

TOWARDS DECOLONIZING MUSIC EDUCATION IN NIGERIA

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Introduction

The etymology of the word 'Africa' is not clear but there are some widely known facts about it. The name was given to it by the Romans who used it to refer to the parts of the Roman Empire that is now parts of present-day North Africa. They also used it while referring to lands that are beyond North Africa that is 'dusty', 'dry', 'mouth into a territory', 'territory inhabited by dark skinned peoples.'

The term music education derives from the Latin words *educare* (which means 'to nourish, to bring up'), *educere* (which is 'to lead forth, to draw out, to bring out what is within you'), and *educatum* (which means 'the act of teaching or training'). In short music education is the acts or processes that facilitate or enable the learning of music.

The Sahara desert is a natural geographic feature that divides Africa in two, the northern and southern parts. North Africa is mostly inhabited by people of Arabic descent while the south, usually referred to as sub-Saharan Africa is home to brown skinned people. Africans in Sub-Saharan Africa have derogatorily been referred to as blacks or Negros. According to Nzewi an "African is any human person in an African environment who accepts his/her African place of primary domicile or human identity as his/her social-cultural mother" (1999:72). However, my use of the term Africans in the paper means humans that have been socialized in Africa and regard it as home.

Africa has been used as suffix of other words to create a niche in literature. In that respect we speak of African culture, African music, African philosophy among

several others. Much of what I will discuss in this paper pertains generally to much of sub-Saharan Africa but specifically to Nigeria.

For centuries not much was known about sub-Saharan Africa and what was known about Africa was limited to parts of North Africa in the Mediterranean world. Knowledge about other parts of Africa came primarily from narratives of travellers that were involved in the trans-Saharan trade. Knowledge about sub-Saharan African music (hereafter African music) was even fainter primarily because of the effervescence of music as an art, prevalence of oral tradition in sub-Saharan Africa, the absence of a tradition of music scholarship in most parts, and the disruptive effects of centuries of external interference.

Problem and Objectives of Study

In the less than two hundred years history of formal music education in Nigeria, it has been confronted with several challenges that had caused it from realizing its full potentials. One of the challenges was imposition of a music education system that was not developed by Africans for Africa. However, the music education that was superimposed was ineffective in delivering the musical need of the society. As a result it was unable to connect with the people as is the case with traditional music because it is not Africa sensed. How can we have an Africa sensed music education? This paper proposes a fundamental condition that must drive the entire process.

Given that Africa had a traditional music education system, how come that it was repudiated and Western music education became the status quo in a discipline that is intricately linked to the culture of the society where the learners are primarily prepared for. This paper seeks to unravel this paradox and make some suggestions on how to remediate it.

Music Education in Pristine Africa

Extant accounts give the impression of an African past where learning in the arts, sciences, technology, agriculture, were cultivated, encouraged and developed. With respect to music Africans made their own instruments from resources in their environment, developed rhythm as a musical element to the high level that baffles other races, developed music concepts, theories, paradigms that manifest in performance. One of the historically recent accounts of the

organisation and use of music in sub-Saharan Africa and indeed Nigeria is Equiano (1789) incisive description that gives a glimpse of what music was in Africa before the arrival of the European intruders. He states:

We are almost a nation of dancers, musicians, and poets. Thus every great event, such as a triumphant return from battle, other cause of public rejoicing is celebrated in public dances, which are accompanied with songs and music suited to the occasion. The assembly is separated into four divisions, which dance either apart or in succession, and each with a character peculiar to itself. This first division contains the married men, who in their dances frequently exhibit feats of arms, and the representation of a battle. To these succeed the married women, who dance in the second division. The young men occupy the third; and the maidens the fourth.....Each represents some interesting scene of real life, such as a great achievement, domestic employment, a pathetic story, or some rural sport; and as the subject is generally founded on some recent event, it is therefore ever new. This gives our dances a spirit and variety which I have scarcely seen elsewhere....We have many musical instruments, particularly drums of different kinds, a piece of music which resembles a guitar, and another much like a stickado. These last are chiefly used by betrothed virgins, who play on them on all ground festivals.

Equiano was referring to African 'traditional music that . . . survived to the present day. This music is by far the most popular and widespread in Nigerian culture and may be described as the characteristic musical culture of Nigeria' (Euba, 1976:27). Africa traditional music has a history that goes back to early man.

