

CHAPTER 32

ASSESSMENT OF THE APPROPRIATENESS OF THE PHILOSOPHICAL CONTENT OF THE MUSIC CURRICULUM IN FEDERAL COLLEGES OF EDUCATION IN NORTH CENTRAL STATES OF NIGERIA

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Abstract

The Federal government in its national policy introduced music to be taught at all levels of education with the aim of encouraging aesthetic, and creativity and promoting Nigerian musical activities. Despite the age-old musical traditions and Nigeria's rich cultural heritage, the study of Nigerian music is not fully studied rather western music is fully embraced and enshrined into the music curriculum due to the influence of the colonial masters. Colleges of Education (COEs) in Nigeria are established to produce teachers who will work in schools, especially at the foundational level. Regrettably, these students graduate having a shallow knowledge of Nigerian music, they are compounded with lots of western music theories. It is therefore imperative to re-assess the appropriateness of the philosophical contents of the music curriculum and learning of music in Federal Colleges of Education in the North Central States of Nigeria. Data for the paper was obtained through a descriptive survey. Findings showed that the present music curriculum impacts little or no learning of Nigerian music. The study recommends the possibility of replacing some of the repertoires of imposed western musical tradition with Nigerian musical heritage, to make it more relevant to the student's social environment. The study would be beneficial to students, teachers, music education instructors, lecturers, curriculum planners, educational administrators, the Ministry of Education, and other stakeholders as it will lead to an increased awareness of the status of music education at all levels of education.

Keywords: Music curriculum, Colleges of Education, Assessment, Learning of music.

Introduction

In recognition of the veritable role music plays in the lives of people, it has been integrated into school subjects in countries all over the world, generally as part of the Arts. Nigeria is also not left out on this, as music has been integrated into the general Nigerian educational system, with it becoming a part of the diverse subjects taught in schools across all levels of education. Nwauzor

(2014:12) asserts that interest in music as a school subject in Nigeria was borne out of the notion that it “will lead to a positive redirection and advancement of musical arts to reflect national aspiration.” Nwauzor (2014) further describes music as a “school subject whose cardinal objective is the provision of experiences and training of learners.” Such experiences, when acquired could help learners to like and contribute positively towards the progress and development of their society.

On the move to enshrine music as a subject into its national system, the Federal Republic of Nigeria in her National Policy on Education (NPE 1998) included music as one of the core subjects to be taught in schools as part of Creative Arts to inculcate artistic values in learners across all levels of education, and most significantly at the basic levels. The National Policy on Education in her words enunciates the place of music in the Nigerian educational system, “in order to encourage aesthetic, creative and musical activities; government make staff and facilities available for the teaching of creative arts, crafts and music in schools.” The NPE further recognizes that music as part of the arts should be vigorously promoted more than ever before and that its status in schools should be improved because they are important. Consequently, music is contained in the school curriculum across all levels of education in Nigeria.

In ensuring that music as a school subject is sustained across all levels of education, especially from the basic level (primary levels of education) which is the foundational base of all learning activities, the Federal Government of Nigeria instituted various teacher training institutions such as Teacher Training Colleges (TTCs), Colleges of Education (COE). In these institutions, the teaching and learning of music takes place and is made mandatory so as to produce trained music teachers who will conduct the teaching and learning of music in schools, especially at the foundational levels, and spread the tradition across other levels. However, despite the attention given to music education and music teacher training in institutions, through the Teacher Training Colleges and Colleges of Education, Effiong (2014) opines that “music education is still trying to find its feet among other school subjects” and this is manifested by the unpleasant state of affairs of the subject in most schools (primary, secondary and tertiary) and the growing irrelevance of the subject within the academic field.

