

Curriculum Development: An Examination of National Curriculum Music Contents in Nigeria

John Olugbenga Ajewole
Department of Creative Arts (Music),
University of Lagos Akoka, Lagos, Nigeria
Pastorajewolejohn1@yahoo.com

Abstract

Western music education in Nigeria developed as a result of the introduction of Western education brought by the Christian missionaries. The curriculum of Nigeria music education used in Nigerian schools was purely Western curriculum. This paper explains the concept of music education and the concept of curriculum. It highlights the major differences between syllabus and curriculum studies. The paper outlines the five major elements of a curriculum. It suggests pedagogical approaches relevant for application for the teaching/learning of various music aspects such as singing theory, instruments, rhythm, listening, history and creative as contained in the Music National curriculum for Junior Secondary School in Nigeria. Classroom observations on the methods/techniques of teaching the music contents were made in some selected Secondary schools within Ibadan municipality. The paper in its conclusion and recommendation noted that, curriculum development for any levels of education in Nigerian schools should rest solely on curriculum objectives, curriculum contents, curriculum methods and curriculum evaluation.

Key Words: Music Education, Curriculum, Syllabus, National Curriculum, Nigerian Schools

INTRODUCTION

Music Education and Curriculum Development are the two major areas that need great attention for effective teaching and learning. Learning is a permanent change in behaviour as a result of experience (activities). There is a need to look carefully at the music contents contained in the National Curriculum for Junior Secondary School in Nigeria. Various questions may arise in solving some of the curriculum problems in Nigeria such as: What is Music Education? What is Curriculum? What is the focus, direction and relevance of Music Curriculum for Nigerian Junior Secondary Schools? In this paper, an attempt has been made to:

- (i) define the concept of music education
- (ii) look at the curriculum as a concept
- (iii) highlight the differences between syllabus and curriculum studies
- (iv) examine the elements of a curriculum and
- (v) suggest appropriate methods, techniques and pedagogy relevant for the teaching of the various music contents in the National Curriculum

Music Education

Music cannot be separated from education hence the term Music Education. Education involves the process of training, teaching, imparting or infusion of knowledge which can be acquired either through formal or informal constructs. Ajewole (2001, p. 2) notes that music is a skill that has to be learnt and properly understood. Ajewole (2003, p. 80) in support of this assertion remarks that music education is abstract in nature, the skill or knowledge of music can only be acquired through appropriate teaching and training so as to acquire better performance skills in music in all its ramifications. In other words, Americana (1974, p. 638) reaffirms that music education is the training or studies in music. Okafor (1991, p. 60) remarks that in Nigerian traditional societies, music education had existed before the coming of the Europeans and starts with the folklore. Ajewole (2001, p. 4) in support of Okafor noted that music education in Nigerian traditional society starts very early. The mother sings to her child and begins to develop sensitivity to music right from the cradle....Odunuga (2002, p. 3) in support of this assertion noted that music education in Nigeria has been in existence from time immemorial. Nwanneri (2001, p. 8) in his own view noted that traditional music education exists in two dimensions of informal and formal aspects.

Curriculum

To date it has not been possible to reach a consensus regarding the definition of the concept curriculum. This is because educators have always looked at it from different perspectives and conceptions. This paper attempts to give at least a working definition. Americana (1995, p. 340) defines curriculum as what is taught by a school, particularly the subject matter. Academic American (1989, p. 393) noted that, curriculum is a plan for what is to be taught in schools. Ajewole (2001, p. 1) remarks that curriculum is the subject matter of instruction or a planned course of instruction. It is an organized system that also transmits from generation to generation, the societal culture and history.

This definition is more acceptable since it attempts to answer the question for which a curriculum is planned. A good curriculum should be made to address all the necessary experiences which students are supposed to acquire through the guidance of an institutionalized body such as the school.

