

Original Article | **Open Access**

Repositioning Music Education: Advocating for Its Core Status in Nigeria's Universal Basic Education Curriculum

E. O. Ayeyemi PhD¹, D. O. A. Ogunrinade PhD², and J. O Falusi, PhD³

¹ Department of Music, Adeyemi Federal University of Education, Ondo;
ayeyemioe@aceondo.edu.ng.

² Department of Music, Adeyemi Federal University of Education, Ondo;
oogunrinadedo@aceondo.edu.ng.

³ Department of Music, Adeyemi Federal University of Education, Ondo;
jacvour@yahoo.co.uk.

Copyright and Permission:

© 2024. The Author(s). This is an open access article distributed under the Creative Commons Attribution 4.0 International License (CC BY 4.0), which permits sharing, adapting, and building upon this work, provided appropriate credit is given to the original author(s). For full license details, visit <https://creativecommons.org/licenses/by/4.0/>.

Address for Correspondence:

E. O. Ayeyemi, Department of Music, Adeyemi Federal University of Education, Ondo. (ayeyemioe@aceondo.edu.ng)

Article History:

Received: 19 August 2024; Accepted: 24 December 2024; Published: 27 December 2024

Abstract

This paper strives to elucidate the importance of music as a discipline building children's character and developing their minds and souls. This could be made possible at tender and adolescent stages. In all its spheres, music has the instrument as applied Arts and Science and of course technology as the case may be to bring to lime light what the future would be. This is because music brings to the understanding of its scholars the culture of their immediate environments. Music education is no doubt the best medium to pass across the knowledge and the understanding of one's culture either traditionally or formally. With the ill reception and treatment of music education by Nigerian government and the society at large, the positive impact of music therefore becomes a mirage. Worse still, the present operational curriculum in Nigeria which merged music education, fine arts and drama at the junior secondary level does not seem to allow for effective teaching of music and of course adequate promotion of the required heritage. Through a comprehensive analysis of the current UBE curriculum, educational policies, and case studies from other nations, this paper highlights the gaps in Music Education and its consequences for Nigerian students.

Keywords Repositioning, Music Education, Core Status, Curriculum

Volume 11, 2024

Publisher: The Brooklyn Research and Publishing Institute, 442 Lorimer St, Brooklyn, NY 11206, United States.

DOI: 10.15640/ijmpa.v11a5

Reviewers: Opted for Confidentiality

Citation: Ayeyemi, E. O., Ogunrinade, D. O. A., & Falusi, J. O. (2024). Repositioning Music Education: Advocating for Its Core Status in Nigeria's Universal Basic Education Curriculum. *International Journal of Music and Performing Arts*, 11, 39-47.
<https://doi.org/10.15640/ijmpa.v11a5>

Introduction

Music education can be traced back to the period of the introduction of formal or Western system of education. Aniwene (2003) affirms that the principal aim was to produce musicians who could perform religious songs, chants and recite the Koran, teach church songs and choirs and for the school parades. The truism of the above statement was the religious inclination: Christian and Islamic which dominate Nigeria Religions. The realization of this could be nothing but by music education. Ekwueme in Aniwene (2003) rightly asserts that 'the business of music education is the teaching and learning of music with the sole aim or developing in the student's musical intelligence, competences and appreciation'. Daramola and Ayeyemi (2008-2009) added that the accomplishment of a music scholar in the theory and practice of European/Western music now facilitates the study of his traditional music which he already acquired in the music of his people.

Culture is the way of life of the people. This can be translated to mean their tradition, behavior, religion, customs, ideas, artifact, language, arts, music and tools which man transmits through learning from one generation to another. Vidal (2000) in his own assertion describes culture as 'the sum total of ways of living built up by a group of human beings which is transmitted from one generation to another'. These laid down beliefs, norms and values being maintained by generations could have been abandoned long if the sustaining power through which the past and present ethnomusicologists, anthropologists, sociologists and other disciplines who ventured into researching and documenting them had not done so. Vidal further describes music as one of the products of man's culture. He maintained that in music there is culture and in culture there is music.