With the unpleasant state of affairs of music, and its growing irrelevance across most levels of education, music educators are turning toward the music curriculum itself and are showing increasing concern about the growing decline of the subject (Okafor, 2005; Adeogun, 2009; Effiong, 2014). “To reorient music as a subject in Nigerian schools, these educators have suggested the “enactment of the music curriculum policy, improvement of physical facilities, increment in funding, and development of a culture-centred curriculum” (Nwauzor, 2014:15). These educators advocate the identification of current demands in education and the incorporation of methods that will stimulate the improvement of more standard curriculum content on music across all levels of education in Nigeria. These music educators have also expressed a “continuing concern for the conflict regarding the implementation of the music curriculum and its contents in Nigerian schools” (Nwauzor, 2014: 17).

Curriculum experts argue that curriculum-making requires input from stakeholders at various levels in order to be relevant and adequate for the target audience since it is the power that education is vested with, to integrate societal trends, traditional values and individual expression. The content of every curriculum should richly reflect the traditional values of every society but this is not the case in music curriculum in colleges of education as western music is dominant in the curriculum. The music curriculum in Nigerian COE has 48 courses from year one to year three, 10 are African-related courses and 38 are western related. The content description of African music shows that several topics and issues of African Music were not evenly distributed; as an alternative, they were muddled together under course titles that are supposed to be spread across the board. (Ogunrinade, 2015). Faseun (2005), Okafor (2005) and Omibiyi (2008) in Ogunrinade (2015) highlighted that the curriculum contents must not only mirror western theory and history alone, it must also keep in tune with emergent ideas in and outside the country. Crucially, the need to rediscover the musical traditions that have been left behind and ignored in our curricula at all levels to reflect the true cultural identity of our nation is highly imperative. (Ogunrinade 2015). According to the National Commission for Colleges of Education, (2012) music curriculum at the colleges of education is designed to achieve the following objectives:

- 1) Offer courses in African and western European music;
- 2) Produce well-qualified NCE teachers capable of teaching music at the pre-primary, primary and the junior secondary school level;
- 3) Produce teachers for the private sector; churches, mosques, armed forces, media houses, advertising companies etc;
- 4) Produce NCE teachers who are prepared and capable of benefiting from further education in music;
- 5) Promote cultural continuity;
- 6) Make NCE teachers acquire skills in music for self-reliance.

The Concept of Music Education

The change and developments in the world have led to discussions on the concept of music education. In line with the progressions in the teaching and learning of music education, changing learner profiles, the importance of music education approaches, such as Kodaly, Orff and Dalcroze on music applications, and the changes in the way people perceive and experience music, there is now a need for revision in music curriculums. Globalization and the rapid advances in technology presently point towards a need to revise and change the contents of the education curricula (Christophersen, 2015). Music educates in a broader sense, it moves the individual beyond the self and empowers him to explore the great world which lies beyond it. (Adeogun, 2006). This clearly states the efficacy of music education in human society which makes an individual capable of controlling the emotions of others. *Scripp & Subotnik, (2003) in Wong, (2010) explained the views* emerging from the reconciliation of the essentialist and

instrumentalist views of music education as follows:

- i. The term *music education* is defined for the purposes of this chapter as the extension of pedagogical and training practices based on traditional goals of music education 'for its own sake.
- ii. The term *music-in-education* is offered here as a label for building on innovations in traditional music teaching, and, at the same time, committing music as an appropriate tool that enhances general education;
- iii. The concept of *learning through music* signifies music education's effect on learning outside of the narrow parameters of musical performance, analysis, or aesthetic experience; *Comprehensive, interdisciplinary music program* is a phrase intended to capture music educators' intent to reconcile the essentialist and instrumentalist perspectives. Innovation takes the form of programs that are wide-ranging in scope and, at the same time, wedded to serving the individual school's core curriculum. The comprehensive study of music is designed to benefit both 'music for its own sake' and music for the sake of learning across the curriculum.

In the twenty-first century, music education has the potential to be one of the most beneficial disciplines for developing human personality. The emphasis on education across the globe has always been on individual formation, the enhancement and transmission of cultural heritage, and equipping individuals with the necessary knowledge, skills, values, and attitudes to earn a living in our rapidly changing society and contribute to society's development and welfare. In this light, according to Ogun, Nwuzo, and Muogilim (quoted in Eze 2010), "education must be purposeful and relevant"; once learning has occurred and learners are able to apply their learning experiences to overcome a hindrance in their own or the society's path, then excellent education has occurred. The student is expected to be more valuable after completing her education and to contribute to the nation's economic, political, social, and moral development.

