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## TEACHER'S PERCEPTION ON THE INCORPORATION OF INDIGENOUS MUSIC CONTENTS INTO MUSIC CURRICULUM IN NIGERIAN SCHOOLS

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### ABSTRACT

This paper takes a look at the need to review music curriculum to employ more of indigenous music knowledge system of Nigeria (IMKS) in its content to advance the standard of music education. Music in Nigerian societies is a way of life that carries the qualities, traits and values of the culture it proclaims. Conversely, whether formal or informal, education serves as a powerful tool for national development. Despite the fact that the teaching and learning of music as a subject in Nigerian schools have long been on the school syllabus, hitherto, it is not a preference school subject to the students. Teachers' perception on the incorporation of indigenous music contents into the music curriculum in Nigerian schools was surveyed through a structured questionnaire administered to sixty (60) music teachers. The findings showed that indigenous music knowledge will effectively improve the curriculum, thus make it that of student-centered and promote the teaching of music education, if properly employed. However, the paper recommend that music curriculum needs to be reassessed in other to make the theory and practices of Nigerian music the basis of music taught in Nigerian schools and for it to maintain significance to the Nigerian society.

*Keywords:* Music, Education, Curriculum, Indigenous Knowledge.

### 1. INTRODUCTION

Music teaching and learning in Nigerian schools have suffered an inopportune situation in almost all level of education for decades. This was because the curriculum is based on Western music concepts and aesthetics from the elementary school level to the tertiary level ( Omibiyi –Obidike, 2001; Okafo, 2005; Ekuweme 2000). Students dodged their music lessons and pet name the subject as the most futile subject in the school curriculum. The irony of it is that, in the Nigerian communities, music is animate; accepted as a means of entertainment for various occasion and celebration which can never be left out and present in everyday life and activities (Okafor 1992). Students and teachers enter the classroom with a rich experience of Nigerian music in their local communities but their educational background, including the music syllabus, operates within the 'official context' (Western) differ from their cultural setting ( Nketia, 1970; Okafor, 1992, 2005). The idea of indigenous music knowledge system of Nigeria (traditional music education) to underpin and enliven the quality of teaching and learning of music education in all levels of our educational systems in Nigeria.

## 1.1 THEORETICAL FRAMEWORK

Nativism -The philosophical theory that some ideas are innate, that the mind possesses some ideas that are inborn and not derived from external sources (Smith, N 1999). Modern nativism is most associated with the work of (Jerry Fodor 1975, Noam Chomsky 1998, Steven Pinker 1954). They argued that humans from birth have certain cognitive modules - specialised genetically inherited psychological abilities that allow them to learn and acquire certain skills. This theory is in line with music heritage in African setting; Nigerian child in particular is born and nurtured in music. He grows and learns in the society and takes exit from the world with music (Ogunrinade, 2007). Music and every aspect of life activities are inseparable in African setting to the degree that every activities has music attached to it. Stone (1998) attests to the difficulty of separating music from the cultural context as she says:

Honest observers are hard pressed to find single indigenous group in Africa that has a term congruent to the usual western notion of "music." There are terms for more specific acts like singing, playing instruments, and more broadly performing (dance, games, music); but the isolation of musical sound from other arts proves a western abstraction, of which we should be aware when we approach the study of performance in Africa...This is true of musical acculturation in Nigeria society.

Conversely, Recent trends in music are geared towards more awareness that music is basically a diverse human practice and not concerned only with Western aesthetic concepts alone (ISME, 1994). Most significantly, the dogma that the mind and its capacities are innately structured and that much knowledge is innate is the view that certain skills or abilities are 'native' or hard wired into the brain at birth, this therefore, precipitates that the music curriculum contents of what students should experience in school ought to reflect and manifest a great deal of what goes on in their immediate environment as far as beliefs, values, identity, and meaning are concerned, in order to make it more relevant to the student's social environment and for the economic advancement of the lots of the students and the society at large. (Agu, 1992; Nketia, 1974; Okafo, 2005; Faseun, 2008). Apart from the claptrap syllables that reflect a great deal of western experiences in its contents, popular music which is accepted as a major means of entertainment to the Nigerian populace is almost not reflected in the content of Nigerian music curriculum (Okafo 1974; Nzewi, 1999; Faseun, 2005). Based on the above concepts, this paper undertook a survey of teacher's perception on the incorporation of indigenous music contents into music curriculum in Nigerian schools in 2011. The findings was subject to percentage analysis for proper interpretation.