A syllabus is a broad outline of the work planned to be done in the course of a year with each class in each subject. Ajewole (2008, p.61) notes that a syllabus tells the teacher exactly what to teach in every subject at any given level. It is usually described or laid down by the government or some accredited external examination bodies. Thus, there are two types: the school syllabus and the examination syllabus. Osuji (1984, p. 24) argues that the music curriculum of Nigerian Secondary Schools pays more attention to examination requirements rather than aim at developing the musical talents of the students. Faseun (1994, p. 40) commenting on the realistic value of the current Junior Secondary School syllabus is of the opinion that, most of the learning programmes contained in the document do not address the reality of the Nigerian situation. Omibiyi (1973, p. 4) according to Faseun states that music is a cultural phenomenon which varies from region to region. A look into the music curriculum used in Nigeria's primary, secondary and tertiary institutions show a very clear preponderance of Western musical history, literature, theory and harmonic concepts. An effective teaching of the syllabus contents for the JSS III according to the Music National Curriculum for Junior Secondary School requires an examination of the curriculum elements.

Elements of Curriculum

Aninwene (2003, p. 44) outlined five elements of curriculum as: Objectives, content, methods, materials and evaluation. These elements can be explained diagrammatically as follows:

The Five Elements of a Curriculum

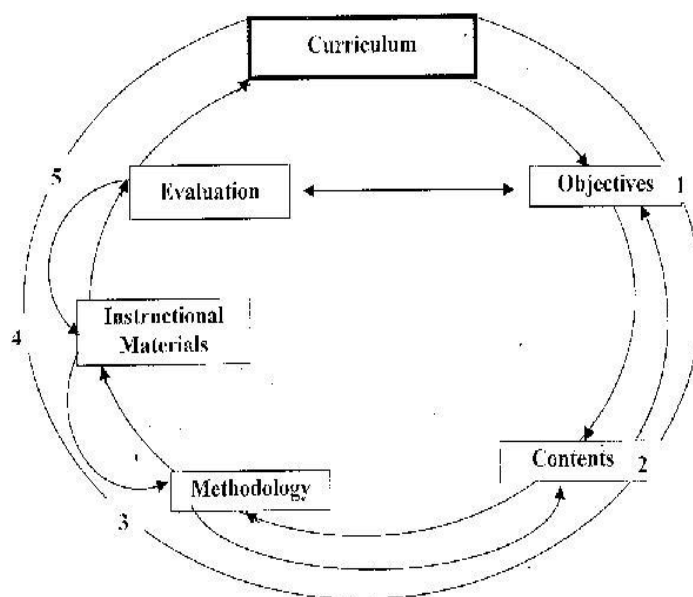


Figure 1. Circle of curriculum development

Curriculum development of any kind for any levels of education in Nigerian schools should address and focus on any of the five stated elements of curriculum development mentioned above. These curriculum elements could be explained further as follows:

Curriculum Objectives: - The desired educational outcomes.

Curriculum Contents: - The knowledge, skills, attitudes and values to be learned (Music National Curriculum).

Curriculum Method: - The relationship between the students, the teacher and the materials, in the organization and presentation of the learning activities.

Instructional Materials: - The means for transmitting the contents to the learners.

Curriculum Evaluation: - The process by which the achievement of the objectives is ascertained. This is an important element which stresses on the application of objectives (1), content (2), methods (3) and materials (4) for the implementation of the curriculum

This write-up reports the instructional methods (pedagogy) used in the teaching of the contents in the music national curriculum for Junior Secondary Schools in Nigeria, through empirical study carried out in some selected secondary schools in Ibadan municipality. It also suggests appropriate methods for teaching JSS III music contents contained in the National Curriculum (N.C.).

MATERIALS AND METHODS

Four hundred and fifty (450) junior secondary school (III) students from five different secondary schools were used. The selection included public, private, girls only, boys only and co-Educational schools within Ibadan municipality of Oyo State, Nigeria and situated in different local governments (Ibadan North, Ibadan North-East and Ibadan South-West) which were used in the study namely:

1. Saint Louis Grammar School, Mokola, Ibadan
2. Saint Gabriel's Secondary Commercial School, Mokola, Ibadan
3. Loyola College, Ibadan
4. International School, University of Ibadan
5. United Comprehensive Girls College, Molete, Ibadan

Eight (8) music teachers were selected from the five secondary schools. Three (3) teachers from one school, two (2) teachers from another school and one (1) teacher each from the other schools. A survey on the teaching methods applied on the teaching of music contents in the national curriculum for year three (3) junior secondary schools was conducted in each of the five schools.