Daramola and Ayeyemi (2008–2009) also assert that music and culture have a primordial relationship and bond that had been developing and continue to develop to serve as a unique premise for education and cultural expressions. The need for the realization of the musical and cultural elements to promote and sustain this bond is embedded in the study and research into comparative musicology or ethnomusicology. Africans, especially Nigerians love their music. The over four hundred cultural languages and dialects love to associate themselves with their traditional music performed during socio-cultural ceremonies. People of all ages and social status appreciate, honour and respond promptly to their cultural identity displayed through musical communication. People's belief that music education is limited to singing and dancing only has made it almost impossible to grow and develop the discipline.

History shows that music education has long been integrated into the Nigerians educational curriculum and been made a core subject in schools. According to Faseun (2001) 'following the modern trend however, music which has always been found to be an effective means of cultural propagation was also introduced into the school system'. For example, in the past during the hot afternoon when pupils in primary school levels were already exhausted from the day's activities, they were taken out of the class to under the tree within the school compound, there they relax and refreshed themselves singing folk songs and tales, the teachers used the opportunity to teach them new ones in order to instill the cultural values of the society in them and to build their minds. In recent time in Nigeria, music has been placed under "cultural and creative arts" in secondary schools. This is so because of the improper curriculum for its existence. The above citation confirms that music education exists in the curriculum of Nigeria educational system. Aniwene (2003) corroborated that education in Nigeria is the inclusion and recognition of music as one the of core subjects.

Furthermore, in Nigerian tertiary institutions, music education had since been established. Daramola and Ayeyemi (2008 – 2009) and Aniwene (2005) established that the university of Nigeria, Nsukka was the first to introduce music education and was done in 1960, however, record of the establishment of music education in the tertiary institutions in Nigeria currently reveals that twenty-three universities, thirteen Colleges of Education and two polytechnics offer music. Meaning that from the primary school to the tertiary level of education in Nigeria, music is not found wanting. In spite of the Nigerian own international and national figures in the music industry and especially in the academics who in no doubt are pride to the nation and some of which are products of Nigerian tertiary institutions, it is heart aching to mention that the aims and objectives by which music education exists have not been met. No wonder Faseune (2001) maintained that long as it has existed as school subject and widely used to mark various occasions, music is still trying to find its feet among the other school subjects.

Ekwueme (2005) lamented that for about two decades after the introduction of the curriculum for the teaching and learning of cultural and creative art (CCA) at the Junior Secondary Schools' level, it is disheartening to observe that the curriculum had not achieved the purpose for which it was designed. Rather, the curriculum had generated great controversies and arguments among nature teachers in the field of the arts. The most concerned issue from the view

of the writer is if the fusion of the arts that is, fine and applied art, music and dram/theatre known as creative arts continue without a proper outlining program which will enable for proper implementation, music identity could be soiled. A close look into these arms of the creative arts, particularly music shows that the necessary and needed aspects that can boost individual knowledge as touching theory of music, listening, performance in western and African milieu cannot be adequately achieved as these involved intensive teaching and personal work. Scheaffer (1986) affirmed that

music is something much more than just sound, something more than a means of stirring emotions, so much more than a pleasure that relaxes or sweeps away the nagging problems, so much more than a medium through which the words of an opera, a cantata a hymn may be effectively sung. But it is a very basic part of understanding the difference between a human being and all else in the universe.

Considering the relationship between music and other arts, Appia in Lee (1958) wrote that music was the ideal arts to whose condition all other arts aspired. The reality of this statement is that other arts cannot stand without music. For instance, a drama becomes an ordinary discussion when music is absent: the presence of music announces such drama. It further reveals its quality and sends signal about its meaning.