## 1.2 LITERATURE REVIEW

Indigenous knowledge (IK) generally known as traditional knowledge (TK) or as local knowledge (LK) is used to describe the knowledge systems developed by a community as opposed to the scientific knowledge that is generally referred to as 'modern' knowledge (Ajibade, 2003). Generally, it is referred to as the long-standing traditions and practices of certain, regional, indigenous or local communities. In other words, it connotes culture - emergent system that was derived from the social interaction that takes place within a specific community context. ( Weeks, 2012). It also refers to what indigenous people know and do, what they have known and done for generations – practices that evolved through trial and error and proved flexible enough to cope with change (Melchias, 2001) A set of perceptions, information,

and behaviours that guide local community members- cultural knowledge created and sustained by local community members as a means to meet their needs for livelihood; a paradigm for understanding organizations and ourselves (Smircich in Weeks, 2012).

IKS are forms of knowledge that have originated locally and naturally (Altieri 1995). Moreover, indigenous knowledge is a monopoly of trials and error while western (modern) knowledge is science characterized by experimentation. Hence, while the previous is supposed clogged, concrete, and imprecise, the second is painted as intangible, weighty, and right with universal idea. Nevertheless, Indigenous Knowledge systems were also developed by experimentations, although these experiments were not documented and the knowledge systems were justifiable and prepared under apposite organised structure, culture and practices. They have been passed on to other generations through oral tradition and have enabled indigenous people to survive, manage their natural resources. IK is usually adapted and specific to local ecological conditions and to community members' socio- economic situations and cultural beliefs which include music.

Generally, Africa has a relatively rich body of indigenous knowledge and related technologies. According to Ermine (cited in Hammersmith, 2012), they are linked to the communities that produce them. He observes that those natural communities are characterized by complex kinship systems of relationships among people, animals, the earth, the cosmos, etc. from which knowing emanates. For this study, IKS refers to the set of interactions that has to do with musical activities connecting the economic, ecological, political and social, environments within a group or groups with a strong identity, drawing existence from local resources in terms of musical practices such as musical instruments, foam, style and their usage through patterned behaviours that are transmitted from generation to generations to cope with change.

This encompasses the musical wisdom, knowledge, and teachings of giving communities are orally passed from person to person. This knowledge is developed by and within distinctive indigenous communities that is different from the foreign music knowledge sometimes called the Western music knowledge system. In essence, it can be broadly defined as the music knowledge that an indigenous (local) community accumulates over generations of living in a particular environment. This embraces all forms of music knowledge – technologies, know-how, skills, peculiar to a group of people who's shared similar beliefs and practices within a particular setting. Traditional music knowledge enables the community to achieve stable and peaceful concomitance within their environment. It can be understood in terms of its affirmation of ethnic identity and dynamics in responding to a changing environment. It is the basis for local-level music making in many rural communities which has an irreplaceable and inimitable value for the culture in which it evolves.

Indigenous Music knowledge provides excellent examples of community based, and community research. Its weakness lies in its close reliance and over dependence on demographic stability and morality. The community is a source of strength for it in terms of the discovery process and knowledge production. Incorporating indigenous Music knowledge into Nigerian music curriculum will according to the findings of this study will lead to the development of effective adaptation strategies that are cost-effective, participatory and sustainable to Nigerian economic development.