Two arms of JSS III students in each of the five schools were used as target population. Oral interviews were conducted on music teachers in the selected schools. Classroom observation on the teaching/learning situation of music education took place with music teachers in each of the schools concerned in Ibadan. A total number of eight (8) classroom lessons were observed. In addition the writer visited a number of these schools in order to collect first hand information about the teaching/learning conditions that existed there. Questionnaires were directly administered on the pedagogy applied for the teaching of the music contents. The questionnaires used were open-ended.

The Contemporary Situation

Tables 1 and 2 below show the data for the study

Table 1. The list of selected schools used for the study

School A	Saint Louis Grammar School, Mokola, Ibadan
School B	Saint Gabriel's Secondary Commercial School
School C	International School, University of Ibadan
School D	Loyola College, Ibadan
School E	United Comprehensive Girls College, Molete, Ibadan

These schools are arranged in alphabetical order of capital letters A, B, C, D and E when references are made to the selected schools.

A number of criteria were used to determine the general state of music in the selected schools. These criteria along with schools in question are listed in Table 2. The focus of this study is on JSS III classes of the selected schools.

Table 2. General information on the situation of music in the selected schools

S/N	SCHOOL	A	B	C	D	E
1	Type	Public	Public	Private	Public	Private
2	Nature	Girls only	Co-education	Co-education	Boys only	Girls only
3	Number of Music teacher	1	1	2	3	1
4	Qualification	OND	NCE, B.A	B.A, M.A	B.A (Ed) B.A (Yor) N.C.E.	B.A (Ed)
5	Type of Appointment	P.T.A	Full Time	Full Time	Full Time	Full Time
6	Teaching Experience	2yrs	8yrs	3-6yrs	1-6yrs	3yrs
7	Class offering music in the school	JSS I - III	JSS I – III	JSS I – III SS I – III	JSS I – III	JSS I – III SS 1 – III
8	Music Student population in JSS III	514	417	39	815	43
9	Subject alternative to music	Fine Art	-	-	Fine Art	-
10	Period of teaching Music in each Class	2	2	2 and 2	2	3
11	Time Allocation	30/40min	40min	40min	40min	40min
12	Student interest in music	Poor	Poor perception of music	Fair	Poor	Fair
13	Parents attitude to the teaching of music	Fair	Poor	Fair	Some of the parents don't buy manuscript for their children	Fair
14	Arm of JSS III	6	10	5	16	2
15	Combination of classes into physical class	-	5 arms	-	8	-
16	Class size	78-100	42-52	3-10	51-52	21-22
17	Class population	Crowded	Crowded	Not	Over population	Not
18	Practical aspect of music	Recorder & Singing	Recorder & Singing	Recorder / Piano & Singing	Recorder & Singing	Recorder & Singing
19	Theory aspect of music	Taught	Taught	Taught	Taught	Taught
20	Music background of Student	Fair	Poor	Little knowledge of music	Poor	Fair

From Table 2 above, a general picture of the state of music in the selected schools can be seen. The ratio of music teachers to students is very low. This is understandable in the light of the fact that maximum

number of music teachers in a specific school is 3, while three of the schools had only 1 music teacher. However, the qualifications of these teachers seem to be adequate. All but two of the teachers are music graduates. Those that do not have degrees have diplomas in music.

FINDINGS AND DISCUSSION

From the observations and the interviews made in the selected secondary schools in Ibadan municipality, various teaching methods (pedagogy) were identified with the teaching of music contents as contained in the National curriculum for year three (3) junior secondary schools. The following are the teaching methods applied to the teaching of music contents in the National Curriculum. Appropriate methods were also suggested for the teaching of JSS III music contents contained in the National Curriculum.

The following are the details of the observations and the reports of the interview conducted on the JSS III curriculum contents.

