



Music Education in the Senior Secondary Schools in Nigeria: An Overview and the Experience

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Abstract. The objective of this paper is to examine the current state of music education in Nigerian Senior Secondary Schools and how music teachers will adopt an effective transformation in music education at all levels in Senior Secondary Schools. This study is to enable music teachers /educators to reposition and re-strategize themselves for the development of music education in Nigerian schools. The survey method is very useful to this study. There are three aspects to survey methods as used in the study. These are: (1) observation, (2) interview, and (3) questionnaire. One hundred (100) senior secondary schools (SSS) students from five different secondary schools including public, private girls only, boys only, and co-educational found within Ibadan municipality of Oyo State, Nigeria, and situated in different local governments (Ibadan North, Ibadan North-East and Ibadan South-West) were used for the study. The outcome of the study shows that the bias of government educational policies in favour of core science and science-based disciplines is a significant issue that will continue to affect the listing of music as a core- subject in Junior and Senior Secondary schools. Nigerian music teachers have continually agitated for better funding of the music program in the school systems by the government and its agencies. In recent times, the teaching of music in Nigerian schools was incorporated and merged into the CCA program. It is realized in this new curriculum that the four (4) different areas of study are merged to form a subject called CCA: fine art, music, drama, and craft. For music education in Nigeria to improve in standard and output, it should be given a solid foundation at the Nursery/Primary school level. In conclusion, all the above aims of music education cannot be achieved unless there are enough professionally trained, efficient, committed, and effective teachers. It is necessary to lay much emphasis on the training of music education teachers, products of which will be

responsible for the implementation of the aims and objectives of music education programs in the pre-primary, primary, secondary, and tertiary institutions in Nigeria.

Keywords: Music, Education, Secondary, Schools, Experience.

1. Introduction

Nigerian music education generally needs a complete overhauling to make a meaningful impact in all ramifications. The form of teaching and learning of music in Nigerian senior secondary schools has changed in principles and practice, especially since the introduction of CCA into the Curriculum in Nigeria Schools. It is in light of this scenario that this paper call for reformation in the teaching of music in Senior Secondary Schools in Nigeria.

For Music Education in Nigerian Senior Secondary Schools to develop to the expected level, music as a subject in the school program must be strong and vibrant. Relevant and more dynamic Music Education philosophy has to be in place. This then calls for total reformation and overhauling.

Several Nigerian scholars have analyzed and prescribed Music Education among whom were Omibiyi – Obidike (2008), Okafor (2005), Nzewe (2003), and Adeogun (2000). Ekwueme (2005), Idolor (2001), Faseun (2008), Adedeji & Ajewole (2008). Most of the works highlighted methodologies and performances; reconstructed the history, listed areas of inadequacies, and projected the future of Music Education in Nigeria. Unfortunately, most of the concepts and recommendations by the Scholars have not been realized to date. To say the least, things

are not in good shape in contemporary senior secondary Music Education in Nigeria today. The Notion of Music Education could be seen from two different perspectives:

- The General sense
- The Specialized area or field in music studies. We tend to mix the two ignorantly and this had hampered the development badly.

The General Sense: Music Education encompasses the teaching and learning of music from Nursery to University levels. It includes the teaching of musicology music theory, performance, composition, music technology, and other specialized areas. Consequently, music education/teaching here includes anyone who knows or has studied music and passes the knowledge to others.

The Specialized Sense: Music Education deals with the technicalities of Music pedagogy. It zeroes in on the science of teaching and learning, methodologies, problems, and psychology, among other things. Music Education in this sense is restrictive. Consequently, Music Education/teaching here does not involve everybody. It is rather limited to specialists in Music Education who have studied the nitty-gritty of music pedagogy.

There is a need for re-branding the state of music education in Nigerian senior secondary schools. It is part of the positive transformation needed. Now, whether the Nigerian government is serious about the program (Music as a subject) in the school or not, I am concerned about having music as a core- subject in the school program. Music as a vocational subject should be taught as a subject in Nigerian Senior Secondary schools and music teachers /educators should radically pursue this.