Music education is a form of education that instructs students on how to acquire music knowledge and abilities with the ultimate goal of generating music directors. It teaches learners how to use music to better their lives quality, encourage creative thought, motivate them, and provide them with a sense of belonging, beauty, energy, strength, and courage to improve other parts of daily life. According to Uzoma in Eze (2010), music education has as a primary purpose the supply of experiences and training for learners; these experiences, when obtained, will enable learners to live and contribute constructively to their society's progress and development. Music education is an important part of education because it fosters personality development, fosters a sense of belonging, promotes unity among children, and allows them to fulfil a set of objectives According to Okafor (2005), music education is focused on enabling man to express himself deeply. Effiong

(2014) continued, 'It prepares individuals not only for work but also for life. 'He stated, 'While music instructors equip and train individuals to be valuable to them, they are also nurtured for service to their fellow men.' Effiong (2014), on the other hand, defined Music Education as that aspect of education that results in the acquisition of practical and applied skills, as well as fundamental scientific knowledge that enables an individual to successfully integrate into society and contribute significantly to its development". Hoffer (2007), characterized music education in Eze (2010) as "that aspect of education that has the capacity to arouse spiritual sensations and emotions in us." Additionally, he viewed music instruction as more than an abstract art form, but as a force that has an effect on the lives of those who acquire it. Omibiyi-Obidike (2008) also defined music education as a comprehensive educational system aimed at preparing students for practical and creative careers in society. As a functional job, music education thus has the promise and capability of preparing students to be self-sufficient after high school. Belson (2006) further adds in Eze (2010) that music education must adhere to the notion that our primary goal is to promote an understanding of music that leads to a lifelong appreciation and engagement in musical creative endeavours, and that aesthetic experiences enhance and intensify life.

Of course, the basic objective of music education is music. Music is recognised as a valuable aid in achieving non-musical goals. Music serves a fundamental human yearning in that it satisfies man's longing to comprehend ultimate beauty. Only music fulfils this need; hence, music education plays a unique role in meeting this need. According to Schwardon, as quoted in Nwoyeh (2010), man's relationship with music becomes educational when succeeding generations are assisted in developing critical intelligence about musical styles and forms, the organization and design of sound, and the social, emotional, and physical phenomena that define music as an art form. Leonhard and House (2003) said in Eze (2010) that "music is not exclusively for the gifted; it is fundamental to every human being and his culture." On that premise, it can be taught candidly".

The first goal is to preserve society's musical heritage; the second goal is to change that tradition. It is a means by which civilisation can learn about itself and others, as well as develop information about music culture, tradition, and identity, so creating the framework for negotiating with other music cultures and acknowledging, rejecting, or adopting their ideas. A nation or human group's ability to analyse what they have learnt musically and what they should study in the future is facilitated by music education. More importantly, music education as a subject has the ability to foster the development of an independent individual. To develop a self-reliant individual, one must first learn to be self-sufficient in the setting of self-employment. According to the National Policy on Education (1981), one of the aims of music education is "the acquisition of appropriate skills, abilities, and competence, both mental and physical, as equipment for the individual to develop and contribute to his society's development".

Concept of Curriculum

The curriculum is a term that refers to the collection of courses and their content that are taught at a school or university. A curriculum is prescriptive and is built upon a more general syllabus, which merely specifies which subjects must be learned and at what level in order to get a given grade or standard. That is, a curriculum may refer to all of a school's courses.

Any level of education's objectives cannot be met if the planned programme for that level of education is not adequately implemented. Observing this, Onyeachu (2008) argued that "no matter how well-planned, designed, and documented a curriculum for any subject is, implementation is critical." This is because the majority of programmes encounter difficulties during the implementation stage. According to Offorma (2009), a curriculum is a document, plan, or blueprint for instructional guides that are used for teaching and learning in order to effect positive and desired changes in behaviour. Curriculum can be thought of as the organized knowledge that is provided to students in school and encompasses all aspects of the learning environment. Curriculum translates ideas, concepts, and theories into practice, into teaching, learning, and assessment programmes that shape educators' day-to-day experiences at all levels.

