

**AN EXAMINATION OF CULTURAL ELEMENTS IN MUSIC CURRICULA OF  
SELECTED PRIVATE SECONDARY**

**SCHOOLS IN LAGOS STATE**

**BY**

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### CERTIFICATION

I hereby certify that this research work was carried out by Cornelius Olufemi Ojelabi at the Department of Music, Faculty of Arts, Obafemi Awolowo University, Ile – Ife, Nigeria, under my supervision.

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Signature

## DEDICATION

To the glory of God Almighty, my darling wife Sarah Adenike, and my lovely children (Dayo and Ikeoluwa).

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## ABSTRACT

This Study traced the origin and development of music curricula in Nigerian secondary school. It examined the concept of the music curricula of private secondary schools in Lagos State and established the philosophical bases on which the curricula were premised. It also indentified and assessed the level of infusion of cultural elements in the curricula. This was with a view to explicating the effectiveness of the curricula of the private secondary schools in Nigeria, using Lagos state a case study.

The study employed a survey method using questionnaire to elicit information on the operations of the curricula used in selected private secondary schools in Lagos State. Twenty private secondary schools were purposively selected for the study. One school was chosen from each of the twenty Local Government Areas. Proprietors / Proprietresses, Principals and two Music teachers of each of the selected schools were interviewed. Two different research instruments were developed and administered; these were the oral interview and questionnaire tagged. "Questionnaire on Music Curriculum" (QMC). The instruments were personally administered on music teachers, schools principals, proprietors as well as students of the selected schools in each of the selected Local Government Areas. Data collected were analyzed statistically using T-test calculation at 0.05 level of significance.

The results showed that there were slight differences in the curricula used at private secondary schools in Lagos State. It was observed that European influence was prominent in the curricula as reflected in their schemes of works. It was also discovered that Music teachers in private secondary schools were not involved in the planning stage of the Music Curricula. It was

also noted that Nigeria local musical instruments were not seen in many schools despite the fact that the curriculum stipulated the teaching of such instruments. Furthermore, it was revealed that there was no clear philosophy as regards the music curricula of Nigerian Private Secondary Schools. The result also showed that Cultural dances and indigenous music were either seldomly taught or not taught at all in the school under discourse.

The study concluded that philosophy of Music Curricula of most private secondary schools in Lagos, Nigeria, as designed by Europeans during the colonial era was Eurocentric and less relevant to the socio-cultural activities of Nigerian people.

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## CHAPTER ONE

### INTRODUCTION

Curriculum development is the foundation of all formal educational system in societies where education is employed for human and national development. This research work focuses on curriculum of Music Education in Nigeria but as much as curriculum is drawn from mission statement, effort is made to see if the philosophy for Music planned by the colonial masters is still relevant for Nigeria, fifty years after independence.

The teaching of music in Nigerian schools is as old as the beginning of formal education in the country, Faseun (2008)<sup>1</sup>. Music is one of the ways in which Nigerians educate and integrate their children into the adult society, even before the advent of the Europeans. The culture of any society can be influenced by modernization and political changes as culture is dynamic but music will continue to play its educative and informative roles in making the society.

Even though, Nigerian Government has tried in its efforts by including Music (a cultural and creative subject) as one of the core-subjects in the secondary school curriculum of the country, it is, however, observed that the cultural and ethnic diversification of Nigeria is not well taken care of in such efforts. The planners of the curriculum are yet to disentangle from

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<sup>1</sup> Femi Faseun "Strategies for creating and sustaining student interest in schools Music in Nigeria" Journal of the Association of Nigerian Musicologists, spiral Edition (JANIM) 2008

that western orientation. The programme is yet to take care of Nigerian local societies and its musical consciousness and this becomes a challenge for the planners.

Proprietors of private schools are not unaware of the importance of Music Education. This is evident in their television adverts and radio jingles as they emphasize their flair for music. But it is pertinent to ask is there qualitative music education in these schools? The answer to this question, is basis of this research work.

There are many existing works by music scholars on music curriculum in Nigeria secondary schools as adopted by the Federal and State educational institutions. These works provide little or no information on the multi-various nature of the curricula of the private secondary schools especially, in the area of infusion of cultural elements into the process. Hence this research work is carried out among the private secondary schools in Lagos State as a template to assessing the basis of the curriculum in use and its relevance to the Nigerian socio-cultural environment.

Culture on one hand connotes different meanings to different users. The concept is derived from “Kultur” a German word which translates literally to civilization. ‘Traditional sense, when someone is said to be ‘cultured’, it portends a display of certain attributes such as “well mannered” or “well behaved”, “Adequately socialized” or “properly encultured “With a defined social environment. Fagbeyinbo (2005:1)<sup>2</sup> opines that:

*Culture is the cumulative social and material heredity that gives a distinct identity to a group of people who have a defined social system. It involves acquisition of, and discernible display of knowledge, values, beliefs, philosophy,*

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<sup>2</sup> Fagbeyinbo M.O *Essential themes in Tertiary Institution Studies* Ibadan , Loud Publishers ,2005.p.74

*folklores, arts, morals, laws, customs, technology and many other behavioral propensities considered appropriate by a particular society. Culture represents and characterizes distinct but complex whole of the material, intellectual spiritual and emotional accumulation of a society from one generation to another. It is a total collection of human actions, ideals and products that are acquired over a long period of existence in a given society.*

Ajetunmobi in Fageyinbo, (2008:1) sees culture as: “The society’s entire heritage, including all the knowledge, beliefs, customs and skills acquired by individual members of a community as well as their learned behavior, habits and techniques which are passed on from one generation to another via the process of socialization”. In the same vein, Uche in Fageyinbo (2008:1) defines culture as the sum total of the complex social heritage of a group, which is created; and transmitted from one generation to another. Falade in Fageyinbo (2008:104) says: Culture is universal and at the same time a relative concept which entails all the traits characterizing a particular society and which are consciously or unconsciously acquired by the members of the society. Culture is universal because there is no known society without culture. On the contrary, there exist two societies with the same culture.

From the above definition, it is clear that every society has a culture which is continually passed on from one age to the other. Culture represents the sum total of all that the human society has accumulated over a long period of its existence. That is, culture is the social inheritance or heritage of material and non-material accumulation over time in a particular society. Every member of a society is socially dependent on the culture of his society to ensure acceptable prescribed behavioral patterns for successful and acceptable living in that society.

On the other hand, the Macmillan Advanced Learner Dictionary (2007) defines identity as the qualities that make someone or something what it is and different from other people. The Dictionary with the example above makes it clear that people can be identified in a unique way by their cultural, political and social values.

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