Music as part of a multi-media experience is fundamental to the Nigerian culture. The association of music with language (words), dance, religions, social and other extra-musical ideas and activities is a common feature of musical performances in Nigeria. A corollary to this principle is seen in the manner in which music is conceptualize.(Omojola,1998). Nigerian is endowed with peculiar rich culture, the nature of meaning in music go beyond ordinary physical or musical sound alone. This legacy should not be allowed to fade away without finding a means of passing it across to the incoming generation.

The extra musical aspect of Nigerian music, indeed African is of great important that has to do with passing across non verbal messages to the people of Africa. This assertion was supported by Omojola when he observes that musical performance can transmit extra - musical messages. This belief is based on the position that the factors which govern the selection and the ordering of structural elements (melody, rhythm) of a piece may be related to cultural values which often transcend musical considerations. Thus as a means of communication, the meaning which resides in it may operate beyond the purely structural (Omojola, 1998).

Directly and indirectly, traditional music performs communication roles through singing and use of musical instrument to spread messages to near and far distant with respect to both peaceful, war signal and announcement of certain events to the public. This is one of the leading functions of music in African society. Example of this is a typical Yoruba drum (IGBIN), which is used to announce the death of a King. Likewise we have flute and horn to pass messages to people in Igbo and Hausa lands. Also, singing together in the class, during choir practice and performance, during concert in school goes a long way in fostering unity and teamwork among the student. Hence, this in turn provides communal spirit among the students and extra ordinary power of coordinating spirit and matter, thought and mind.

Historical value is another function of traditional music education. The history of important events in the life of a society and the personality involved in the event are recorded for posterity through songs. Songs remind and repeat what has happened in the past since music is meant for various daily activities in the life of man. As an integral part of life, music is used in such day to day activities as disseminating information of societal interest and arousing emotion; and for important occasional events like initiation, rituals and coronation ceremonies. In its various forms, traditional music is rich in historical and philosophical issues, validating communally binding, social value, warning erring member of society, praising people to whom honour is due, reminiscing on the achievement of the past leader as well as reinforcing the legitimacy of present ones (Omojola, 1994). Music has a cultural definition and so should music education be. Nevertheless, by accident of history, music education has been defined for Nigerians from the western or Euro-American perspective. It was the University of Nigeria, Nsukka (UNN), which has the first music college in Africa, that gave the Nigerian input to Music education ( Idolo, 2001). Since then, African scholars have been stressing that since music is culture- bound, then Africanity should have the major input in Music education while allowing the University of Music to exist and operate within that context(Okafor, 2005).

On the other hand, music is one of the most powerful, the most compelling, and the most glorious manifestations of human cultural heritage. Indeed, there is serious need to develop indigenous musical culture and make it the core of our music education in other to make it more meaningful, relevant, applicable, and attractive to the student and the society at large. The above point is of prime importance with the view of a great Nigerian music education specialist, Okafor (2005:20-28), who opined that 'to make the study of music meaningful, practical, relevant and applicable to the Nigerian student, the curriculum, right from primary school, should make folk or traditional music the foundation of music education'. It is obvious that students came to school with some well defined music-type preferences. If the curriculum is to be related to their interest and enjoy clearer perception on the part of both teachers and pupils, their music-type preferences must, as a matter of positive strategy for success, be mirrored in the school curriculum. In addition Okafor (1984: 13-19) explains further that: "For education to be effective, it must not be separated from child's real life. This is because among other things in the view of the pragmatist, education is life itself and not the preparation for it. The curriculum must not only reflect the real life situation but it must be child-centered".

The aim of music education is to equip individual to perform music in the society and to contribute to the economy of the society. Most of the Nigerian students had poor or zero background in western music, which serves as the foundation of Nigerian musical study. On the

contrary, insignificant priority is given to the study of Nigerian music in the school curriculum and this is what students coming to study music were familiar with –cultural music. But it is pitiable to discover that on getting to the music class, they were posed with foreign musical styles that are very new and not relevant to their previous experience in the past, this however, makes it so difficult for the students to comprehend and thereby propel them to lose the required interest for the assimilation of the subject matter (Faseun 2001:87:95-99).