1.1 Statement of the Problem

The teaching of music as a school subject over the years has been impeded by several factors. The main objective of this study is to collect accurate information on the state of music education programs in Nigerian senior secondary schools as too many people often discussed the situation of music education without the necessary data. For an in-depth study, the sub-problems arising from the foregoing are:

- Could the reason for the poor performance in the music education program be due to studying as a non-core subject?

- Could it be that the students do not grasp some music concepts in theory and applied music?
- What instructional facilities should music teachers adopt in music education programs?
- Is the condition under which the teaching of music takes place conducive to learning?
- Are there adequate teaching materials and musical instruments for music education programs in Nigerian secondary schools?

1.2 Aim and Objectives of the Study

The objective of this paper is to examine the current state of Music Education in Nigerian Senior Secondary Schools and how music teachers will adopt an effective transformation in Music Education at all levels in Senior Secondary Schools.

The purpose of this study is to enable music teachers /educators to reposition and re-strategize themselves for the development of music education in Nigerian schools.

1.3 The Rationale for the Study

The following rationales are stated for the study:

- To look at the factors responsible for the present standard of music education in Nigerian senior secondary schools.
- This research takes a look at the general situation of teaching music in Nigerian senior secondary schools.
- It examines whether the reformation process in music education will bring about significant improvement in the performance of students in music in senior secondary schools.

1.4 Theoretical Framework

This study used the transformative theory as a theoretical framework.

The transformative theory has to do with the concept of positive change as a goal in any academic enterprise. It is rooted in the belief that academic enterprises can be tailored to bring positive change to individuals, systems, and societies. One of the fields that have applied the transformative theory extensively is the educational system.

Adedeji (2013) noted that today, transformative education is a growing dimension in education studies. One of its promotional outlets is the Journal of

Transformative Education, first published by Sage Publishers in 2003. Also, the Centre for Transformative Education is a new educational initiative that offers to empower educational programs to help transform societies into their potential.

Ada (retrieved from e How.Com) noted that transformative education refers to a way of teaching that transforms both the teacher and the student. Transformative education has been described as both a process and product of education the process of authentically engaging with your students, and then your content leads to producing positive change.

Dickson (2007) succinctly remarks that to support today's learning outcomes, the focus of education must shift from information transfer to identity development (transformation). It is on the above lines of thought that the view expressed in this paper is based.

2. Research Methodology

We have found the survey method very useful to this study. There are three aspects to survey methods as used in the study. These are:

- (1) observation
- (2) interview
- (3) questionnaire

The three aspects are employed to collect the necessary data for the study. The survey method is selected for the following reasons:

- It seeks a response directly from the individual to be studied
- It is adequate for representative sampling and
- It allows carrying out the research in the natural settings of the individuals to be studied.

2.1 Sample

One hundred (100) senior secondary schools (SSS) students from five different secondary schools including public, private girls only, boys only, and co-educational found within Ibadan municipality of Oyo State, Nigeria, and situated in different local governments (Ibadan North, Ibadan North-East and Ibadan South – West) were used for the study namely:

- Saint Loius Grammar School, Mokola, Ibadan
- Saint Gabriel's Secondary Commercial School, Mokola, Ibadan
- Loyola College, Ibadan
- International School, University of Ibadan

- United Comprehensive Girls College, Molete, Ibadan.

Eight (8) music teachers were selected from five Secondary Schools. Three (3) teachers from one school, two (2) teachers from another school, and one (1) teacher each from the other school. A survey on the current state of music in Nigeria was conducted in each of the five schools with a focus on the music education program.

SSS 1- III students in each of the five schools were used as the target population. Oral interviews were conducted with the music teachers in the selected schools. Classroom observation on the curriculum and instructional facilities for music education took place with music teachers in each of the schools concerned in Ibadan. A total number of eight classroom lessons were observed. In addition, the writer visited a number of these schools to collect first-hand information about the conditions existing there.