Singing

Singing in tune-accapella. School A, B, C and D used the class method of instruction which is less effective for this aspect of singing, while school E applied the more appropriate group method. However school D would have benefited from the use of a piano to make the lesson more effective. Obiwusi (1979) reported that class method by its nature and organization does not cater sufficiently for children's individual differences. Only the average child benefits more from the class method.

Singing in 2 and 3 parts. In the teaching of singing in 2 or 3 parts, the —rote-learning method was used in the schools. The use of tonic solfa or reading from the staff notation would however have been more appropriate. Kodaly (1967) believed that no musical knowledge of any kind can be acquired without the reading of music. He supports the use of the tonic solfa in teaching singing.

Awareness of vocal blend, tone quality and dynamics. The group method was used to teach awareness of vocal blend, tone quality and dynamics in selected schools. This method was more appropriate than the demonstration method. Akinbote (1988) reports that group method promotes co-operation and mutual understanding and assistance among the pupils. A great deal of time is needed for preparation in demonstration method.

Folksongs. The method used in teaching folk-songs in schools B, C, D and E was the assignment method. School A used this method wrongly. Story-telling is suggested as one of the methods that could have been used for teaching folk-songs. Obiwusi (1979) wrote that many of the fact-taught lessons to children can be made interesting if put in the form of stories – children love stories. Assignment method cannot be successful in an ill-equipped school.

Simple Counterpoint. The lecture method was used in schools A, B, C and E for teaching counterpoint. This method is thought not to be appropriate for students in the aspect of music making. The question – answer method would however have been more appropriate. Obiwusi (1979) remarked that questioning is one of the important teaching devices for clarification of a point not understood. Lecture method does not usually take the individual differences of the learner into consideration.

Solo and Group Singing. The direct instruction was used to teach solo and group singing in schools B, C, D and E. School A however used group method which is thought to be more appropriate in teaching solo and group singing. Individual method is suggested as one of the methods that could have been used for teaching solo and group singing. Akinbote (1988) emphasized that individual method gives every child the opportunity to learn at his or her own rate and takes into consideration the needs and aspirations of individual learners.

20th Century Songs. This topic was not taught in any of the schools. Demonstration and assignment methods are thought to be more appropriate in teaching 20th Century Songs. Akinbote (1988) notes that assignment method is a very good method that emphasizes child-centred education. Demonstration is the

link between explanation and practice when the apparatus involved is scarce, expensive or when the experiment is dangerous.

Theory

Tonal patterns of tonic dominant and sub-dominant. This aspect of theory of music was not treated well in schools A, B, C, D and E. Assignment method, lecture method and Montessori system would however have been more appropriate. Akinbote (1988) notes that Montessori system makes learning practical, interesting and meaningful to the learners thus making it purely child-centered education.

Sight-singing in solfa simple harmony. The individual method was used in schools A, B, C, D and E for teaching sight-singing in solfa simple harmony. Group method and Kodaly method are suggested as one of the methods that could have been used. Kodaly (1967) recommends tonic solfa as an effective method of teaching sight singing.

Writing scales up to 4 sharps and flats in major and minor keys. This topic was not taught during the author's visits to the selected schools. Micro teaching and activity based methods would have been more appropriate. Obiwusi (1979) noted that activity based method promoted self discovery and aids retention of what is learnt. Children would be able to discover a lot of facts for themselves and find sufficient satisfaction in solving problems.

Forms of minor scales/relative minor. The demonstration method and class or collective methods were suggested as methods that would be useful in teaching forms of minor/relative minor. The selected schools used the group method. Akinbote (1988) states that group method wastes a lot of time; Except where the teacher is highly dedicated and skillful, the class may become too noisy for any meaningful learning to take place.

Rhythmic patterns / dotted notes. The programmed instruction was used in schools A, B, C and E while school D applied more appropriate play-way method. Beating rhythmic patterns and counting would however have been more appropriate. Olagunju (1981) revealed that play-way method makes learning practical, real and meaningful.

Aural Music / Simple dictation. The inductive/deductive questioning and class method were suggested as methods that would be useful in teaching aural music/simple dictation. School A, B, C, D and E used assignment method. Akinbote (1988) wrote that assignment method requires a lot of infrastructures and other equipment which may not be easy to come by in many of our schools in the third world countries.

