditional, Popular and Contemporary Art: Methods of recruiting and training Musicians in Africa (Emphasis in Nigeria). African Musical Instrument Classification: Geographical Spread. Appreciation of

Musical sounds of various African instruments

#### **MUS 122: AFRICAN MUSIC & APPRECIATION II (ICR) C**

Introduction to Historical development of African Music, the application of Music and Festivals in Nigeria. Elements of Dance, dance as an art, identification, functions of dance, categories and types of dance in African Culture

#### **AFRICAN MUSIC III (1 CREDIT) C**

Cultural heritage inherent in African Music, rhythmic, melodic and harmonic organisations in African Music, relationship between speech and melodic tones. A field trip within and outside location of the College. Nigerian and African dances, the choreographer as an artist. Dances within Africa and other lands compared. Dance performance

#### **MUS 222 AFRICAN MUSIC & APPRECIATION IV (ICREDIT) C**

Types of Africa Music and their representative composers and executants, agents and retention in African Music; historical development of African popular music with particular reference to Nigeria. Life and works of some selected Nigerian Popular/Art or contemporary/Folk: traditional musicians. Popular: Rex Jim Lawson, Victor Uwaifo etc (Highlife), Fela Anikulapo Kuti, Orlando Julius etc. (Afro beat), Shina Peters, Sunny Ade etc (Juju), Sonny Okosun etc (Ozzidism), Sikiru Ayinde etc (Fuji), Onyeka Onwenu etc. (Afro Rock) Traditional: Mamman Shata, Ezeigbo Obiligbo, Yusuf Olatunji etc. Art: Ayo Bankole, Sam Akpabot, Meki Nzewi, Sam Ojukwu etc. Appreciation of some selected recorded works of the understudied musicians.

#### **Discussion of the Content**

An assessment and description of Nigerian Colleges of Education Music Curriculum revealed the dominance and influence of western music on the curriculum in tables I and II. Nigerian music never had subheading on the face of the course outline, except under the course description, and this is a nation that is endowed with divergent languages, customs and rich musical background that are enormous to form the whole of the curriculum. Conversely, many music educators have, since Nigerian gained her independence, accentuated the need for the study of African music, as a discipline, at all levels of the educational system. The knowledge, understanding and skills needed for an optimum experience of African music are critical to the growth of the child into a fully-fledge Nigerian (Omibiyi-Obidike,1972).

Furthermore, a very close observation of the Music Curriculum Contents from 100 – 300 levels in the Nigerian Colleges of Education as shown in the tables above indicates that there is a huge imbalance and disproportion between courses in African and Western /European music. Looking at the first objectives - music is intended to offer courses in African and Western European music; one would think that the content should be more of African in nature, however, the reverse is the case- out of 38 stated courses only four (4) were majorly on African Music - Mus 112: African Music & Appreciation I (1 Credit), Mus 122: African Music & Appreciation II (1 Credit), African Music III (1Credit), Mus 222 African Music & Appreciation IV (1Credit) while other thirty-four (34) courses were western related courses. Therefore, music curriculum for NCE had not followed properly its stated objective.

On the other hand, the content description of African music shows that several topics and issues of African Music were not evenly distributed; as an alternative, they were muddled together under course title that supposes to be spread across the board. Looking at the some of the course outlines or content description of the African music as they appear on the curriculum, some of the descriptions can favourably stand as course titles with contents under them. For example, function of music in African Society entail a lot of things and that several course descriptions could be formed out of it. e .g the definition of African music , the nature of the music, music in African Culture and so on. Popular and Contemporary Art is another example that should not be muddled up. Popular music is more relevant and is a major avenue in the Nigerian music industry by which money could be generated. It should be therefore, be properly taught to students in such a way that many of them should be able

to stand alone after graduation –self reliance.

Crucially, the need to rediscover the musical traditions that have been left behind and ignored in our curricula at all levels to reflect the true cultural identity of our nation is highly imperative. Being influenced by childhood musical surroundings is part of the memory system of a human group. The music one hears in childhood will continue to have the effect creating an awareness of a family and group identity. Blacking considers music as a gloss word that can encompass both the enormous range of musics which members of different societies categorize as special symbol systems and kinds of social action; and an innate, species-specific set of cognitive and sensory capacities which human beings are predisposed to use both for communication and to make sense of their environment. (Blacking, 1995)

Finally the time allotted to the study of African Music is diminutive and should be review to allow some of its objectives such as to promote cultural continuity and make NCE teachers acquire skills in music for self reliance to be actualized in the life of the students

### **Conclusion**

Music education as the heart beat of culture has not gained proper and adequate recognition in the educational development of curriculum at all levels in Nigeria and at the NCE level in particular, by not making the curriculum rich of the content from Nigerian Music. The recognition given to it is not connected with its relevance to Nigerian unity and development. Music education should emphasize more on the non-cognitive domains and the socialization of the Nigerian child into a true citizen. If the well intended lofty goals of Music education must be accomplished, Nigerian's local and contemporary music, the history of Nigerian's music heroes should be included in the content because they need to be properly comprehended by the students. The curriculum contents must not only mirror western theory and history alone, it must also keep in tune with emergent ideas in and outside the country as highlighted by Faseun 2005, Okafor, 2005, Omibiyi, 2008.

It is therefore recommended that the NCE Music education curriculum be modified to achieve its stated objectives and that additional researches should be conducted to find out which aspects of the Curriculum to be modified, removed or expanded. Since one of the most important objectives for which schools and universities are established in Nigeria is to generate the appreciation and the awareness of the Nigerian cultural heritage towards the building of a healthy and virile society, the teaching of traditional Nigerian music should not occupy a subservient position. However, there should be a total overhaul in the curriculum of music education from nursery to tertiary level to be more focused on cultural relevance in order to enable future Nigerians learn how to drag a harder bargain, a means to acquire a developmental status or position that is capable of placing the country on an equal pedestal with other developed countries of the world.

### **Recommendations**

- ▶ Experts from traditional setting should be employed to foster the expansion of traditional music knowledge to the students in all level of Nigerian Educational system.
- ▶ Music curriculum should be expanded to include the preparation of students for the Music industry, the entertainment and hospitality industry focusing in an in-depth study of African Music.
- ▶ The mission of the Music in curriculum should be to create an environment that will enhance the preparation of creative and innovative musicians who are well grounded in African musical traditions and aims at equipping her products with the knowledge and Skills that would enable them face the musical challenges of contemporary Nigerian.
- ▶ In Nigeria today, there are four main musical trends, viz. religious music, popular music, art music and traditional African music. The Music curriculum should provide opportunities for the training of students in these areas, and her focus of attention should be on the provision of skills and knowledge in African music.

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