Questionnaires were directly administered with a focus on curriculum (UBE), and instructional facilities such as musical instruments, teaching materials, and equipment. This study relied mainly on bibliographic, historical, and contextual data and analytical methods in approach and analysis. It also made use of interviews, observation, and participant observation methods.

3. Findings and Discussion

The music program in Nigeria's school setting must feature music as a core- subject in its curriculum. Understandably there are two schools of thought as far as music curriculum type is concerned. While the first advocates for core music as a subject the other insists on the Cultural and Creative Curriculum (CCA) (a combination of music, drama, dance, and fine art).

In conformity with Vidal's pragmatism, music educators must be trained practically to meet the necessary challenges that UBE philosophy poses. Each teacher should improve him/herself on his or her practice areas of specialization, to be functionally relevant. This may require registering for short-term practical music training in private music schools.

For Music Education in Nigeria to improve in standard and output, it should be given a solid foundation at the Nursery/Primary school level. In addition, for music to be well entrenched in the so-called UBE program, the Music Education philosophy should be transformative in conceptualization and practice. In this direction, Music Teacher Education should be revolutionized

and recontextualized to meet the 21st-century challenge.

3.1 Overview of Music Education in Nigerian Secondary Schools

In the new National Policy on Education (2014), secondary school education is given in two stages: Junior secondary school (JSS) and Senior secondary school (SSS). At both levels, the curriculum

accommodates music as a subject. However, the curriculum subjects are grouped into core- subjects (compulsory), prevocational electives, and non-prevocational electives. Table 1 contains the subject groups for the Junior secondary school. Each student is expected to offer a minimum of 10 and a maximum of 13 subjects, inclusive of all the core- subjects and at least one subject each from prevocational and non-prevocational groups.

Table 1: Junior Secondary School (JSS) Subject Groups:

CORE- SUBJECTS	PRE-VOCATIONAL ELECTIVES	NON – PREVOCATIONAL ELECTIVES
English	Agriculture	Religious Knowledge
French	Business Studies	Physical and Health Education
Mathematics	Home economics	Fine Arts
One major Nigeria Language other than the Language of the Environment	Local Crafts	Music
Social Studies & Citizenship	Computer Education	Arabic
Introductory Technology		

Source: National Policy on Education, 2019.

At the senior secondary school level, the subjects are grouped as shown in Table 2.

Each student is expected to offer seven core- subjects; made up of a minimum of one and a maximum of two subjects from vocational and non-vocational electives. However, one of the electives may be dropped in the last year of senior secondary school.

Table 2: Senior Secondary School (SSS) Subject Groups

CORE- SUBJECTS	VOCATIONAL ELECTIVES	NON-VOCATIONAL ELECTIVES
English	Agriculture	Biology
French	Applied Electricity	Chemistry
Mathematics	Auto Mechanics	Physics
One major Nigeria Language other than the Language of the Environment	Bookkeeping and Accounting	Further Mathematics Integrated Science
One of Biology, Chemistry, Physics, or Integrated Science	Building Construction Commerce	Health Education Physical Education
One of the Literature in English, History, Geography, or Social Science	Computer Education Electronics	History
A vocational subject	Clothing and Textile Food and Nutrition Home Management Metalwork Technical Drawing Woodwork Shorthand Typewriter Fine Arts Music	Geography Social studies Bible knowledge Islamic studies Arabic Government Economic Any Nigerian language

Source: National Policy on Education, 2019.

The bias of government educational policies in favour of core science and science-based disciplines is a significant issue that will continue to affect the listing of music as a core- subject in Junior and Senior Secondary schools.

Nigerian Music teachers have continually agitated for better funding of the music program in the school systems by the government and its agencies, as it is now, the attainment of the goals of an effective and

sustainable music education program can only be best imagined.