Pentatonic scale for singing folk-songs. The play-way method was used in schools A, B, C, D and E to teach pentatonic scale for singing folk-songs. Story-telling method and Bartok method are suggested as one of the methods that could have been used for teaching the pentatonic scale for singing folk-songs. Bartok (1945) recommended analyses and compilation of folk music as an effective method of teaching folk songs.

Instruments

Skill in melodic and percussion instruments. The lecture method was used in some of the selected schools for skills in melodic and percussion instruments. School B and D used play-way method. Assignment and group method were suggested as methods that will be useful in teaching the topic. Akinbote (1988) claims that group method promotes cooperation and mutual understanding and assistance among the pupils.

Keyboard courses. The class method or collective method was used in schools A, B, D and E to teach piano lessons, while school C applied more appropriate questioning and demonstration method. The individual method would however have been more appropriate for teaching keyboard courses. Akinbote (1988) confirms that individual method gives every child the opportunity to learn at his or her own rate. It takes into consideration the needs and aspirations of an individual.

Play chord in Guitar to accompany songs. The play-way method was used in schools B, D and E to teach guitar lessons. School C and A would have benefited from the use of a guitar to make the lesson effective. The use of learning by doing method, Suzuki talent education, recorder group and drumming group were suggested as methods that could be useful in teaching the topic. Suzuki (1973) remarks that repetition of experiences is important for learning. Suzuki's methodology is based on the philosophy of talent training.

Rhythm

Dotted Rhythm. The questioning method was used in schools A, B, C and D to teach dotted rhythm. The activity based method and Orff method would have been useful for teaching dotted rhythm. Orff (1982) recommended the use of effective method of teaching rhythm using natural speech rhythm and movement.

Performance of signature, quaver and minim. The demonstration method was used in schools A, B, C, D and E to teach signature. The discussion method and Suzuki's method are suggested as part of the methods that could have been used for teaching signature, quaver and minim. Suzuki (1973) claimed that games of mobility plus extensive listening enhance awareness of tone, rhythms and structure.

Triplet and trial notes. This topic was not taught in any schools. The lecture and play-way method are thought to be more appropriate in teaching triplets and trial notes. Olagunju (1981) remarked that play-way method assists the pupils to retain what is learnt.

Conducting in various meters. The assignments and learning by doing method were suggested as methods that will be useful in teaching conducting various meters. School A, B, C, D and E used group and class method. Akinbote (1988) remarked that assignment method is a very good method that emphasized child centred education.

Listening / History

Recognition of all families of instruments. The assignment method was used in school D to teach recognition of all families of instruments. School A, B, C and E used demonstration method. The class method and listening to records were suggested as methods that could have been used for teaching the topic. Obiwusi (1979) wrote that class method facilitates the presentation of new materials and encourages learning through imitation and personal experiences.

Recognition of musical forms. The lecture method was used in schools A, B, C, D and E to teach recognition of musical forms. The demonstration method, listening to records and keyboard accompaniment of pieces are thought to be more appropriate in teaching recognition of musical forms. Salawu (1980) noted that demonstration method is the link between explanation and practice.

Distinguished major and minor. The assignment method was used in schools A, B, C, D and E to teach the concept. The use of records and tapes for listening would however have been more appropriate for teaching this topic. Akinbote (1988) revealed that assignment method requires a lot of infrastructures and other equipment which may not be easy to come by in many of our schools.

Appreciation of Counterpoint. This topic was not taught in the selected schools. However, the schools would have benefited from the use of teaching aids, records and tapes to make the lesson more effective.

Listening to electronic instruments. The group method was used to teach listening to electronic instruments in schools A, B, C, D and E. This method was more appropriate than the demonstration method. Akinbote (1988) noted that group method promotes cooperation and mutual understanding and assistance among pupils.

20th Century techniques – tones, row, bitonality etc. This concept was not treated well in the schools. The discussion method and listening to disco music and classical compositions would however have been

more appropriate. Obiwusi (1979) remarked that discussion method helps to develop cooperative attitudes and provides the organized sharing of knowledge.