Traditional music is reflective of the culture of the various ethnicities in Nigeria. There are sub-categories of traditional music that are associated with specific aspects of the life cycle such as childbirth, circumcision, puberty, marriage, occupations, recreation, entitlement, installation, worship, festivities, coronation, healing and wellness, funeral, etc. So music was used profusely both at the individual and communal levels. Sub-Saharan Africans were and remains very musically intelligent and sensitive following the cultivation of music over eons. Indeed their entire life cycle was ruled by music, that their concept of the art was

impossible to define by a single word. Scholars have investigated the concept and have discovered to their chagrin that the term music as currently used does not adequately convey the African concept. The Africa sensed meaning is a compendium that includes ideas of: play, singing, instrumental performance, joking, revelling, dancing, and laughing. Among the Igbo, it is same word 'for music, for dance, for song, for play, for an impressive plastic arts display' (Nzewi 1991:24). It is clearly an activity, a verb or verbal noun. The concept exists in all ethnicities in Nigeria. Among the Hausa it is *Wasa*, among the Igbo it is *Egwu*, among the Yoruba it is *Ere*. Uninformed investigators who have no understanding of the interwovenness of music with other arts undertake fruitless searches for a single word that equates the Western concept of music and when they are unable to find one conclude hastily that the concept of 'music' does not exist in African music. Africans conceive music as a macro art form that is spiritual and one of its functions is to bond society. While music bonded society, it is also a reflection of the smallest unit of society, the family in organisation of instrumental ensembles. The performance role of each instrument equates their roles in the family. For example, a mother drum performs musical rhythms that unifies the rhythms played by other instruments in the ensemble such that what 'she' performed does not sound aloof but within a complex sonic envelope that motivates the dancer or singer to optimise his/her performance. In so doing, 'she' is also mindful of 'her' communicative role with the lead singer, lead dancer, and the entire ensemble. Generally, 'in group performances, musical roles are distributed on the basis of individual specialisation or level of competence' (Nketia 1979: 68).

Music is very important in African traditional society where musicians provide service to his community (Nketia 1979) and 'is regarded as a person whose role in the community is vital for the expression of consciousness and well-being, for a community that has no musical life is described as 'dead' (Nketia 1979:67). It is an attempt to capture the concept in English language that Euba (1966:196) used the word 'Musical art' to describe it which Nzewi elaborated as 'African musical arts.'

In idyllic Africa,

Music was an integral part of education... training in music often involved a long period of apprenticeship during which the trainee learned other aspect of the art... Music was a noble art and it was the quality of his music that determined the prestige of the performer or the artist... through song texts, a person learned the

moral codes of his land, its chronology and history, and the guiding principles and ethics of his land. He also learned about his own language, the things his people lived by, and how the society worked (Okafor, 1992:6).

Thus the child is socialised musically to understand and be able to play its musical role as a member of society. The socialisation is an elaborate educational system that humanises the individual and teaches the idea of interdependence of individuals within a society but individual distinction was recognised and rewarded. Thus African music education enables the learner to know,

- (a) That 'music has no separate existence' (in spite of its institutionalisation and the complex organisation that supports it in some societies);
- (b) That music is a part of culture or a functioning part of culture and derives its 'meaning' from culture;
- (c) That 'no music has its own terms: its terms are those of its society';
- (d) That 'music sound' has no meaning apart from 'music behaviour';
- (e) That 'music confirms what is already present in society and culture and adds nothing new except patterns of sound' (Nketia, 1981: 22).ⁱ

This idea is ably demonstrated in group singing where the activity is shared with the melody assigned to a soloist (an individual), the chorus (a group) assigned in the realisation that the performance (accomplishing the task) is a collective effort. I have gone to this extent to demonstrate that there was a deep rooted indigenous music education system in Africa, where the knowledge is openly hidden in the music arts of the ethnicities that very few educators dare to research it. Because of this, I believe that methodologies that are used in deciphering the philosophy of African societies must include a contextual analysis of song texts because the philosophies are hidden there. Most activities were done to music, indeed music ruled life and society in pristine Africa. For a people to have such an elaborate system of the musical arts, it follows that they equally had an effective and efficient system of music education. There is no doubt that African traditional music holds the key to the development of music and music education in contemporary Nigeria. In most situations the musician is often a music educator.

Music Education during the Slave Trade

The Igbo say that 'a man who does not know where the rain began to beat him cannot say where he dried his body' (Achebe 2012:1). Africa was developing on all fronts before its progress was interrupted, disrupted and arrested. Then followed cataclysms of immense proportion that she is battling with and yet to recover from. The rain that beat sub-Sahara African began in 1562 when the British naval commander and pirate, Sir John Hawkins (1532 – 1595), purchased Africans from Sierra Leone and sold them as plantation slaves in the West Indies and America. The rain continued to fall during the period of colonialism and it is still falling today in subtle ways.