In recent times, the teaching of music in Nigerian schools was incorporated and merged into the CCA program. According to Owolabi (2013), the Nigerian Educational Research and Development Council (NERDC) the body that develops curricula for use at all levels of the educational system in Nigeria published the 9-year basic education curricula for old

students and some newly introduced ones in 2007. The new subjects include Basic Science, Basic Technology, Civic Education, and Cultural and Creative Arts (CCA).

The implementation of this CCA curriculum took off immediately in some schools while some schools are not implementing it yet. It is realized in this new curriculum that the four (4) different areas of study are merged to form a subject called CCA: fine art, music, drama, and craft. These areas are collated into a single subject, expected to be taught as one subject. Unlike what it used to be when teachers handled them as two or three separate subjects. The various topics are expected to be taught by specialists in the various components of the subjects. And the subject (CCA) is to be offered from lower to upper basic education classes. (Pry 1 to J.SS. 3)

The main aim of the Federal Government in introducing the 9-year basic education program is to attain the Millenium Development Goals (MDMDGs) by 2015. National Economic Empowerment and Development Strategies (NEEDs) are also being propagated for poverty eradication, job creation, value reorientation, and wealth generation as well as using education to empower people. Specifically, to map out plans and strategies for impacting Nigerian pupils with the local technologies of making crafts and other social arts within their immediate culture. To create awareness and help children to discover various creative activities that are latent in them. Therefore, there is a need for regular review and renewal of the curriculum to ensure relevance to dynamic human society, culture, and global reforms (The Call for Reformation).

In cross-examination of the section of CCA as a subject in the current curriculum, the music section of the CCA curriculum is not well-taken care of. And the subject (CCA) is to be offered from lower to upper basic education classes. (Pry 1 to JSS. 3).

3.2 The Objectives of Cultural and Creative Arts (CCA)

The aim of the CCA program by the Nigerian government is to:

- Propagate poverty eradication
- Job creation
- Value reorientation
- Wealth generation
- Using education to empower people.

These objectives were designed to impact Nigerian pupils' Local technologies of making crafts and other

social arts within their immediate culture. To create awareness and help children to discover various creative activities that are latent in them. Therefore, there is a need for reformation of the CCA program to ensure relevance to dynamic human society, culture, and global reforms.

Now at this junction, a critical look at the new CCA program circulated within the 2008/2009 academic session with immediate implementation, according to our findings, some problematic matters and issues as stated below arise:

- Scarcity music topics
- Fundamental themes of music
- Time-table
- The school administrators
- Instructional materials
- Teachers & or specialists.
- The students
- Textbooks
- CCA Syllabus
- Evaluation.

In considering the aims and objectives of the CCA program in Nigerian schools, it is of good motive and intention to build a better society.

Owolabi (2013), remarked that the curriculum in every society must be a reflection of what the people feel, believe, and do. Yet, it must be seen as a deliberate, systematic, and planned attempt not only to change the behaviours of children and youth but also to enable them to gain the social insight and power to build a better society.

Implementation could make any curriculum to be faulty, more so, if not well monitored. In her study, the following were recommended for good implementation of the CCA Program:

- The teacher (Implementor)
- Training of teachers
- Need for more music teachers.
- Standard scheme of work
- Standard textbook
- Music laboratories and art studio.

Sowande (1967: 262) as quoted by Adeogun outlined the broad aims of Nigerian school music education as follows:

- inculcate a genuine love for and conscious pride in one's cultural heritage.
- develop music literacy.
- develop a standard of music criticism based on the content and form to be found in Nigerian traditional music.
- develop the capacity for an intelligent, critical appreciation of music in general.

- develop a consciousness of the similarities and differences between African and Europe musical and poetic structures and examine how far the European structures can be used with the advantage for African music.
- develop a genuine love for good art, regardless of its origin.
- explore music as an art, with the specific aim of satisfying the spiritual, emotional, and aesthetic needs of the individual, primarily as a Nigerian.
- encourage human relationships through corporate activities, such as drumming, dancing, singing groups or friendly competitive events.