The Need for Music Education as a Core Subject

As stated by Aniwene (2003), one of the most important things that happened to education in Nigeria was the inclusion and recognition of music as one of the core subjects. Suffice to say that Nigerian government and the society at large should realize the wide gap that music education fills in human life and activities, and that for the sake of building the nation, individuals must first be the point of contact, taking cue from Greek philosophy, the chief function of education in the early Greek era was building individual of character, morals and stamina. Daramola and Ayeyemi (2008 – 2009) opined that to make the individual real and nation building effective the ideology of the early Greek civilization which highly esteemed music and gymnastics should be emulated by Nigerian government and the societies therein. Also, Warburton, in Daramola and Ayeyemi, revealed that Plato even considered that music and gymnastics were the early two essentials in education. Misconception about music education and its objective had eaten deep into the Nigerian society system that notion credited to music as a professional art has always been a professional of “never-to-do well”, drop-outs and so on. The government lay no value on, or still to say the misunderstanding of the function of music education to the society results in the gross relegation of the subject in Nigerian primary and secondary schools. In secondary schools where music education exists, it terminates in JSS III, if there were interested students who wish to further in the discipline, the morale is always damped because of unavailability of music teacher or no qualified personnel. The writer as one-time West African Examination Council (WAEC), examining practical performances, examinees has always been less than five students from any school. This was the result of none- encouragement from both the government, school system, able music teachers and parents. The Nigerian educational curriculum today favours English Language, Mathematics, Sciences and technology subjects and they are placed above some other arts, especially music with the belief that these subjects’ function effectively in nation building ironically. Every individual at the corridors of power belongs to a family, kinship, community, a clan, a race of a culture and must have carry elements of his culture realising that music being a potent force capable of completely sustaining culture, understands language, and its general function in individual and nation building. If consideration is not given to music as core subject at the point of making and establishing educational policy, the culture is gradually being eroded. Therefore, in the writer’s opinion, the cultural vacuum which had been created in Nigerian youths by the lack of access to traditional African music can only be redeemed if music education is given a pride of place as aforementioned school subjects in both primary and secondary school levels.

Theoretical framework

The theory adopted for this article is Thomas Regelski's Pluralistic Approach to Music Education (PAME) theory. Thomas A. Regelski is an American music educator and philosopher developed the theory while teaching at SUNY Fredonia in the 1990s. He emphasized the importance of diversity, inclusivity, and social justice in music education in response to the limitations of traditional music education approaches, which often prioritize Western classical music and neglect other musical traditions when he where he observed a lack of diversity and inclusivity in music curricula. He argues that music education should be pluralistic, recognizing and valuing diverse musical cultures, practices, and perspectives. Regelski applied PAME in various music education settings, including public schools, community music programs, and teacher education programs. He further worked with students, teachers, and community members to develop and implement pluralistic music education curricula and pedagogies.

Regelski's work has shown that PAME can:

- Increase students' musical understanding and appreciation of diverse musical traditions
- Foster critical thinking and reflection on social and cultural issues in music education
- Develop teachers' cultural competence and pedagogical skills for pluralistic music education

The effectiveness of the theory was made evident when it was tested and proved by various organisations. These organisations include Smithsonian Institution and Music Unites-

1. The Smithsonian's "Jazz Appreciation Month" program in Washington D.C. applied PAME by incorporating diverse musical genres and cultural perspectives into music education. The students learn more about the history of jazz in America, and the values inherent in jazz such as risk-taking, collaboration, individuality and freedom, visitors and audiences will better understand the role they play, as musicians, students, teachers, audience members, supporters or leaders, in shaping the future. This theory was effective by increasing diversity and inclusivity in music education, promoting cultural understanding and appreciation. Smithsonian Institution (2015).

2. The "Music Unites" program in New York City applied PAME by bringing together students from diverse backgrounds to create music and promote social change. Music Unites, a non-profit organization, partners with established and emerging artists to present concerts which raise awareness and funding for music programs in inner city schools. Music Unites also brings these artists into the schools and communities served by the organization to teach and inspire through the power of music. The program fostered social cohesion, creativity, and civic engagement among participants. Music Unites (2012)

Functions of Music Education

This paper will be meaningless if the functions of music education are left out. Reference must also be made to the Greek era when and where education functioned as a source of building individual's character and developing the mind, body and soul. Here, gymnastics builds the body and music builds the soul. The contributions of individuals in various capacities put together build a nation. These individuals would have passed through stages of soul development to face life's challenges. The present state of devastation in Nigeria shows that souls need to take priority from primary school level through the university level.

The three prominent religions; Christianity, Islam and Traditional use music to teach their faiths and beliefs and of course the cultures of their religious, the Christian religion seems to accomplish next to nothing without musical accompaniment up till today. The hymns and melodies taught and sung during morning assemblies and devotions in the primary and secondary schools of the 50s, 70s and 80 remained part of the life of the pupils and students. Most rites and rituals are not also complete in the African traditional religion without music accompanying them.