The slave trade was denigrating, horrific, spiteful, and despicable deed to brown-skinned Africans. In fact the Europeans justified their actions by theorizing that Africans are not humans or they are lesser humans as they did not possess souls. If perhaps by any figment of the imagination they happen to be humans, they were incapable of cognition as Caucasians. There was also the pseudo-scientific theory that in the main suggests that Africans possess inferior genes compared to Europeans. These misconstrued thoughts and downright claims that were configured as theories are nothing other than racial hatred steaming from age long prejudice and ignorance fuelled by anthropologic constructs that material culture is an index of the level of development of a racial group. It indeed calls to question the entire concept of development. There is no doubt that slavery destroyed the self-esteem of Africans who underwent it and have continued to reject the negative that slavery inflicted on them and the entire race. The superiority complex of most Caucasians is at the roots of racism against African-Americans and unfortunately remains an open sore in American society, the so called land of the 'free.'

Music Education in 19th Century Lagos

Lagos from the early 19th century attracted people of various nationalities that its population grew rapidly that in the 1850s it was cosmopolitan with the major segment of the population being ethnic Nigerians from Sierra Leone (known locally as *Saro*) and those from Brazil (known locally as *Aguda*), Europeans and the indigenous population. Omojola (1995:11) stated that 'in 1866, there were at least 1,500 *Saros*, 1200 Brazilian and 42 Europeans in Lagos. The local population stood at 25,000. The *Saro* had received a liberal education and were priests,

catechists, civil servants and business people.' As a result of their educational achievement and their position in society, they carried themselves with an air of arrogance and 'aped European mannerisms and culture to the extent of regarding themselves as' (Ogisi 2008:109) 'black white men and expected to be considered such in delusion of their place in society' (Ayandele 1974:9). This attitude put them in a hate-love relationship with the other sections of the returnees. Despite this, their love of classical music and opera which reflected in their promotion of concerts which brought them, the *Aguda* and the Europeans, frequently together. The *Saro* played a major role of enthroning Classical Western music and music education in the Lagos colony through the concerts that they organized and participated actively in. The concerts and opera also bridged the gap that the 'segregated' residences caused wherein the Europeans, the *Saro* and the *Aguda* made up the audience. It is noteworthy that most indigenes did not participate in the exquisite that was presented in the concerts. The promotion of Western music through performance was consequent on the exposure of the *Saro* to western civilization from which they despised their African heritage and desired to be regarded as 'black white men' (Ayandele 1974:9). Thus the fora created under the aegis of concerts and operas that 'constituted a significant medium through which European [Western] concert music grew' (Omojola 1995:12) including Western music education, and was instituted and gained traction in the society. Following these, some Nigerians developed interest in music and decided to pursue higher education in music which meant Western music education. As there were no tertiary institutions of any type in Nigeria, all roads led to Europe where such institutions existed and these Nigerians went in pursuit of Western music education. Thus the word music education became synonymous with Western Music Education, so established that it did not cross the minds of even the beneficiaries that there was an indigenous system of music education that predated Western music education.

It is instructive that the beneficiaries of higher music education in Nigeria were all Christians because they were associated or influenced by the concerts in Lagos, Church music, resided where the missionaries had their stations which created an erroneous impression among Nigerians that music education is church music, and a misrepresentation that hindered the development of music education in the significantly Muslim pasts of Northern Nigeria.

Behind the concerts and operas the *Saro* nursed a deep discontent against the British civil servants who denied them employment and promotion even when they were 'University-trained' (Azikiwe 1934:149). In the Church, *Saro* clergy were also denied appointment and promotion. When Ajai Crowther, a *Saro* was to be consecrated as Bishop in 1864, the European missionaries opposed it on racial grounds. The *Saro* were also discriminated against in the political space (Omojola 1995:17, Ogisi 2008:109, Ogisi 2006-2007:97). These discriminations caused the *Saro* to have misgivings against the system since the 1850s. When in '1881 the first pamphlet advocating the establishment of an African church was published' (Omojola 1995:17), it was in response to a seething discontents.

The protests took various forms but in terms of music the *Saro* withdrew from active participation and promotion of concerts that overtly promote Western music, advocated the use of African music in the church, the establishment of a University in Ebute-Metta where African culture manifests such as including music will be studied, and a prominent *Saro*, 'Herbert Macaulay ...formed a society known as the Melo-dramatic Society. This society promoted traditional music by organising a series of concerts which featured Yoruba music prominently as a result Western musical activities declined while traditional Nigerian music was on the ascendancy' (Omojola 1995:19).

In the 1890s the discontents had worsened that the *Saro* openly question the dominance of the Europeans. The *Saro* 'stood against the very Western culture that had nourished them... This made them to ravenously turn towards their ancestors' culture for pride restitution, as well as for the strength to face the new situation' (Ubaku, Emeh and Anyikwa 2014:57) mobilized other sections of Africans in the community in a united stand against European domination.

These moves contributed to restoring the battered self-esteem of the *Saro* as seen in their prominence in the pan-Africanist and Nigerian nationalist movement that foreshadowed independence. It is instructive that the *Saro* who had prided themselves as 'Black white men' turned their backs on Western music and Western music education and they became activist for 'Africa sensed music education.'