## 2. METHODS AND MATERIALS

The research design used for this study is the descriptive survey involving the questionnaire administration. The study surveyed the Teacher's perception on the incorporation of indigenous music contents into music curriculum in Nigerian schools through structured questionnaire. Simple random sampling technique was employed. A research question was designed to observe the reaction of sixty (60) music teachers in six (6) institutions of higher learning that has music department: four lecturers (4) from the only polytechnic, Sixteen lecturers (16) from the five colleges of education and forty teachers (40) from twenty (20) selected secondary schools that offer music as a subject in secondary schools –both public and private in south western state of Nigeria were selected respectively for the study.

Questionnaires were directly administered to the teachers with focus on the relevance, significance and appropriateness of what is taught in school to real life situation, content and evaluation / assessment technique, provision of local human resources; instructional materials and textbooks and religious bias and personal satisfaction. All the regular teachers in the forty six randomly selected schools were involved in the study. They were all qualified teachers with first degree and Nigerian Certificate in Education. The data collected were subjected to percentage analyses.

## 3. RESULTS AND DISCUSSIONS

The perceptions of music teachers in Osun and Oyo state schools on the suitability of indigenous music knowledge as basic part of Nigerian Music Curriculum were presented below. The table was divided into four subheadings; the questionnaire was structured in such a way to elicit information about teachers' observation and perception of music on the aptness of the following tactics:

- Significance and appropriateness of what should be taught in school to the society;
- Content and evaluation / Assessment technique;
- Provision of instructional materials and textbooks; and,
- Religious bias and personal satisfaction.

Appendix 1 presents the perception of music teachers as regards the inclusion of indigenous music knowledge in to the Nigerian Music Curriculum. Eleven items were presented here, to which the teachers responded as follows (Please see the table above). *Item 1:* It is broadly perceived by the music teachers that indigenous music knowledge will effectively improve the curriculum and thereby promote the teaching of music. From the table, greater numbers of teachers were of the opinion that culture and practices of Nigerian should be the basis of music taught in Nigerian schools. Total number of 40 teachers represents (66.7%) strongly agree, 18 (30%) agree, 0 (0%) strongly disagree and 2 of them (3.3 %). of the respondents disagreed. *Item 2:* 30 teachers represents (50%) and 10 teachers (16.7) strongly disagree and disagree respectively that the teaching and learning of western music theory and literature is easier and acceptable for better assimilation to the students in Nigerian schools while 10 teachers (16.7) strongly agree and 10 (16.7%) agree that western music theory and literature is easier and acceptable for better assimilation to the students in Nigerian schools.