All the above aims of music education cannot be achieved unless there are enough professionally trained, efficient, committed, and effective teachers. It is necessary to lay much emphasis on the training of music education teachers, products of which will be responsible for the implementation of the aims and objectives of music education programs in the Pre-primary, Primary, Secondary, and Tertiary Institutions in Nigeria.

With the introduction of Western education in the 19th century, Nigeria's music education has gradually witnessed a progressive change from an informal system of education. For this type of formal music education to take place, the teacher's role is very crucial. It is what he teaches that the learners learn. Music instructors should be informed of the purpose of including music in the school curriculum to provide an opportunity for each child to participate and grow in all aspects of music singing, instrumental, rhythmic, listening, and creative. He must provide experiences, which are truly musical and maintain the integrity of the music.

3.3 The Dilemma of UBE Programme to Music Education in Nigeria

Music education has been highlighted as seen in Nigerian schools. How well have the UBE curricula incorporated music education? There are music curricula designed for the different tiers of Nigeria's educational system. The Nursery/Primary school, the Junior Secondary School, the Senior Secondary School, and the Tertiary Institutions (College of Education, Polytechnics / Monotechnics, and Universities). How have the curricula fared?

Olorunsogo (2006) noted that the Nursery/Primary schools curricula identify creative arts. There is no specific program consciously designed for music education. The content merely refers to songs. This

leaves the teacher to do what he/she recognizes as songs. Bearing in mind that it is at this stage that we lay the foundation of music education in children in Nigerian schools. Quite a several private schools are making attempts to incorporate music into their school programs. Music teachers often have to devise their syllabus based on exposure and competence. The writer's interaction with some music teachers involved at this level reveals that there is no set focus and thus no conformity in the available samples interviewed. The interviewees' revelation shows that basic rudiment samples are what they teach along with songs that consist of European nursery rhymes and songs arbitrarily selected from wherever.

In the classroom, what is taught is not CCA. Teachers of Music, Fine Art, and Drama merely concentrate on their subjects. This is to say that the Fine Arts teacher takes the Fine arts aspect and teaches. Similarly, the music teachers take the music aspect and adapt it to class use. Does the Junior Secondary School (JSS) operate Drama in its syllabus? No!

The truth of the matter is that CCA is expected to continue the Creative Art concepts of the Nursery & Primary education level at the JSS. The three aspects of Art are meant to be taught as one subject as Social Studies combines History. Geography and Government or Integrated Science combines Physics, Chemistry, and Biology in class delivery.

4. Results of Findings

Largely this state of music education in the lower level of Nigeria's educational system has greatly affected the effective teaching of music at the 6:3:3 level (Senior Secondary School) of Nigeria's educational system which is the focus of this study. This situation needs a review (reformation) because the Federal Government had launched the Universal Basic Education (UBE) meant for the first nine years of Nigeria's children's education.

At the Senior Secondary School (SSS) the curriculum for music education is so ambitious that one is forced to ask questions as to which category of Nigerians are expected to use the curriculum. Are they Nigerian children who are trained in Europe or those who have not been well-groomed at the JSS? Yet the West African Examination Council (WAEC) and National Examination Council (NECO) set questions as bodies that do not experience reality on the ground. This clearly explains why only a few candidates sit for music at the Schools Certificate level. This is revealed in the selected schools for this study in Ibadan Municipality. Very few interested students offer music at the Senior Secondary School (because music is no

longer compulsory) and drop music to offer a Fine Arts subject. This leads to the low enrolment of Senior Secondary school music candidates in the West African Examination Council (WAEC) and the National Examination Council (NECO), examinations. The implication of this is that the introduction of CCA into the curriculum of Nigerian secondary schools acts as a TOTAL CLOSE DOOR to the teaching of music at Senior Secondary schools and crippled music education in the Nigerian educational system. In addition, the results of this greatly affect music candidates' enrolment and admission process into Nigerian Tertiary Institutions.