Music Education during Colonialism

The Church Missionary Society (CMS) of the Anglicans church 'established their first mission in Badagry in 1845 and a year later in Abeokuta. Other missions included the Methodists at Badagry, 1842; the Baptists at Ijaye, 1853 and the Catholics at Lagos, 1867' (Omojola, 1995:11). Such mission stations had a church, a primary school and residences for the missionary team and their staff.

Formal introduction of Western music in Nigeria was done by the Christian missionaries in the mid-19th century. They established churches, built schools beginning in the southern parts of 'Nigeria.' The mission built primary, secondary and teacher training colleges. In their churches 'the missionaries introduced Western hymns and tonic sol-fa sight singing ...but did nothing to preserve indigenous music,' (New 1980:40). They also introduced the singing of European folk and patriotic songs. In all the primary schools even when music was not a formal subject the pupils were exposed to music activities such as hymn singing, parade band music in the daily assembly. In the secondary schools which were few, music was a formal subject in some of them, of which the CMS Grammar School,ⁱⁱ Lagos is noteworthy. The Teacher Training Colleges were another forum where music was taught, prominent among them was Saint Andrew's Teacher's Training College, Oyo. Apart from formal music, the missions ensured that the pupils and students received large dosage of western music through various activities such as membership of choirs, bands, concerts and weekly church services. Through these activities, the schools became agents of Western music acculturation of the pupils and students. Thus students who attended these schools subconsciously came to the conclusion that Western music education was the only type of music education that existed.

In the schools and church just as it was in South Africa, the missionaries "taught that Western music is superior to other musics" (Oehle 1991:164). It is worth noting that this attitude was used to justify their teaching of

Western music, music transplanted or introduced into the culture of the indigenous Nigerian from an outside culture. The syllabus of the educational system, the curriculum content, and the philosophy and thrusts of the institutions which teach music place strong emphasis on Western music (Okafor 1991:63).

On the whole 'the missionary influence on indigenous culture, however, seems to have been wholly destructive' (New, 1980:40). Apart from schools, the syllabus of the public examinationsⁱⁱⁱ that students sat for most part of the 19th century up to the 1980s was entirely made up of Western music and strengthens the image of Western music education among Nigerians.

It is worth mentioning that the CMS, the most aggressive of the missionary groups, recruited some educated African returnees from Sierra-Leon who were locally known as *Saro*, to assist them in their evangelistic work as Priests, Catechists, teachers and administrators. However, some of the *Saros* came to Lagos on their own volition and set up businesses, worked as civil servants in the Lagos colony, while some others worked with the trading companies. They considered themselves civilized and despised African culture and regarded themselves as 'Black white men.' They cultivated European classical music and opera and European culture. After Lagos became a colony in 1861, her population grew rapidly that in the 1880s it had become cosmopolitan but segregated along racial and socio-economic lines with separate section of the town for Europeans, another for the *Saro*, another for Brazilian returnees (*Aguda*) and yet another for indigenes.

After European merchants and trading concerns realized that the raw materials that their factories needed were in Africa, the trading nations especially the Britain, France, Germany, Portugal, and Spain returned to Africa to continue the pillage which some have referred to as legitimate trade. But was it fair trade? In the mid-19th century trade grew remarkably in West Africa that it became the practice for some European nations notably Britain, whose companies and merchants were involved in the trade, to send naval squadrons to patrol the West African coast particularly places where they had economic interest. British trading companies and merchants were particularly active in the Lagos colony and they were a dominant player in the market.

Within the Lagos Kingdom there was a succession squabble that affected peace and was likely to interrupt economic activities and in order to protect British economic interests which was facilitated by 'the request of the missionaries, the British foreign office and admiralty took over Lagos in 1851' (Omojola, 1995:11). Then in 1861, it declared Lagos a British Colony with the full complement of British

civil servants, an administrative structure on the British model that was superintended by a Governor.^{iv} With peace restored, trading activities intensified in Lagos and across West Africa and there was bitter rivalry between the companies and merchants as they sought to dominate the market where they traded. Britain amalgamated British companies that were trading in the area into a mega company 'the United Africa Company, to withstand the competition of the French and the Germans...[which] forced most of the African small-scale traders into bankruptcy' (Omojola 1995:16). When it became likely that the competitions between the trading companies had become rivalries and may lead to break down of law and may degenerate further into war, the German councillor Otto Eduard Leopold von Bismarck (b.1815 – 1898) invited these European countries – Britain, France, Germany, Portugal, Spain, Belgium, to a meeting in Berlin in 1883/84 where Africa was partitioned among themselves resulting in most of the countries of Africa as is now constituted.