Listening music / comparison of various periods. The class and teaching methods and facilities such as records and tapes were suggested as methods that will be useful in teaching listening music/comparison of various periods. The selected schools used assignment method. Akinbote (1988) wrote that assignment method requires special skills on the part of the teachers to successfully implement it.

Creative

Class and individual melodies to given words. The class and individual method were used to teach class and individual writing of melodies to given words in school E. School A, B, C, D and E applied more appropriate project method. Akinbote (1988) stated that project method allows student to discover the link between the classroom work and the real life situation outside. It promotes the spirit of teamwork and cooperation among the pupils and broadens their experiences.

Improving pentatonic scale (Black keys of piano). This concept was not taught in the selected schools. The schools would have benefited from the use of composing a pentatonic tune to words in a Nigerian language combined with the use of records/tapes, piano, drums and tape recorder to make the lesson effective.

Simple theme and variations. The demonstration and discussion methods were suggested as methods that will be useful in teaching simple theme and variations. The selected schools used group and class method. Akinbote (1988) remarks that class method does not usually take the individual differences of learners into consideration; Everybody is just forced to go at the teacher's rate and in most cases, the teacher would not take time to find out whether learning was taking place or not. Moreover, the students are not allowed to actively participate in the lesson as the teachers do all the talking. Group method wasted a lot of time.

Creative movement dramatization. The learning by doing method and the use of tape recorders would however have been more appropriate to teach this concept. The selected schools used assignment method. Olagunju (1981) emphasized that, the best way to learn anything is by experiencing it.

20th Century technique in composition. This topic was not taught in the schools. Class and assignment method were suggested as method that would have been more appropriate to teach this concept in the schools. Akinbote (1988) remarked that class method is the most suitable for teaching extra large class because of the economy of time and materials. Assignment method emphasizes child-centred education.

CONCLUSION

In summary, there were a lot of problems facing the teaching of music contents in Nigerian secondary schools. The selected schools would have benefited from the use of adequate teaching instructional materials, facilities and musical instruments such as piano, guitar and recorder, to make the teaching of music contents contained in the National Curriculum for JSS III more effective.

Ajewole (2008) noted that the content of the curriculum incorporates more aspects of Western Music covering Vocal and instrumental repertory, structured form, history as well as biographical study of Western musicians. This curriculum is too foreign in orientation to the students' understanding. History and Literature of African music, identification of music genre should be studied with appropriate tests and measurements. The philosophy and content of our literary music education must be derived from our African resources and realistic experiences.

RECOMMENDATIONS

The study recommends that:

The Government needs to organize workshops and seminars with a view to working out an acceptable curriculum for the teaching of music in secondary schools.

Ministry of Education should draw up and control the curriculum of music in the secondary schools.

Government should organise corporate bodies, firms or organisations to monitor the standard of methods and techniques of music teaching in the secondary schools.

The content of curriculum for secondary school should incorporate more aspects of African Music covering vocal and instrumental repertory, structured form, history as well as biographical study of African musicians.

Government should provide good learning environment (facilities) because of the nature of music as a subject, a music room setting is recommended for the methods of teaching. A music room approach for teaching music is a system that accommodates project activities, practical activities, theory activities, practicing and experimental experiences. Sophisticated aspects of Western music should be learnt to improve on Nigeria music because the present curriculum is too foreign in orientation to the students' understanding.

History and Literature of African music should be studied. There is no need studying only Western History and Literature of music. The philosophy and content of our literary music education must be derived from our African resources and realistic experiences as worthy of note.

The author also recommends that further studies be conducted on the methods of teaching music. Audio-visual and bibliography materials need to be developed and produced; and the present curriculum revised to remove defects and to meet the educational and cultural challenges of a constantly changing Nigeria politically, socially, economically and historically. The next few years should see intensive re-awakening of methods of teaching music contents in Nigerian Junior Secondary School.