The implementation of CCA brought about confusion in most schools. School proprietors were unwilling to employ drama teachers. Music teachers were often assigned to teach music, drama, and dance. Music teachers did not know how to go about teaching drama and the problem of music education was aggravated. Investigation revealed that in several schools in Oyo State, the music examination for the Federal Basic Education Certificate Examination BECE (JSCE), (for JSS3) was not written. Fine art examination was written in all secondary schools in place of music subject.

Music education in Nigerian senior secondary schools has been relegated to the background while more attention was given to Fine Arts as observed in the selected schools for this study in Oyo State. Cultural and Creative Arts (CCA), Basic Education Certificate Examination (BECE) for (JSS) students had just nine (9) music objective questions, out of sixty (60) objective questions. The Cultural and Creative Arts curriculum has not been drafted to accommodate effective music teaching in secondary schools and it has made music irrelevant and unrelated to the Nigerian educational system at the JSS and SSS levels of education.

Empirical evidence from the selected schools used for this study revealed that Senior Secondary schools (SSS) no longer turn out students with high potential of music for further study in music in Tertiary Institutions in Nigeria, and some secondary schools in Nigeria do not offer music as a subject at all. Some music teachers lack practical knowledge of musical instruments of both Western and traditional as contained in the music curriculum of the Senior Secondary Schools (SSS) in Nigeria.

5. The Implication of CCA on Music Education

The implication of CCA in Secondary Schools that calls for reformation is well described in the work of Oladapo (2013), that the aim of music in the Cultural and Creative Arts (CCA) is to enhance other arts. Music being a cultural subject will bring about the effective teaching of other arts such as drama, fine arts, craft, and dance, to help the upcoming generation fit into society, but rather the reverse is the case, music in Nigerian secondary schools has been relegated to the background and rendered redundant.

It has been reduced to end-of-the-year entertainment in schools. Some proprietors of schools and stakeholders in education feel that music education is no more relevant in secondary schools and just anybody that is not in the field of music can teach music in the Cultural and Creative Arts curriculum, and there is nothing special in teaching the content such as "the role of music in the society" and so on. There are cases of three private secondary schools in Oyo state where the teachers of music were sacked, the proprietors felt that their services were no longer needed.

The Ways Out and the Reformation Call on the State of Music Education in Nigerian Secondary Schools. The music teacher of a secondary school who should be a graduate of music has many roles to make the aims and objectives of music education in secondary schools a reality. Teachers teaching must understand that teaching phenomena vary from time to time, therefore, the method of teaching (pedagogy) and styles must be varied to suit a set of students or at any particular time.

The teacher of music must be well informed about the curriculum of music. The CCA is directed toward individual, social and cultural learning and development. The music teacher must Cooperate with the teacher of Fine arts to teach students the use of experimental methods in solving problems in changing world.

Methodology contributes greatly to the interest and positive development of students. It has been observed that students' poor performance and lack of interest in music could partly be due to poor teaching methods. The teacher of music must know the subject and must be able to deliver the subject effectively.

The process of implementation must not be static, because changes take place in educational programs

daily. The teacher of music must go for innovations in the field of music to be more effective.

6. Conclusion

The development of music education in Nigerian Senior Secondary schools is dependent upon functional music programs which are still absent. The realization of an ideal music program in schools is dependent upon a redefined and transformative Music Education as a philosophical goal.

Music teachers should work against all sorts of vices and challenges that make teaching music in schools incapacitated. Contemporary music education in Nigeria has to be transformative to be relevant to the immediate societies.

For the philosophy of the Nigerian educational system most especially in the Senior Secondary Schools to be in harmony with the country's national objectives, it has to be geared towards self-realization, better human relationships, individual and national efficiency, effective citizenship, national consciousness, and national unity, as well as towards social, cultural, economic, political, scientific, and technological progress.

The study suggests the indispensability of transformation and the enforcement of music as a core – subject in the school program. It also calls for proper teaching and learning of music. Also, the government should be pressed down by relevant bodies such as SOMEN, ANIM, etc to make adequate reformation on the current state of music in Nigerian senior secondary schools to forestall possible loss of jobs for music teachers in Nigerian secondary schools.

