

Teacher's Perception of Indigenous Music Knowledge as a Panacea to Music Curriculum in Nigerian Schools

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Abstract

Music in Nigerian societies is a way of life that carries the qualities, traits and values of the culture it proclaims. Music as an integral and vital part of culture plays a noble role that cannot be over emphasized. It is a medium through which facts and values of the society are preserved and, passed from one generation to another. Conversely, whether formal or informal, education serves as a powerful tool for national development. This paper examines the concept of indigenous knowledge system; highlight some methods of indigenous knowledge system and majorly teachers' perception of indigenous music knowledge through sixty (60) music teachers. Six (6) institutions of higher learning that has music department: one polytechnic, five colleges of education and twenty (20) selected secondary schools that offer music as a subject in Osun and Oyo state were selected respectively for the study,

Keywords: Culture; indigenous knowledge system; Music education; Methods; Nigeria; Teaching and learning Process

Introduction

Nigeria's population is multi-ethnic, having a variety of customs, religions, traditions, and languages. The three major ethnic groups are made up of the Hausa in the north, the Yoruba in west, and the Igbo in east. Every aspect of Nigerian way of life, starting from birth till death, is synchronized with one type of music or the other. Equally, music is a general phenomenon that cuts across racial, cultural, social, educational, and economic barriers, which enhances cultural appreciation and awareness. A universally observable fact peculiar to every culture, due to its usage for religious activities, ceremonial purposes as well as to brighten home, life and work. In the African context, music is an imperious motivator in communal development projects, war or in convening people to exigency meeting. Each of these activities has music attached to it. Additionally, the 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 takes exit from the world with music. It has the potential of being one of the arts for enhancing human personality. It is a kingpin among the various facets of culture which fashions and mobilizes people to attain all that is best in their live whether as individuals or as corporate entities. Okafor (2005:20) explicates this by saying that: Music is integral to the African's life-long educational system. Africans use music as much as music controls their life and speech. Learning traditional music is therefore life-long and starts quite early in life.

Conversely, before the advent of the missionaries, who brought western music education into Africa, traditional approach of study and training was approved as an effective means of passing musical knowledge from one generation to the other. The method of learning by imitation was effectively used to disseminate musical information as an effective tool for promoting oral tradition before formal approach was introduced into the school system as a subject of study. Important stages of a person's life are often marked with music. There are lullabies, children's game songs, and music for adolescent initiation rites, weddings, title-taking ceremonies, funerals, and ceremonies for the ancestors which are peculiar to all the ethnic groups of Nigeria.

The task of making music education more meaningful to the Nigerian students and the entire populace is to identify the kind of education necessary for the music teachers that would enable them support the cause of education and create conducive atmosphere where such educational programme will thrive. One of the tactics is to employ extensively, the use of indigenous music knowledge system to prop up the teaching and learning of music education in Nigeria. The idea of indigenous music knowledge system of Nigeria (traditional music education) to underpin the teaching and learning of music education in all levels of our educational systems in Nigerian was surveyed through structured questionnaire. Questionnaire focuses on teachers' perception of indigenous music knowledge as a means of promoting music education. Questionnaires were directly administered to the teachers with focus on the relevance, significance and appropriateness of what should be taught in school to real life situation, assessment technique, provision of local resources; instructional materials and textbooks and religious bias and personal satisfaction. The data collected were subjected to relevant statistical procedure such as percentage analysis.

Conceptual Framework of Indigenous Knowledge

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 2003:50). 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: 11). 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: 2). IKS are forms of knowledge that have originated locally and naturally (Altieri 1995:114).

Indigenous knowledge is usually adapted and specific to local ecological conditions and to community members' socio- economic situations and cultural beliefs which include music. Traditional knowledge encompasses the wisdom, knowledge, and teachings of giving communities. In many cases, it has been orally passed for generations, from person to person. This is the knowledge developed by and within distinctive indigenous communities that is different from the foreign knowledge sometimes called the Western knowledge system. In essence, it can be broadly defined as the knowledge that an indigenous (local) community accumulates over generations of living in a particular environment. This encompasses all forms of knowledge – technologies, know-how, skills, peculiar to a group of people whose shared beliefs and practices identify the particular place, class, or time to which they belong – that enable the community to achieve stable livelihoods in their environment. Indigenous knowledge systems 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 decision-making in many rural communities which has an irreplaceable and inimitable value for the culture in which it evolves. Africa has a relatively rich body of indigenous knowledge and related technologies. According to Ermine (cited in Hammersmith 2007:2), they are linked to the communities that produce them. He observes: Those natural communities are characterized by complex kinship systems of relationships among people, animals, the earth, the cosmos, etc. from which knowing emanates.