Resulting from that 'sharing,' each of the European countries to take possession of their bounty, thus Africa came under colonialism. This is the humiliation that Africa has suffered and endured. The European intruders held Africans in utter disregard without care or concern about their deeds just as Obiechina (1978:272) asserts:

In a characteristic act of cyclical contempt, the imperial powers met in the German city of Berlin in 1885 and shared the continent among themselves. From then, the tragedy was complete. No African was autonomous thereafter, here became the colonial ward of Great Berlin, France, Germany, Belgium, Spain, Portugal, or Italy.

After the partition, Britain undertook what she called signing of Treaties with traditional rulers of nationalities in its sphere of influence in order to place them under 'the protection of the Britain Crown.' In some cases they employed military might to coerce the people to subjugation, like in the Benin Kingdom among others. By 1900, the whole of Nigeria have been brought under a form of treaty with the British. The entire area of Northern Nigeria was declared the protectorate of Northern Nigeria on January 1, 1897 and Southern parts of Nigeria including the colony of Lagos was declared protectorate of Southern Nigeria on February 28,

1906. Then in 1914, and for economic reasons, both protectorates were amalgamated by Lord Lugard (b.1858 – 1945) as the Protectorate of Nigeria with himself as Governor General.

As Ocheni and Nwankwo (2012) states;

colonialism is the direct and overall domination of one country by another on the basis of state power being in the hands of a foreign power . . . The first objective of colonialism is political domination. Its second objective is to make possible the exploitation of the colonized country. It has been mentioned that the slaved-based economy of the industrial revolution, facilitated the accumulation of enormous capital and the quest for the investment of the accumulated capital and the need for raw material led to the colonization of Africa.

Colonization was spurred by economic reasons, facilitated by political control with social, cultural, scientific and mental impact on Africa. In fact it impacted all activities in Nigeria, it was hegemonic. The European powers in order to allow their pillage of Africa to continue imposed themselves on Africa and deliberately set to replace African culture with European culture on every front. An area where this was most evident was in music. What led to this attitude? The Europeans regarded Africans as sub-humans, unintelligent and if perhaps they be human, are savages which Europeans took upon themselves to civilize, when the Africans are indeed more human than the colonizers. The Europeans approach in their civilizing mission was to educate the African by replacing all aspect of his/her culture and values with all that was Europe.

In Nigeria, from the onset, the colonial authorities made English the official language and with that, English became the means of verbal and literary communication. It was also the means of education that to be literate meant ability to speak English, and it became a status symbol and took a higher status over other languages. Although indigenous languages existed and were used by most of the populace, the speaking of indigenous languages in schools was sanctioned and it was called vernacular instead of languages. Nigerian ethnic groups were referred to as tribes a derogatory term even in the first National anthem.^v Colonialism was a period of massive indoctrination of the mind of Nigerian not to

value our culture including music while Western civilisation was officially promoted. No effort was made to promote indigenous knowledge as it was presented as backward and primitive. So Nigerian who acquired Western education distanced themselves from their culture but were proud to be associated with Western cultural manifestations. In schools and churches the singing of European songs and hymns was the norm. As colonialism wore on, and more Nigerian acquired western education, the sense of justice and freedom were aroused first in the colony of Lagos and later on it spread across the entire country.

The European excursion into Africa visited three major cataclysms on sub-Saharan Africa; they are the Atlantic slave trade, colonialism and imperialism. While the slave trade took away able bodied persons to toil in the Americas, colonialism dealt a lethal blow on what was left in Africa with dire economic, technological, religious consequences among others. However, one of the most fatal was in the mind, it chained the mind of Nigerians. It was in a similar situation Ngugi Wa Thiong'O (1986) called for decolonising the mind which was echoed by Bob Marley in his *Redemption Song*.^{vi}

By the 1880s however, Western art music, in all its ramifications, had been established in the Lagos colony as the music worth cultivating and studying and Nigerians who aspired to become knowledgeable in it first learnt informally through immersion in Western music in churches where such music was practiced, and also learnt to play Western musical instrument from choirmasters in churches or music societies that were common in Lagos during the time.

The prestige associated with knowledge in Western music caused some Nigerians to seek education in Western music with Robert Coker going to Western music in Germany in 1874. The next to follow that path was T. K. E. Phillips who graduated from the Trinity College of Music, London with the Licentiate in 1914 having studied the Organ, Piano and Violin. Many others^{vii} followed suit and a pattern that continued into the mid-20th century.

During the early decades of the 20th century, music education meant being educated in music and knowledge in tradition music was not regarded as desirable knowledge that persons with some inkling Western music prided themselves as musically educated. To them, being musically educated meant someone with

some of the following: knowledge of the technical aspects of western music, familiarity with the works or life histories of Western composers, the ability to perform on a Western instrument.