REFERENCES

- Academic American Encyclopedia, (1989). Danbury Grolier Incorporated.
- Ajewole, J.O. (2000). *The Pedagogy of Teaching Music in Nigerian School in Ibadan Municipality*. Unpublished M.A Thesis, Obafemi Awolowo University, Ile-Ife.
- _____ (2001). Instructional Facilities and Music Education Programme. In *Journal of Nigerian Music Education* 2(1), 76-88.
- _____ (2001). *Duties of Music in the Process of Building National Unity*. A paper presented at the 2001 National Association for Promotion of studies in Arts and Social Sciences (NAPSASS) at Federal University of Technology, Akure. pp. 1-17.
- _____ (2001). Scientific Approach to the Teaching of Music in Nigeria School. In *Nigerian Music Review* 2 (special Edition), 36-45.
- _____ (2002). *Historical Background of Music Education in Nigeria*. A paper presented at the National Conference of Music Educator in Nigeria (COMEN) held at the Federal College of Education, Okene, Kongi State. pp. 1-11.
- _____ (2003). *The Role of Music Teacher toward the Teaching of Music in the Secondary School*. A paper presented at the 1st National Conference of Arts and Social Science, Oyo State College of Education, Oyo. pp. 1-16.
- _____ (2008). Secondary Music Education in Nigeria: The Teaching and Learning Situation. *Journal of the Association of Nigeria Musicologists (JANIM)* (Special Edition), pp. 49-59.
- Akinbote, O. (1988). *Teaching and General Methodology: An Introduction* Ibadan; Global Books (Nig).
- Aninwene, E.O. (2003). Curriculum Imperative for Music Education in Secondary School. *Awka Journal of Research in Music and the Arts* 1, 40-53.
- Encyclopedia Americana International 19, (1974). Danbury Connecticut; Grolier Inc.
- Encyclopedia Americana, (1995). Danbury Connecticut; Grolier Inc.
- Faseun, F. (1994). *Music Curriculum in Nigerian Secondary School and College: What relevance?* Paper presented at the 2nd Conference of Musicology Society of Nigeria (MSN) Nsukka. pp. 1-18.

National Curriculum for Junior Secondary School. Lagos: Heinemann.

Nwanneri, C.M. (2001). *The Place of Music Education in Nation Building*. A paper presented at the 7th Annual National Conference of the National Association of Curriculum Theorist (NACT) held at ESUT, Enugu. pp. 1-23.

Obiwusi, B. (1979). *Principle and Practice of Education for Grade II College*, Ibadan: Global Books (Nig).

Odunuga, A.F. (2002). Formal Music Education in Nigeria: An Historical Perspective. A paper presented at the 3rd National Conference of Music Educator, Okene. pp. 1-11.

Okafor, R.C. (1991). Music in Nigeria. *Bulletin: Council for Research in Music Education, Spring*. Pp. 59-68

Olagunju P.O. (1981). *Principle of Education and Practice*, Ado-Ekiti; Omolayo Standard Press and Bookshop Co. (Nig) Ltd.

Omiibi M. A. (1992). The Process of Education and Search for Identity in Contemporary African Music. *African Musicology: Current Trends* 2, 27-43.

Osuji, T. (1984). *Developing Curriculum and Materials in African Music and Dance for Tertiary Institutions*. Paper presented on Research and Education in Africa Music and Dance. Ghana, pp. 1-10.

Salawu, L.F. (1980). *School Music Teaching: Its Theory and Practice*. London: The Scarecrow Press Inc.

Suzuki, S. (1973). *The Suzuki Concept: An Introduction to a Successful Method for Fairly Music Education*. Berkeley California: American-Diablo Press, Inc.

BIO-DATA

John Olugbenga Ajewole is a lecturer in the Department of Creative Arts, (Music unit) Faculty of Arts at the University of Lagos, Nigeria. He holds BA ed, MA and PhD degrees in Music Education and Ethnomusicology from Obafemi Awolowo University, Ile-Ife, Nigeria. He has published in several local and international journals. His research interest is in Music Education and Ethnomusicology. Ajewole is a director of John School of Music, Ibadan, Oyo State, Nigeria. He is a member of GOMAN (Gospel Music Association of Nigeria); ANIM (Association of Nigeria Musicology) and former National Secretary of COMEN (Conference of Music Educators in Nigeria).