It 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 knowledge into climate-change policies can lead to the development of effective adaptation strategies that are cost-effective, participatory and sustainable (Robinson and Herbert 2000:43)

Concept of Music Education

Music is the arrangement of organized sound made by voices or instruments in a way that is pleasant or exciting to the organ of hearing. It is a perfect medium of expressing the experience and activities of man in relation to his environment is a universal phenomenon. It best reflects man's experience and represents various states of man's mind like joy, fear, melancholy grief and so on. Music education on the other hand is a process by which musical knowledge and skills are developed through formal learning at schools, colleges, universities and informal settings of indigenous traditions (Ogunrinade2009 :96). It is a field of study associated with the teaching and learning of music. Ekwueme (1999:66) explain the concept of music when she writes that:

Music education is concerned with the systematic training and instruction of, or imparting knowledge, skills and values about music to young learners both in order to show how professional musicians work and to help them be as creative as good young artists can be.

It touches on the development of the affective domain, including music appreciation and sensitivity. Music education encompasses the teaching of all things that are music-related. It includes music history, theory, and research, as well as voice and instrumental lessons. Music and society have always been intimately related. It 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.

Rationale for the Use of Indigenous Music knowledge System for Dissemination of Music Education in Schools

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.(Omojola1998:117)

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 1998:119)

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 1994:117). 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. 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 2005:10).

In addition, 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), 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) 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)

Methods Available for Teaching Indigenous Music Knowledge System

Having examined the rationale for the use of indigenous music knowledge system, the next issue is: ‘What are the methods available for teaching indigenous music knowledge system?’ Popular methods used in pedagogy of music include Kodaly, Carl Orff, Suzuki, Bartok, Jacques-Dacroze, Martenot and the Ward methods (Omibiyi-Obidike 2008). Furthermore, Vidal (2008) advocated for the pragmatic approach for use in 21st Century Nigerian Music Education. Some of the methods identified above are related to the available methods of indigenous African music and are considered necessary for the progressive teaching and learning of indigenous music knowledge system. The following methods are available for the teaching –learning process of indigenous music knowledge system.

Pragmatic Approach

‘What I hear I forget, what I see I remember, but what I do I know(understand)’ In order to bring out the desired result, the pragmatic theory aligns well with the teaching- learning process of indigenous music knowledge system. This approach prioritizes practicality in musical studies. Students are introduced to practical singing,

drumming, dancing or playing musical instruments before moving on to the rudiments and theory. Vidal (2008:5) strongly advocates for this approach when he writes:

We need changes in our teaching methods, which place emphasis on theory memorization to the detriment of practice and mastery of practical skills. Theory without practice should have no place in our new music education system. The process of teaching music in our schools should be reversed in favour of the natural process by which a child learns and acquires languages. The process is listening, speaking, reading with writing coming last. To draw the same resemblance with music, the process is listening, performing, reading and writing (theory) with the result that we never arrive at the practice and theory becomes a mere memory exercise.

It implies that factual/practical vocal and instrumental music of our traditional setting should be made available for regular performance in schools. Especially for music instruction during the lesson in the classroom, performance workshop or ensemble class and purely traditional music groups and concert band music must be made to function as parts of the school system. In addition, the content and evaluation or assessment technique should move inline with the content of indigenous music knowledge curriculum. The comprehensive nature of Nigerian music will be the basis of evaluation. This will prepare the child for the challenges peculiar to his/her environment. Summarily, music taught in schools should emphasize music of general interest and not that of any religious group.

Imitation Approach

This is another method of teaching that has to do with pragmatism. Learning by imitation is a major process accepted as a method of instruction in learning indigenous musical instrument in African settings. Mere watching the master player by the apprentice is enough for the trainee or apprentice to attempt his hand on such instrument and begins to reproduce equivalent sound on such instrument or something close to what the master player has played. This has to do with the apprentice intuition, perception and degree of trainee's intelligence that mostly needed to quickly catch up with the approach. Watchfulness is the watchword of the apprentice to the mastery of the technique and procedure of the instrument in question, while instruction is secondary to put him right whenever a mistake is made. A typical example of this can be related to 'Ayan' (drummer) family in Yoruba land of Nigeria, where the younger one starts the act of drumming by following his parent to social engagement and thereby become a wonderful drummer unconsciously without any formal lessons. It is referred to them as having the act of drumming running in their veins (heredity) and this act cut cross across other ethnic groups in Nigeria. Generally, this method is peculiar and vital to a good mastery of a large number of vocational trainings in African settings.

Mother-Tongue Approach -The Suzuki Method

Music is one of the oldest valuable artistic forms in the traditions of Nigerian societies. In the homes, it is often believed that cultural transmission begins immediately after birth. As the child grows, he learns to distinguish between acceptable and unacceptable behaviour. Music is also an aspect of the culture of the child, which he grows up with. In this way, the culture of the people is transmitted from one generation to the other. In line with this statement, Nketia (1974) explains that:

African mother sings to her child and introduces him to many aspects of his music right from the cradle. This is true of the Nigerian culture where the mother trains the child to become aware of rhythm and movement by singing to him in nonsense syllables imitative of drum rhythms.