Colonialism had several effects including Economic, Political, Legal, Educational, Religious, Managerial impacts and in other disciplines that await investigation. Music education is one of such disciplines. Colonial music education is the music education that took place in formal educational institutions between 1861 and 1960. As Adeogun (2006) seminal thesis covers this period, I do not intend to over labour the point other than to note that: the teaching of music took place in few missionary schools who were the beneficiaries of the education system and were poised to become agents of the music acculturation that was ongoing. The curriculum/programme was entirely western in intent and content, as it was the main node in the colonial process, that is, of disorienting the Nigerian, belittle his music by making it appear to lack substance and thus unworthy of study. Generally, there was disconnect between schools music and the music of the society. The colonial administrators were not interested in providing music education as it could become a fodder in the armament of agitators for independence as a central objective of colonialism is 'to exploit the physical, human, and economic resources of an area to benefit the colonizing nation' (Settles 1996:3) for as long as possible. So the colonizers were not interested in including any of the performing arts as a discipline even when the first university was established, as a college of the University of London, in 1948, music was not included even when it was evident that music was significant in the life of Nigerians.

Apart from other associated evil of colonialism, it was also a period of deliberate imposition of western culture, values and worldview on Nigerians. For example, Nigerian traditional music was down played, debased even in the church, it was branded as vestiges of pagan worship and so prevented from being used. According to Adeogun (2006)

the colonial system had made Western (Colonial) music education to supersede all pre-colonial systems of music education in Nigeria in relative importance. It emphasized western music and did little as far as encouragement of education in Afro-

Islamic and indigenous African music was concerned. Western music education became a factor of class formation, tending to isolate western-educated music elite from the masses often denigrated as 'unsophisticated' musicians while the masses remained those who strive to live the African musical life with official help. (Pg.6)

Bi-musicality as Formal Beginning of Africa-Sensed Music Education

Up to 1960 formal music education meant the teaching and learning of Western music irrespective of the fact traditional music education which had existed for eons was well and alive among the nationalities that constitutes Nigeria was sidelined and was surreptitiously supplanted by Western music education.

The University of Nigeria Law 1955 which specified that its programmes should be 'related to the day-to-day life of Nigerians' (Azikiwe 1961:7) opened up a caveat whereby music education had to include the music used by Nigerians, on a daily basis which was and remains African traditional music. Although the law enabled African traditional music education to regain its primacy in the life of Nigerians through restoration, the idea of studying African culture and civilization raised several challenges. It is worth noting that the need to include Africa's indigenous knowledge system including music had seethed for a long time going back to the 1930s when Azikiwe (1934:145) advocated that:

more emphasis should be placed on African anthropology, ethnology, and ethnography. African educators, be they black or white, should sift the excrescences of African culture and have a scientific attitude in order to delineate the durable and qualitative essentials of African sociology, philosophy, religion, ethics, arts, music, law, and government.

In translating the philosophy of the University into the music programmes, the planners sought for what to call the idea that undergird their efforts. They turned to 'bi-musicality'^{viii} and appropriated it as a curricular principle in the music education programme, the first of its kind in sub-Saharan Africa.

Although bi-musicality programme of the Nsukka Music School has been criticized that it was 'by no mean bi-musical' (Edet 1965:78), 'do not regard their traditional music as important as foreign musics'(Editor African Music, 1965:79), 'was heavily biased towards Western Classical music' (Nzewi 1992:129), lacks 'long term coherent strategy,' (Adeogun 2006:6), 'its failure to broaden the musical horizon of the African,' (Emielu 2013:209), it is undoubtedly the most prominent philosophical thought that the Nsukka Music School contributed to the development of music education in Nigeria as evidenced by its wholesale adoption in Nigeria and indeed in Africa.

Since the enthronement of bi-musicality, new thinking have emerged whereby the programmes of some Departments of Music in Nigerian Universities has become more Africa sensed (Onyeji and Adeogun, 2004; Nzewi, 2013:4; Ibekwe, 2014:55) While this is not the place to examine the efforts, suffice it to say that the prosperity of music education in Nigeria lie in making it Africa sensed.

But what does it mean for music education to be Africa sensed? It means that its epistemological outlay, philosophical underpinnings, sociological contextualization, psychological constructs, pedagogical systems, historical antecedence are charted mostly by Africa's worldview and precedence that is configured in respect of time and place. But this tall order requires a new mindset, new ways of thinking that is African. But we cannot think in such a way unless we deliberately decolonize our minds. How can this be done? That is the question.

I agree with Lumumba assertion that 'the mind is the standard of the man' (Lumumba 2019). I dare say that decolonisation is a prerequisite for Africa sensed music education. To do this we must desist from looking to others to define us and to set our agenda and standards. We must realize that we are created and endowed as humans everywhere and are capable of solving existential challenges of time and place that confront us when we deploy our abilities. We must transform from being imitators to generators and creators of ideas steaming from the imagination which as educators, manifest amply in us. We must begin to cultivate the perception of music as a tool that should be deployed for societal development as it was in traditional African societies.