Directly, the Nigerian government created the awareness of national identity on individual by encouraging the singing of national anthem. It is also sung in all primary and secondary schools and at government formal occasions, as the case may be. This song unifies and creates a sense of belonging to all citizens of Nigeria. Learning is a process of gaining knowledge and experience. The ideal learning method for children is the use of audio-visual aids, participatory poetry and of course music. For example, the teaching of English alphabet set into melody makes it easy for pupils to assimilate. Also, teaching Nigeria's states and capitals is easily recited by Nigerian pupils with the aid of rhythm. All these and more activities of man become meaningful with the important roles which music plays.

Ayeyemi (2006) asserted that in the Nigeria context, music covers a large area in terms of its meaning uses and functions in society. Since it is indispensable to man it therefore predominates in all aspects of human activities. It should be realized that music education is a process of disseminating knowledge about music by the world standardized and conventional means using relevant teaching methods and skills. Therefore, to achieve the desired goal for the coming generation and nation building the epileptic interest placed on music education by the society, government, illiterates, and the curriculum and policy makers must be addressed quickly in order not to create an irreparable cultural damage.

Music Education Curriculum

Cultural relativisms and child developments are seen as the background aim and objectives of nation building. It should be noted that the centre figure in the building is the child. Okafor in Faseun (2005) observed that education might not be separated from child's real life in order to be effective. 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 situations, but it must be child centered. Olaitan and Faseun in Faseun (2005) further stressed that music is universally important to every human being and his culture. The interest (based) on cultural background and development difference of the child) should be of prime importance in electing and utilizing resources for teaching the subject.

In the foregoing discussion, it should be considered that music education involves a system, social group and a background to other art subjects attached to it. It unifies students in different performance like singing together, living together under a leader (teacher). The curriculum in our primary and junior secondary schools should be separated to stand as a school subject for which pupils should be appraised on. Suffice to say that the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to that subject. Brunner in Faseun (2005) opined that the determination should include the following:

- Music appreciation by listening to western music and other related cultures within their environment, especially Nigeria music.
- Prolonged participation in instrumental music rehearsals i.e. both traditional and western instruments.
- Preparatory approach to elementary theory music
- The practices of moral life style which the culture which they belong teaches.

Highlight of music curriculum from pre-colonial period the present time

Music education in Nigeria has undergone significant transformation over the centuries, shaped by the socio-political conditions of various periods. Music in pre-colonial Nigeria was an integral part of daily life, deeply embedded in the cultural, social, and religious practices of different ethnic groups. Music education was informal, oral, and communal, where knowledge of music was transmitted through participation in cultural activities such as festivals, religious ceremonies, and social gatherings. Music served various functions, including storytelling, rites of passage, and rituals. In this era, the major ethnic groups in Nigeria—Yoruba, Igbo, and Hausa—had distinctive musical traditions, characterized by unique instruments, scales, and rhythms. The learning process was largely experiential, with younger generations learning from elders by imitation and practice. Music education in this context was not codified but was essential for social cohesion and the preservation of culture. Nzewi in Mokuwunyei (2016:5) posited that any human group that has a distinctive body of musical knowledge and practice passed on from one generation to the other, as does Africa has an operative system of music education.

The introduction of Western education in the early 20th century by the introduction of Missionary schools marked a shift from informal, traditional music education to formalized systems based on Western models. However, this significantly altered the landscape of traditional music education which has been the practice in all the regions. Colonial education policies sought to "civilize" the African populace by prioritizing Western music, which was taught through notation and formal classroom instruction. Indigenous musical traditions were marginalized, with local music viewed as inferior or irrelevant to modern education. School curricula introduced hymns, choral singing, and European classical composers, reflecting the colonial aim to imbue students with European values (Okafor, 2005).

Music Education outside Nigeria

Developed nations emphasize music education due to its "universal language" quality, which aids the development of a well-rounded education. Music has also been effectively employed to support multiculturalism, with programs introducing children to diverse musical traditions that build tolerance and empathy (Campbell, 2002). These countries recognize the benefits of music for social cohesion, leading to policy support and the provision of resources to support music programs in schools.