Nketia further explicates that:

when the child is old enough to sing, he sings with his mother and learns to imitate drum rhythms by rote. As soon as he can control his arm, he is allowed to tap rhythms possibly on a toy drum.

Participation in children's games and stories enables him to learn to sing in the style of his culture just as he learns to speak his language. His experience at this early stage is not confined to children's songs, for Nigerian women often carry their children on their backs to public ceremonies, rites and traditional dance arenas, where they are exposed to music performed by adult groups. This method is similar to one of the best methods introduced by an accomplished Japanese violinist and educator named Dr. Shinichi Suzuki also known as the "mother-tongue approach," is a method of teaching music that stresses the importance of parental influence and involvement. Sometimes, the mothers even dance with their children on their backs until the children are old enough to take part in the dancing themselves. Embracing the above view, children grow up and play together; improving their language and number skills by running errands, playing musical instruments and rhythmic games, listening to and participating in the telling of folk tales and in their recitation of rhymes. The child in the early stage of life is mostly passive, listens and absorbs sound and noises that constitute the music of his environment. Through this natural process of growth and development of musical consciousness in the child, his emotional and physical stability is reinforced and secured (Emeka 1994:12)

Oral Tradition Approach

This is the key method in which indigenous music knowledge system is preserved and transmitted to the

incoming generation .Oral tradition, oral culture and oral lore are cultural methods and traditions transmitted orally from one generation to another. This method deals with messages or testimonies which are verbally transmitted in speech, folktales, sayings, ballads, songs, or chants. In this way, it is possible for a society to transmit oral history, oral literature, oral law and other knowledge across generations without a written system.

Oral tradition as major method of collecting information for Indigenous Music Knowledge System (IMKS) is, namely, the collective evidences and recollections of the past, inherited from earlier generations, and transmitted in various forms of verbal testimonies. Orally transmitted information inherited from past generations may be shared in both structured and unstructured contexts. It constitutes a major resource to IMKS. Oral tradition which includes formulae embedded in slogans, ceremonial or spiritually derived language, poetry, leadership lists of reigning monarchs, narratives or tales and commentaries. Narratives may be historical, instructive, artistic or personal and commentaries legal or non-legal.

Any of the methods already mentioned which favour practicality and easy understanding for students should be incorporated under pragmatic and realistic method. A good example is the kodaly, who collected folk songs of his country and used them to teach music (Ekwueme 2010;32). This type of method makes music more real, easily understood and exciting. Also, various musical traditions yet to be documented needs to be branded through relevant lexicography and notation methods. Musical traditions that are written, scored and recorded on electronic media last forever. An additional important aspect of relevance is the choice of employing music itself as a method in teaching and learning various features of African history and culture. Since aspects of African culture serves as source of African music, music also serves as a good source for teaching pertinent subjects which are significant to Nigerian culture, such as African religion, traditions, vocations, politics, economics, health, linguistics, communication and other issues are all embedded in indigenous knowledge system of Nigerian music. To disinter them out for the use for edification of the society at large, music is an indispensable tool, and could be effectively utilized.

Research Process

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 (4) from the only polytechnic, Sixteen (16) from the five colleges of education and forty (40) from twenty (20) selected secondary schools that offer music as a subject in Osun and Oyo state were selected respectively for the study. Teachers' conception of indigenous music knowledge as a means of promoting music education was surveyed through structured questionnaire. 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. . The data collected were subjected to percentage analysis.

What are the perceptions of music teachers in Osun and Oyo state public schools on the suitability of indigenous music knowledge as basic part of Nigerian Music Curriculum? 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:

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

**Table 1 presents the perception of music teachers on Appropriateness of what is should be taught in school to the society;
A = Agree SA= Strongly Agree D= Disagree SD= Strongly Disagree**

| | Item Description | A | SA | D | SD |
|----|--|-------------|-------------|-------------|-----------|
| 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% |

Table 2 presents the perception of music teachers on Content and evaluation / Assessment technique;

| | Item Description | A | SA | D | SD |
|----|--|-------------|-------------|-------------|-------------|
| 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% |

Table 3 presents the perception of music teachers on Provision of instructional materials and textbooks.

| Item No | Item Description | A | SA | D | SD |
|---------|--|-------------|-------------|-----------|-----------|
| 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% |

Table 4 Presents the perception of music teachers on Religious Bias and Personal Satisfaction

| Item No | 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% |

The Findings

The overall findings of the study showed that:

a) 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. 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) 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:

**Student cultural background * Experiences in the area of aesthetics, and*

**Experiences that promote social relationship.*

The curriculum must not only reflect the real life situation but it must be child-centered (Okafor, 1984: 13). 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. Therefore the child should study the world as it affects him

b) In addition, the content and evaluation or assessment technique should move inline 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.

c) 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..

d) Religious bias and personal satisfaction should not be allowed to determine the content of the curriculum, this should be removed completely. However, music taught in schools should emphasize music of general interest and not that of any religious group, 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

Conclusion

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: 16). 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: 23). 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)

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 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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