Some Suggestions for Africa-Sensed Music Education

What follows are my suggestions that may be useful in the planning and implementation of Africa sensed programmes in Nigeria. In order to keep the article around 20 pages, I have itemized the ideals. I hope readers will understand the point that I have made. Let me hasten to add that: the measures to be taken to redirect/steer music education in the direction of being Africa-sensed must recognize the existence of an already established system that we can improve. We should be willing to take the steps that will bring this about. It will be a process and not an event that is contingent on changing of our world view. We must be ready to undertake research to unearth what already exist, that is, the philosophical, methodological and other foundational principles that undergird traditional music education in Africa. We must be willing to learn from other systems of music education to make our music education more robust.

1. Restoring music in the family as the starting point of music education; Music education must begin at childhood with the parent actively making music at home using the mother tongue; the child should be encouraged to perform music as early as possible.
2. Restore music making as a communal art.
3. Establishing music as a compulsory subject in primary schools nationally.
4. The system should be guided by the philosophy of music for all and music for development. In this regard emphasis should be on singing folk/traditional songs from the ethnic nationality(ies) groups in the ward, local government, State, and from other parts of Nigeria. However, their repertoire must include songs that have been composed to draw attention to issues of development.
5. At the tertiary level of music education, the African music contents should:
 - (a) be knowledge based, knowledge seeking, knowledge utilizing, and knowledge dispensing.
 - (b) be to humanise wherein music become an enabler of social cohesion, instead of instigator of bitter rivalry and competition.
 - (c) include music for living; wherein music is geared towards making the musician a music entrepreneur, that is, a creator of jobs through music practice and allied professions.
 - (d) cover not less than 50 per cent of the entire credits or units that are planned for the programme.

- (e) be pedagogies that are drawn from African Traditional Knowledge Systems especially those associated with concepts.

Conclusion

For a long time formal music educational in Nigeria has operated Western Music Education which has faced several challenges arising from its inability to connect with the people it is meant to serve. Through the years practitioners and music educators are perceived as cultivating an art without relevance, whereas it is relevance that ensures the patronage of any art form in society. There is therefore alienation that stems from the repudiation of African traditional music education and imposition of Western music education. Although the restoration of African traditional music education has begun and is deepening, music education in Nigeria is yet to be African sensed; I believe that it is only through the decolonisation route and means that music education in Nigeria can transit to Nigerian music education. Thank you for listening.

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Notes

ⁱ “The sources of these statements are Merriam, A. P., *The Anthropology of Music*, Evanston, Northwestern University Press, 1964, and Blacking, John, *How Musical Is Man*, Seattle, University of Washington Press, 1964. Both authors proceed from the axiom that ‘the part’ is meaningless unless it is seen in relation to the ‘whole.’ Culture is ‘the whole,’ while music is only ‘a part’ of this whole.” (Nketia, 1981:35).

ⁱⁱ Founded on 6 June 1859.

ⁱⁱⁱ Such as West African School Certificate, General Certificate of Education, the Graded Examination of the Trinity College of Music, Graded Examination of the Royal Schools of Music.

^{iv} List of governors in Lagos Colony.

| S/N | Name | Took office | Left office |
|-----|---|------------------|------------------|
| 1. | Sir Frederick Lugard (1858–1945) | 1 January 1914 | 8 August 1919 |
| 2. | Sir Hugh Clifford (1866–1941) | 8 August 1919 | 13 November 1925 |
| 3. | Sir Graeme Thomson (1877–1933) | 13 November 1925 | 17 June 1931 |
| 4. | Sir Donald Cameron (1872–1948) | 17 June 1931 | 1 November 1935 |
| 5. | Sir Bernard Bourdillon (1883–1948) | 1 November 1935 | 1 July 1940 |
| 6. | Sir John Evelyn Shuckburgh (1877–1953) | 1 July 1940 | 1942 |
| 7. | Sir Alan Burns (1887–1980) | 1942 | 18 Dec 1943 |
| 8. | Sir Arthur Richards (1885–1978) | 18 Dec 1943 | 5 February 1948 |
| 9. | Sir John Macpherson (1898–1971) | 5 February 1948 | 1 October 1954 |
| 10. | Sir John Macpherson (1898–1971) | 1 October 1954 | 15 June 1955 |
| 11. | Sir James Wilson Robertson (1899–1983) | 15 June 1955 | 16 November 1960 |

Retrieved from: https://en.wikipedia.org/wiki/List_of_governors_and_governors-general_of_Nigeria_on_May_28, 2020.