*Item 3:* The teachers strongly agreed with the second item of the strategy that Music education at all school level should include the types of music that students understand, familiar with and conceivably play themselves. 30 respondents (50%) strongly agreed 20 (33.3%) agreed 2 (3.3%) disagreed and 8 (13.3%) strongly disagreed. *Item 4:* Indigenous music knowledge will produce a better result to the teaching and learning of music education in Nigerian school if properly incorporated into the curriculum. 39 respondents who form 65% of all respondents strongly agreed, 10 (16.7%) agreed, 3 respondents (5%) strongly disagreed and 8 (13%) disagreed with item. *Item 5:* There should be no sharp difference between the varieties of music taught in school and those played in the society. 47 (78.3%) out of the 60 respondents strongly agreed with the assertion, 7 (11.7%) agreed, 3 (5%) strongly disagreed and 3 (5%) disagreed with the strategy. *Item 6:* The principles and practice of music taught to students in schools should be determined by the job available for them in the society. A total of 33 respondents (55%) strongly agreed with this item, 20 (33.3%) agree, 4 (6.7%) disagreed and 3 (5%) strongly disagreed. This shows that the popular opinion of the respondents to the items is positive. *Item 7:* The interest of the learners and the society at large should be considered in choosing what should be taught in music. 30 respondents (50%) strongly agreed with the item, 25 (41.7%) agreed, 3 (5%) disagreed and 2 (3.3%) strongly disagreed with the item. *Item 8:* Teaching with traditional music knowledge like playing and singing of folk music produce and propel for a better assimilation and understanding in the life of the students. The responses show that 36 (60%) strongly agreed, 15 (25%) agreed, 4 (6.7%) disagreed and 5 (8.3%) strongly disagreed. *Item 9:* Previous understanding and appreciation of the student's experience and background in music should determine what is included in the curriculum. Large number of respondents 48 (80%) strongly agreed, 10 (16.7%) agreed, only 1 (1.6%) disagreed as well as 1 (1.6%) strongly disagreed with the item. This shows that experience and background in music is necessary for the appropriate understanding of music education. *Item 10:* The response to this item shows that western music education methods do not allow for better understanding to the Nigerian students. This was opposed by 33 (55%) strongly disagreed out of 60 respondents, a total number of 17 (28.3%) disagreed while just 2 number of teachers representing (3.3%) strongly agreed and 8 (13.3%) agreed respectively. *Item 11:* Indigenous music approaches will assist students to assimilate better, if properly employed. Many teachers strongly agreed with this assertion, 44 (73.3%) strongly agreed, 6 (10%) also agreed while 4 (6.7%) strongly disagreed and 6 (10%) disagreed separately.

Appendix 2 is made up of four items (number 12, 13, and 14) under this plan. The responses of the music teachers are as presented below: *Item 12:* Examination in music should be designed to test students' knowledge, skills and attitude to values for western musical history and literature alone. This statement looks erroneous as 44 (73.3%) strongly disagreed, and 10 (16.7%) disagreed with the declaration, just 4 respondents (6.7%) strongly agreed, 2 (3.3%) agreed. *Item 13:* Evaluation of student's performance in school should be on both cultural music and western music. Out of 60 respondents, 45 (75%) strongly agreed; 10 (16.7%) agreed, 3 (5%) strongly agreed and 2 (3.3%) disagreed with the item. *Item 14:* Larger percentages of the teachers were of the opinion that the comprehensive nature of Nigerian music should be the basis of evaluation in schools, this is supported by 35 teachers (58.3%) strongly agreed, 15 (25%) agree, while only 5 (8.3%) strongly disagree and 5 (8.3%) disagree.

Appendix 3 covers items: 15 - 18. The weighing of the acuity of the music teachers of this approach is heavier on the positive side. More respondents are of the view that the provision of human resources, instructional materials and textbooks should be indigenous. Appendix 4 covers items 19-24. *Item 19:* The response to this item shows that music as a school subject should teach Islamic, Christian, Folk and Music of general interest. 41 (68.3%) of the respondents strongly agreed; 11 (18.3%) agreed, 5 (8.33%) strongly disagreed and 3 (5%) disagreed with the item. *Items 20, 21, 22, 23 and 24:* Their responses to item 20 clearly show

that majority of the respondents strongly disagreed with 44 (73.3%), 13 (21.7%) disagreed with the idea, just 3 respondents (5%) agreed with this assertion. Similarly, item 21 respondents supported the idea of traditional music groups and concert band to be parts of the school system. 45 respondents who form 75% of all respondents strongly agreed, 10 (16.7%) agreed while 0 (0%) and 5(8.3%) respondents strongly disagreed and disagreed respectively. Their responses to Item 22 supported the use of general music oppose to any religious group with a total of 42 respondents (70%) strongly agreed 12 (20%) agree, 3 (5%) strongly disagreed and 3(5%) disagreed. Item 23, show that the popular opinion of the respondents to the point is positive. A total of 43 respondents (71.7%) strongly agreed 7 (11.7%) agree, 3 (5%) disagreed and 7 (11.7%) strongly disagreed. The last item 24 frown at using religious background to determine the type of learning experiences offered to students of music.5 (8.3%) out of the 60 respondents strongly agreed with the item, 5 (8.3%) agreed, Greater number of respondents 41 (68%) strongly disagreed and 9 (15%) disagreed with the assertion. The overall findings of the study showed that indigenous music knowledge will effectively improve the curriculum and thereby promote the teaching of music education if properly incorporated into the music curriculum in Nigerian. Total number of 40 teachers represents (66.7%) strongly agree, 18 (30%) agree, 0 (0%) strongly disagree and 2 of them (3.3 %). of the respondents disagreed. For education to be effective, it must not be separated from child's real life. This is because among other things in the view of the pragmatist, education is life itself and not the preparation for it. This was buttressed by Ekwueme (1999:72:-80 when she explicates that: "The music programme in the secondary school must satisfy three fundamental needs that affects the lives of the students for whom the school is established. These needs deal with (a) Student cultural background; (b) Experiences in the area of aesthetics, and (c) Experiences that promote social relationship".