In Finland and Canada for example, music is integral to the curriculum, beginning at early childhood education and extending to secondary school. Finland, one of the renowned for its educational excellence incorporates music education as a vital component of its national curriculum. Studies have shown that music education in Finland is linked to enhanced cognitive abilities, social interaction, and emotional intelligence among pupils (Hallam, 2015). Similarly, in Europe and the United States study reveal that students who participate in music education demonstrate improved cognitive abilities, emotional intelligence, and academic achievement in other core subjects (Kelstrom, 1998). Moreover, music as part of the core curriculum in middle schools has been effectively integrated with other

subjects, reinforcing interdisciplinary learning and fostering creativity (Eady & Wilson, 2007). These countries' commitment to music education has contributed to the holistic development of their citizens and should serve as a model for countries like Nigeria.

Generally speaking, music in African cultures is deeply embedded in daily life and social rituals, suggesting an educational role beyond mere entertainment. Music education in countries like Botswana not only strengthens cultural identity but also promotes skills critical to sustainable development. According to Nzewi (1999), music is traditionally taught in stages aligned with cultural values, helping young learners grasp rhythm and performance, which enhances both their emotional and intellectual growth (however, Botswana, music teachers face challenges due to limited support and the technical focus of curricula, which overlooks the practical and emancipatory aspects of music education (Chadwick, 2012)). In South Africa, educators recognize the importance of aligning music education with African traditions. However, current practices rely heavily on Western methodologies, highlighting a need for curricula that reflect African musical values (Oehrle, 1993). He further reiterates that the unique paradox of Western methods overshadowing African music shows the necessity of curriculum reform to embrace indigenous music as part of core learning.

Cognitive Development and Music Education

Research consistently demonstrates that music education significantly contributes to the development of cognitive abilities in children and adolescents. According to the neuroscience of music learning, engaging in music stimulates various areas of the brain responsible for memory, language, and spatial reasoning (Schlaug et al., 2005). This stimulation fosters brain plasticity, improving cognitive function over time. For example, studies by Hallam (2015) show that children who learn to play an instrument or engage in music activities exhibit better academic performance in subjects such as mathematics and science. Music education promotes discipline, attention to detail, and teamwork, all of which are crucial for success not only at the junior school level but also at higher levels of education. These skills are transferable to other subjects, contributing to improved academic outcomes across the curriculum.

Impact of Traditional Music Education in Rural Nigeria

In many rural parts of Nigeria, traditional music is an integral part of community life. Music is not only a form of entertainment but also a medium for education, socialization, and the transmission of moral values. Traditional music education often takes place informally, where elders and community members pass down songs, rhythms, and instruments to younger generations. This form of education teaches children important cultural values, history, and communication skills. The music practices are often embedded in festivals, rituals, and everyday activities, ensuring that pupils grow up in an environment rich in musical experiences.

Within African traditional structure learning of traditional music and other acts in rural communities helps children develop memory retention, auditory skills, and concentration. These skills are vital for learning in other academic areas, showing the potential of music education to foster cognitive development from a young age.

Pupils' Cognitive Development through Traditional Music

The cognitive benefits of traditional music education are substantial, particularly in rural settings. Traditional music is characterized by complex rhythms, melodies, and harmonies, which require mental engagement and analytical thinking. Although critical and analytical thinking were not formally included in traditional teaching and learning of the traditional arts and music, rather it is inculcated through rote learning and daily engaging the younger ones in activities, however, because it is an aid to better musical and academic performances, it should be cultivated; that is, teachers should be encouraging learners to think critically as well as offering them opportunities to apply knowledge through compositions, singing, drumming, or playing instruments—develop improved listening skills, enhanced memory, and better concentration. These cognitive skills are transferable to other academic subjects, such as mathematics, languages, and the sciences.

Furthermore, traditional music education promotes creative thinking. Engaging with indigenous musical forms encourages pupils to improvise, experiment with rhythms, and compose their own pieces, fostering innovation and problem-solving skills. These skills remain crucial as pupils advance to higher educational levels, including tertiary institutions, where creativity and critical thinking are essential.

In addition to cognitive development, traditional music education in rural Nigeria has significant social and emotional benefits. It teaches pupils the importance of teamwork, as many traditional musical forms are communal and require collective participation. Pupils learn to listen to one another, synchronize their actions, and collaborate effectively. Such experiences promote social cohesion and empathy, important qualities for their holistic development.