^v Text of Nigeria's First National Anthem, 1960-1967

Nigeria we hail thee,
Our own dear native land,
Though **tribe** and tongue may differ,
In brotherhood we stand,
Nigerians all, are proud to serve
Our sovereign Motherland.

Our flag shall be a symbol
That truth and justice reign,
In peace or battle honour'd,
And this we count as gain,
To hand on to our children
A banner without stain.

O God of all creation,
Grant this our one request,
Help us to build a nation
Where no man is oppressed,
And so with peace and plenty
Nigeria may be blessed.

^{vi} **Redemption Song**

Old pirates, yes, they rob I
Sold I to the merchant ships
Minutes after they took I
From the bottomless pits
But my hand was made strong
By the hand of the Almighty
We forward in this generation
Triumphantly
Won't you help to sing
These songs of freedom?
'Cause all I ever have
Redemption songs
Redemption songs
Emancipate yourself from mental slavery
None but our self can free our minds
Have no fear for atomic energy

'Cause none of them can stop the time
 How long shall they kill our prophets
 While we stand aside and look?
 Some say it's just a part of it
 We've got to fulfill di book
 Won't you help to sing
 These songs of freedom?
 'Cause all I ever had
 Redemption songs
 Redemption songs
 Redemption songs
 Emancipate yourselves from mental slavery
 None but ourselves can free our mind
 Oh, have no fear for atomic energy
 'Cause none of them can stop the time
 How long shall dey kill our prophets
 While we stand aside and look?
 Some say it's just a part of it
 We've got to fulfill di book
 Won't you help to sing
 These songs of freedom?
 'Cause all I ever had
 Redemption songs
 All I ever had
 Redemption songs
 These songs of freedom
 Songs of freedom.

(Source: [LyricFind](#); Songwriters: Bob Marley; Redemption Song lyrics © Kobalt Music Publishing Ltd. Retrieved from: <https://www.google.com/search?client=firefox-b-d&q=emancipate+yourself+from+mental+slavery+bob+marley> on May 25, 2020.)

vii

| Sn | Name | Conservatories Attended | Period of study abroad |
|----|---|--|------------------------|
| 1. | Robert Coker (-1920) | In Germany England for a short stay and then returned (Vidal, T. 2019:1) | 1870 – 1880 |
| 2. | Thomas King Ekundayo Philips (1884 – 1969) | Licentiate of the Trinity College of Music (Piano, Organ and Violin) | 1911 – 1914 |
| 3. | Fela Sowande (1905 – 1987) | Trinity College of Music, London | 1934 – 1937 |

| | | | |
|-----|--|---|-------------------|
| 4. | William Wilberforce Chu Echezona (1922 – 1987) | Trinity College of Music, London | 1948 – 1950 |
| 5. | Adam Fiberesima (1926 – 2003) | Trinity College of Music, London | N/A |
| 6. | Samuel Ekpe Akpabot (1932 – 2000) | Royal College of Music, London (Organ and trumpet) and subsequently left to study at Trinity College of Music | 1954 – 1959 |
| 7. | Ayo Bankole (1935 – 1976) | Guildhall School of Music and Drama, London. Royal College of Music | 1960 – 1966 |
| 8. | Akin Euba (1935 – 2020) | Trinity College of Music, London Royal Academy of Music, London Guildhall School of Music and Drama, London | 1952 – 1957 |
| 9. | Kayode Oni | Trinity College of Music, London | N/A |
| 10. | Okechukwu Ndubuisi | Guildhall School Music and Drama, London | 1960 – 1966 |
| 11. | Mrs Charlotte Olajimoke Obasa (nee Blaizer) | Studied music in England (singer, pianist and violinist) | 1880 – 1894 |
| 12. | Miss Oyinka Ajasa (later Lay Abayomi) | Royal Academy of Music, London | 1917 – 1919 |
| 13. | Christopher Oyesiku (1925 – 2020) | Guildhall School of Music and Drama | 1955 – 1960 |
| 14. | Joshua Uzoigwe | Trinity College of Music, London | 1973 – 1977 |
| 15. | Lazarus Ekwueme (1936 -) | Royal College of Music, London Guildhall School of Music and Drama, London | Late 1950s – 1964 |
| 16. | Navy Captain Wole Bucknor (192 | Trinity College of Music | N/A |
| 17. | Akin Euba (1935 – 2020) | Trinity College of Music London | 1952 – 1957 |
| 18. | Joy Ifeoma Lo-Bamijoko (nee Nwosu, 1940 -) | Conservatori Do Musica Santa Cecilia, Rome | 1952 |
| 19. | Charles Oluwole Obayomi Phillips (1919–2007) | Royal School of Church Music, London | 1976 |

N/A – *Not available*

viii Coined by Mantle Hood, to mean “musicians learning a foreign music, namely Western musicians who study Eastern music or Eastern musicians who study Western music.”