The curriculum must not only reflect the real life situation but it must be child-centered (Okafor, 1984). Music education should help the child to live better in today's world; assist the child to formulate important generalizations and to realize objectives in relation to the society. In addition, the content and evaluation or assessment technique should move in line with the content of indigenous music knowledge curriculum. The comprehensive nature of Nigerian music should be the basis of evaluation in schools. This will prepare the child for the challenges peculiar to his/her environment. The perception of the music teachers on the provision of instructional materials and textbooks locally is heavier on the positive side. Most respondents are of the view that the provision of human resources, instructional materials and textbooks should be localized. In view of the fact that, music is universally important to every human being and his culture. The interest, based on cultural background and developmental differences of child should be of prime importance in selecting and utilizing resources for the teaching subject. Religious bias and personal satisfaction should not be allowed to determine the content of the curriculum, this should be removed completely. However, the respondents agreed that music taught in schools should emphasis music of general interest and not that of any religious group and that traditional music groups and concert band music should function as parts of the school system and religious background should not determine the type of learning experiences in music offered to students.

#### 4. CONCLUSION

Nigerian needs to go on board on school reforms and policies to make school music reflect the culture of the local communities. Traditional music knowledge system has capability for promoting music education, especially as it relates to the ways, culture and values of where it evolves. Additionally, traditional thinking uses common sense –native wisdom ( Giddy, 2012). Giddy in his view draws in all traditional cultures and does not prejudge any African traditional thought as if it were some exotic thinking that bears little relation to the modern

world. To him, there is more to bring about relevant solution when using African native wisdom ( Giddy, 2012). Music curriculum, which is extensively tailored to the western tradition with total disregard and discount to the Nigerian tradition, should be replaced with indigenous music knowledge as a medium of expression that will enable it to employ the rich wealth of Indigenous Music Knowledge System (IMKS)

## 5. THE WAY FORWARD

With the legacy of colonialism and western knowledge imperialism, an acute awareness within non-academic and academic circles precipitated the attempt to reclaim and explore the core essence of Nigerian indigenous knowledge and its contribution to humanity and science. A call to academic institutions should also be made to promote educational research that will expand and develop appropriate use of it. This will help to preserve the factual musical culture of the land while the western traditional knowledge will serve as a complement. Traditional music as prime medium of tuition should be made available to all the schools of the nation with facilities (especially, indigenous musical instruments) that will promote teaching-learning process because it is cost effective, relatable and indispensable for environmentally and ecologically sensitive activity. It also encompasses economic sustainability, self-reliance, and cost effectiveness. Lastly, maximum coverage and balanced presentation of all Nigerian Indigenous music should be made accessible to schools.