Music also serves as a means of emotional expression and regulation. Participating in traditional music allows pupils to express their feelings, whether through singing, drumming, or dancing. This emotional release helps reduce stress and enhances overall well-being, contributing to a more positive learning environment. The cognitive, social, and emotional benefits of traditional music education underscore the need to reposition music as a core subject within Nigeria's UBE Curriculum, especially in rural areas. Traditional music is already a part of pupils' lives, and formalizing it within the education system would build on existing knowledge while introducing pupils to new musical forms and techniques.

By making music a core subject, Nigeria can bridge the gap between traditional and formal education, creating a curriculum that reflects the nation's cultural identity while promoting cognitive development. It is obviously observed that when music is a regular part of the curriculum in any educational environment, owing to the pre-school traditional musical training acquired, students perform better academically and demonstrate higher levels of engagement in school.

Long-Term Impact on Higher Education

The cognitive and social skills developed through music education have long-term benefits that extend into tertiary institutions. Studies have shown that students who receive formal music education in their early years tend to perform better in higher education, particularly in disciplines that require creative thinking, critical analysis, and problem-solving. For example Boubel in Kokkidou (2013) expresses that:

before actually composing music, students must reflect on their preparedness for the work of composition, making sure that they possess the elements of creativity, decisiveness, self-confidence and the need to seek out something new. That is to say, they need to think critically before they begin to put their musical ideas down on paper.

Thus, integrating traditional music education into the UBE program would not only benefit pupils at the primary and secondary levels but also prepare them for the challenges of tertiary education.

Conclusion

It is obvious that the present music education curriculum for the Universal Basic Education system which combines the three major Arts subjects is not fulfilling the goals for which music exists. It tends to wither or handicap the arts and disallows its functionality. The functions and practices are centred on the daily activities of man. The application of Regelski's Pluralistic Approach to Music Education (PAME) theory in Nigeria highlights the significance of music education in promoting cultural diversity, social cohesion, and creative development. By adopting the theory, Nigeria can revitalize its music education sector, making it more inclusive, diverse, and socially relevant. This, in turn, can have a profound impact on the country's socio-cultural fabric, fostering national unity and identity. Moreover, music education can contribute to Nigeria's economic growth by developing creative industries and generating employment opportunities. Therefore, making music a core subject in the Nigerian curriculum is not only a moral imperative but also an economic and social necessity.

Suggestions

Finally, it was suggested that in planning a workable music curriculum, music experts should be appropriable consulted for adequate information towards effective implementation of music curriculum.

1. Consideration should be given to the following factors to facilitate the effectiveness of music education practice
 - a. Inclusive curriculum design: Incorporation of diverse musical traditions and practices into the curriculum.
 - b. Interdisciplinary approaches: Music education could be connected to other subjects, such as
 - i. Language Arts: Music lyrics, songwriting, and storytelling can be integrated with language arts.

- ii. Mathematics: Music theory, rhythm, and meter can be connected to mathematical concepts.
 - iii. Science: Sound waves, acoustics, and music technology can be explored through scientific principles.
 - iv. Social Studies: Music can be used to teach cultural heritage, history, and social justice.
- a. Cultural relevance: Emphasize the importance of music in Nigerian culture and society.
- b. Community engagement: Involve local musicians, artists, and community members in music education programs.
- 2. Training music educators to adopt the principles of focusing on cultural responsiveness and social justice.
- 3. Establish music education centers and programs in underserved communities, promoting social cohesion and civic engagement.
- 4. Provide resources and funding for music education initiatives, ensuring sustainability and growth.
- 5. Conduct research and evaluations to monitor the impact of music education on Nigerian society, informing policy and practice.

Implementation of these recommendations will enable music education system that is inclusive, diverse, socially relevant, promoting social change, creative development, and national unity.

Conflict of Interest: None declared.

Ethical Approval: Not applicable.

Funding: None.