7. Recommendations

Based on the literature and findings of the research study, the following recommendations have been proffered to improve the teaching and learning of music in secondary schools in Nigeria.

To enhance the proper implementation of music education in Nigerian Senior Secondary schools, the government and individuals should do the following:

- State and Federal Governments through the Ministries of Education should employ well-trained music graduates and organize seminars and workshops not only in music aspects but also on the methods of teaching.
- Educational organizations such as MUSON etc. should do the same to improve the quality of music teachers. The calibre of teachers who can understand the contents of music as

a discipline and art and the principles of music education are teachers who hold certificates in music ranging from NCE, B.A, and M.A in music education. Their knowledge of music and performance skills are far superior to other subject teachers.

- Government should organize workshops and seminars to work out an acceptable curriculum for the teaching of music in secondary schools.
- Short-term courses, weekend seminars, conferences in-service training, vacation and refresh courses focused on methods of teaching should be organized by Universities and the Advanced College of Education to update music teachers' knowledge.
- Ministry of Education should draw up and control the curriculum of music in senior secondary schools.
- Government should organize corporate bodies, firms or organizations to monitor the standard of methods and techniques of music teaching in secondary schools.
- Government should give financial support by way of grants for equipment or facilities.
- Universities experts should be encouraged by the government to conduct research in the areas of methods of teaching music to effect necessary changes in the teaching of music in the private/public sector.
- The content of the curriculum for senior secondary school should incorporate more aspects of African music covering vocal and instrumental repertory structured form. History as well as the biographical study of African musicians.
- Government should provide good learning environments (facilities). Because of the nature of music as a subject, a music room setting is recommended for the methods of teaching. A music room approach for teaching music is a system that accommodates project activities, practical activities, theory activities, and practising and experimental experiences.
- Textbooks used in the teaching of music should be relevant to the experience and the background of the students.
- Sophisticated aspects of Western music should be learned to improve on Nigerian music because the present curriculum is too foreign in orientation to the students understanding. The history and literature of African music should be studied. There is no need to study Western history and the literature of music. The philosophy and

content of our literary music education must drive by our African resources and realistic experiences is worthy of note.

- Local instructors should be invited to our schools to teach how to play, repair and make traditional musical instruments.
- Necessary research must be conducted on the methods of teaching music. Audio-visual and bibliography materials were developed and produced. And the present curriculum revised to remove defects and to meet the educational and cultural challenges of a constantly changing Nigeria. Politically, socially, economically and historically. The next few years should see an intensive re-awakening of methods of teaching music in Nigeria Senior Secondary Schools.
- Government at all levels (federal, state, and local government) should be more involved in the advancement of music education by building more infrastructures that would help to improve the subject.
- An empowerment programme should be organized for music teachers so that they may be able to advance their teaching skills and competence
- Music educationists should join lawmakers of the country so they can advocate for the study
- Music associations should create an avenue where the status of music education in the country can be constantly reviewed and improved without the intervention of the government
- Private organizations should be encouraged to give sponsorship to senior secondary schools regarding infrastructures, music scholarships e.t.c
- Music alumni should make it a priority to improve the standard of music education in the country.
- More music associations should be formed at every local government of the state to address pressing issues and rebuild the standard of music education
- Researchers should continue to highlight more problems faced by music education to enable policymakers and stakeholders in the music industry to address the issues accordingly.
- Considering the poor economy of the country and less attention from the government, music teacher's associations in senior secondary schools should make sacrifices to raise funds through concerts or other

activities to enhance the effective study of the subject.

To Stake Holders:

- For music education to improve in Nigeria, lovers of music highly respected men and women of our society and admirer of education should come together and support music education in the senior secondary to encourage the forerunner of the arts to move the country forward.
- Parents' teachers' association forums should also be more active in the developmental process of music education in schools.

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