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APPENDICES

Appendix 1: Perception of music teachers on Appropriateness of what is should be taught in school to the society

	<i>Item Description</i>	<i>A</i>	<i>SA</i>	<i>D</i>	<i>SD</i>
1	Culture and practices of Nigerians should be the basis of music taught in Nigerian schools.	18 30%	40 66.7%	2 3.3 %	0 0%
2	The teaching and learning of western music theory, and literature is easier and acceptable for better assimilation to the students in Nigerian schools.	10 16.7%	10 16.7%	10 16.7%	30 50%
3	Music education at all school level should include the types of music that students understand are familiar with and conceivably play themselves.	20 33.3%	30 50%	8 13.3%	2 3.3%
4	Indigenous music knowledge will produce a better result to the teaching and learning of music education in Nigerian school if properly incorporated into the curriculum.	10 16.7%	39 65%	8 13.3%	3 5%
5	There should be no sharp difference between the varieties of music taught in school and those being song played in the society	7 11.7%	47 78.3%	3 5%	3 5%
6	The principles and practice of music taught to students in schools should be determined by the job available for them in the society.	20 33.3%	33 55%	3 5%	4 6.7%
7	The interest of the learners and the society at large should be considered in choosing what should be taught in music.	25 41.7%	30 50%	2 3.3%	3 5%
8	Teaching with traditional music knowledge like playing and singing of folk music produce and propel for a better assimilation and understanding in the life of the students.	15 25%	36 60%	5 8.3%	4 6.7%
9	Previous understanding and appreciation of the student's experience and background in music should determine what is included in the curriculum.	10 16.7%	48 80%	1 1.6%	1 1.6%
10	Western music education methods allow for better understanding to the Nigerian students.	8 13.3%	2 3.3%	17 28.3%	33 55%
11	Indigenous music approaches will assist students to assimilate better if properly employed.	6 10%	44 73.3%	6 10%	4 6.7%

Key: A = Agree SD= Strongly Agree D= Disagree SD= Strongly Disagree

Appendix 2: Perception of music teachers on Content and evaluation / Assessment technique

	<i>Item Description</i>	<i>A</i>	<i>SA</i>	<i>D</i>	<i>SD</i>
12	Examination in music should be designed to test students' knowledge, skills and attitude to values for western musical history and literature alone.	2 3.3%	4 6.7%	10 16.7%	44 73.3%
13	Evaluation of student's performance in school should be on both cultural music and western music.	10 16.7%	45 75%	2 3.3%	3 5%
14	The comprehensive nature of Nigerian music should be the basis of evaluation.	15 25%	35 58.3%	5 8.3%	5 8.3%

Appendix 3: Perception of music teachers on Provision of instructional materials and textbooks.

	<i>Item Description</i>	<i>A</i>	<i>SA</i>	<i>D</i>	<i>SD</i>
15	Availability of indigenous music textbook, teachers and instructional materials to Nigerian schools will enhance the teaching – learning process of music education.	15 25%	38 63.3%	4 6.7%	3 5%
16	Indigenous music and western music should determine what students are to be taught in music	2 3.3%	50 83.3%	3 5%	5 8.3%
17	Local instructors should be invited to our schools to teach how to play, repair and make Indigenous musical instrument	11 18.3%	40 66.7%	5 8.3%	4 6.7%
18	Textbooks used in the teaching of music should be relevant to the experience and background of the children.	8 13.3%	44 73.3%	5 8.3%	3 5%

Appendix 4: Perception of music teachers on Religious Bias and Personal Satisfaction

	Item Description	A	SA	D	SD
19	Music as a school subject should teach Islamic, Christian, Folk and Music of general interest	11 18.3%	41 68.3%	3 5%	5 8.3%
20	Indigenous music system should not be allowed to function in the school system but western music system should be improved on.	3 5%	0 %	13 21.7%	44 73.3%
21	Both purely traditional music groups and concert band music should function as parts of the school system.	10 16.7%	45 75%	5 8.3%	0 0%
22	Music taught in schools should emphasis music of general interest and not that of any religious group	12 20%	42 70%	3 5%	3 5%
23	Indigenous music system should be allowed to form the major part of Nigerian music education Curriculum.	7 11.7%	43 71.7%	7 11.7%	3 5%
24	Religious background should determine the type of learning experiences in music offered to the students	5 8.3%	5 8.3%	9 15%	41 68.3%