References

- Aniwene, E.O. (2003). Curriculum Imperatives for Music Education in Secondary Schools. *Awka Journal of Research in Music and the Arts (AIMA)*. 2. 40-53.
- Aniwene, E.O., (2005), Music Education and Sustainable Democracy. A case study for the primary school in Nigeria. *Interlink: a journal of research in Music* 2. 121 – 128.
- Ayeyemi, E. O. (2006). The Use of Music in Nigeria. In Ayodele and Fabarabo. (Ed). *Politics National Dialogue the future of Nigeria*, 109 – 117.
- Campbell, P. (2002). Music Education in a Time of Cultural Transformation *Music Educators Journal*. 89 (1). <https://www.researchgate.net>
- Chadwick, S. (2012). Teachers as agents in Botswana's music education: Challenges and possibilities. *Music Education Research*, 14(4), 430-447. <https://www.tandfonline.com>
- Daramola, Y, and Ayeyemi. E.O. (2008 – 2009). Music in Nigeria Educational System. The Battle of Relevance. *Nigerian Music Review*. 9 and 10, 17 – 31.
- Eady, I. L., & Wilson, J. D. (2007). Restructuring Music's Role in the Middle School Curriculum. *College Student Journal*. <https://www.semanticscholar.org>
- Ekwueme, L.U. (2001) Revisiting the cultural and creative Arts curriculum for the Junior Secondary School Implications for Basic Education. *Interlink: A Journal of Research in Music*, 2, Pp. 1 – 13
- Faseun, F. (2001) Public Perception of Music as a School Subject in Contemporary Nigeria Schools: Fela Sowande Memorial. In M.A. Omibiyi-Obidike (ed). *African Art Music in Nigeria* 83 – 92
- Faseun, F., (2005). Music Curriculum in Nigeria Secondary Schools and Colleges (2005), What relevancy? *Nigeria Music Review* 6. 73 – 86.
- Hallam, S. (2015). The power of music: Its impact on the intellectual, social, and personal development of children and young people. *International Journal of Music Education*, 33(3), 325-338.
- Idolor, G.E. (2001). Formal Education and the Development of Africa Art Music in Nigeria. In Omibiyi-Obidike (Ed) *African Art Music in Nigeria* 135 – 149
- Kokkidou, M. (2013). Critical Thinking and School Music Education: Literature Review, Research Findings, and Perspectives. *Journal of Learning through the Arts* 9(1). <https://escholarship.org/uc/item/4dt433j3>

- Lee, S. (1958). The Ideas of Adolph Appia. In Eric Bentley, the theory of the modern stage. *An Introduction to Modern Theatre and Drama Middle Sex*. Hammonds Worth. Penguin Book Ltd. 25-50
- Mokwunyei, J. (2016). Repositioning Nigerian Music Education through studies on Nigerian Musical Instruments. <https://www.nigerianjournalonline.com>
- Music Unites. (2012). New York Fame Benefits Music Unites. <http://www.musicunites.org/blog-all/new-york-fame-benefits-music-unites/>
- Nzewi, M. (1999). Strategies for music education in Africa: Towards a meaningful progression from tradition to modern. *International Journal of Music Education*. <https://www.researchgate.net>
- Oehrle, E. (1991). Emerging Music Education Trends in Africa. *International Journal of Music Education*. 18, 23-29 <https://www.scrip.org/>
- Regelski, T. A. (2002). Method in Music Education. In T. A. Regelski (Ed.), *On the Pedagogy of Music* (pp. 1-20). Norman: University of Oklahoma Press.
- Schaeffer, E. (1986). *Forever Music: A Tribute to the gift of Creativity*. Aylesbury. Hazell Watson & Viney Limited
- Schlaug, G., Norton, A., Overy, K., & Winner, E. (2005). Effects of music training on the child's brain and cognitive development. *Annals of the New York Academy of Sciences*, 1060(1), 219-230.
- Smithsonian Institution. (2015). Jazz Appreciation Month, held at the International Museum of America History. <https://americanhistory.si.edu/explore/projects/smithsonian-jazz>
- Vidal, A. O. (2000). Music, Culture and National development. 2000 A.D. Distinguished Lecture Series, delivered at Adeniran Ogunsanya College of Education, Otto-Ijanikin, Lagos

Disclaimer/Publisher's Note: The views, opinions, and data presented in all publications are exclusively those of the individual author(s) and contributor(s) and do not necessarily reflect the position of BRPI or its editorial team. BRPI and the editorial team disclaim any liability for any harm to individuals or property arising from the use of any ideas, methods, instructions, or products mentioned in the content.