A curriculum is a structured plan of study that includes the course objectives and the learning experiences that will be used to accomplish these objectives. In a broader sense, it is a method of preparing individuals to become effective citizens and contributing members of their society. Thus, the curriculum serves as an educational tool for educating and humanising the entire individual. The curriculum, in a modern understanding, encompasses everything of a child's knowledge and experience gained within and outside of the school walls, whether on the timetable or not, i.e. the experiences the learner has regardless of when or how they occur (Akinsola & Abe, 2006). Additionally, Curriculum is also defined as any knowledge that outlines the channels, means, or procedures via which such knowledge can be taught. Thus, the curriculum encompasses all planned and unplanned activities to which students are exposed in a school setting. That is, even the things pupils learn in school that are not documented (hidden curriculum) in the written curriculum are included in the curriculum. A curriculum must be applied in order to have the desired effect on pupils and achieve its objectives. In general, a strong curriculum serves as the cornerstone for all developmental projects in the educational system, since it establishes what should be learned in order to fulfil the learners' aspirations and societal needs.

Ogunrinade 2015), defined curriculum as a sum total of all the experiences a learner undergoes under the guidance of the school or institution. The specific and formal knowledge and skills that the learners or managers will acquire from a course or programme constitute a core curriculum. Therefore according to Akinsola and Abe (2006), a curriculum is an organised plan of course outlined with the objectives and learning experience to be used for the achievement of these objectives. In this view, it is a way of preparing individuals to become productive citizens and useful members of the society to which they belong. Hence, the curriculum is a learning tool employed to educate and humanise the whole man. Today curriculum is perceived as all the

knowledge and experience a child achieves in and out of the school walls, either on the timetable or outside it, that is, the experiences the learner has irrespective of when or how they take place. Most non-educators think of curriculum and curriculum development in terms of this traditional definition, equating the word curriculum with a course of study or a text to be completed. (Bondi and Wiles 2011)

Ahmadi and Lukman (2015) stated that the prescriptive view of a curriculum is defined as a plan for action or written document that includes strategies for achieving desired goals or ends. In other words, curriculum means a written description of what happens in the course of study. Since the curriculum is seen as a sequence of practices that form individuals into who they eventually become, Kelly (2008) affirmed curriculum as those things which students learn because of the way in which the work of the school is planned and organised but which are not in themselves overtly included in the planning or even in the consciousness of those responsible for the school arrangements. This assertion recognises the current appreciation of curriculum theory and practice which developed in the school and in relation to other training ideas such as subject and lesson. In this wise, curriculum could be seen in four ways as follows: i. Curriculum as a body of knowledge to be transmitted. ii. Curriculum as an attempt to achieve certain ends in students. iii. Curriculum as a process. iv. Curriculum as praxis. In order to achieve any of the aforementioned, effective implementations of a well-planned curriculum cannot be overstressed (Ahmadi and Lukman, 2015).

Theoretical Framework

The theoretical framework is based on two theories; structural functionalism and constructivist theory -

The structural functionalism theory is based on evaluating the support/components or framework on which the system relies on (both individually and collectively). At the core of the theory is the identification of the weak and strong components in the implementation framework of a school subject in order to improve efficiency. By so doing, identified structural and implementation constraints of a subject can be identified and examined to guarantee that the repositioning will provide the requisite conditions for actualizing the set-up objectives of a school subject.

Structural functionalism assures the process of finding flaws in a system and how they affect the system's overall functioning. The theory's core premise is that the unit of analysis is a system with distinct structural demarcation for the many interconnected and interdependent components. The goal-oriented nature of music education necessitates that the music curriculum is as functional as feasible. A functional curriculum is one that teaches pupils skills through formal contact in order to prepare them to function as competent and accepted adults in society. In terms of function, music education in Nigeria has always been geared at assisting individuals in the actualization, improvement, and transmission of cultural heritage, as well as using learning experiences to overcome personal and societal constraints.

Constructivism is a theory about how people learn that is based on observation and scientific research. They develop their own understanding and knowledge of the world through engaging in activities and reflecting on those activities. When confronted with something new, past assumptions and experiences must be reconciled (Educational Broadcasting Corporation, 2004). According to this theory, learning is always built on prior knowledge that a learner already has; this prior knowledge is referred to as a schema. Because all learning is mediated through pre-existing schemata, music, as the essence and soul of a culture, will be more meaningful, relevant, and valuable to its output if the curriculum's contents reflect the enriched background from which it originated. Music, on the other hand, has always had a close relationship with society, reflecting and creating social conditions as well as aspects that either enable or impede social progress, such as language. It is a feat that differentiates us as human beings. (Ogunrinade, 2013). In light of the foregoing, constructivists argue that their approach will be excellent for teaching and learning, as people will "construct" their own meaning by building on prior knowledge and experience.

Methodology

The study adopted a descriptive survey. The population for the study comprised the two (2) Federal colleges of education where music is offered in the North Central Geopolitical Zone. Direct observation was used in gathering data.

Results

How does the content of the music curriculum impact the teaching and learning of music in Nigerian Colleges of Education in North Central Nigeria?

SUMMARY (DOUBLE & SINGLE MAJOR)

NCE YEAR	WESTERN COURSES	AFRICAN COURSES
Year One	12	4
Year Two	12	4
Year Three	2	2
Overall Total	26	10

The music curriculum in Nigerian COE has 36 courses from year one to year three, 10 are African-related courses and 26 are western related. This clearly indicates dominance of western music in the curriculum. The content description of African music shows that several topics and issues of African Music were not evenly distributed; as an alternative, they were muddled together under course titles that supposed to be spread across the board. (Ogunrinade, 2015).

Due to the dominance of the study of western music, the various types of traditional instruments are not available in the studied schools. All students choose to learn foreign instruments which ironically are not even sufficient, thereby neglecting the learning of traditional musical instruments.

The majority of the students in the colleges of education are not experts in the playing of traditional musical instruments. For the continuity of our cultural heritage, it is necessary for this to be introduced into the curriculum, where students can begin to use their traditional musical instruments as a major.

In the course of this study, the researcher discovered a young great traditional instrumentalist who has a natural talent for constructing various traditional instruments.



The researcher with the students of the Federal College of Education, Okene on an outdoor experience in a village called Okaito in Okehi local government to learn how to construct traditional musical instruments



Recommendations

Based on the findings of the study, the following recommendations were made;

- Experts with knowledge of the traditional music setting should be employed to develop the growth of traditional music and pass the knowledge to the students at all levels of the Nigerian Educational system. In Nigeria today, there are four main musical trends, viz. religious music, popular music, art music and traditional African music (Ahmadi and Lukman, 2015). These trends should be fully introduced into the music curriculum for the training of students with a focus on the provision of skills and knowledge acquisition in African music.
- Students should be encouraged to choose traditional instruments as major instruments, this should as well be spelt out in the curriculum.

Conclusion

This study reflected on the need for all education stakeholders to be involved in the effective planning of the curriculum. Institutions are change agents working together with the other stakeholders to ensure that effective curriculum implementation is taking place in their schools. For the change agents to properly manage the curriculum, they need to be proficient in curriculum matters since they have to offer support and guidance towards curriculum development. The study further revealed the dominance of the study of western music in the curriculum, music education as the centre of culture lacks proper and adequate recognition in the educational development of curriculum at all levels in Nigeria and at the Federal Colleges of Education in the North Central states in particular, by not making the curriculum rich of the content from Nigerian

Music. Music education should emphasise more on the non-intellectual fields and the socialisation of the Nigerian child into a true citizen. If the well-intended lofty goals of Music education must be accomplished, Nigerian's local and contemporary music, and the history of Nigerian music heroes should be included in the content because they need to be properly comprehended by the students.

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