

REPOSITIONING MUSIC EDUCATION IN NORTHERN NIGERIAN GOVERNMENT- OWNED SECONDARY SCHOOLS THROUGH INNOVATIONS: A YEAR 2030 ATTAINABLE ROADMAP

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Introduction

It is probable that music education can develop the skills, attitudes, and attributes that can support learning in other national curriculum subjects. Music education involves the learning of music making and music listening. This includes listening skills, the ability to concentrate, the apt for creativity and perseverance, the ability to work in group, the courageous demonstration of self-confidence and sensitivity towards others, enhancing human development in the early years, increase self-esteem and promote the development of a range of social and transferable skills, and enhance the child's ability to feel and to react to stimuli (Onyiuke, 2011; Nwokenna & Anike, 2012; Shute & Frost). Music is important in all aspects of child education and human needs. Music is one of the most universal human needs. The impulse to create and enjoy it exists among men everywhere, and has existed always. Therefore, it needs no manner of excuse for its existence in any part of Nigeria school.

Music Education, as described above, is a field of study associated with teaching and learning of music, which its mode of delivery could be formal and informal. The informal mode operates outside formal classroom environment, with its stage being the stage for everybody; while the formal mode is structured in the formal classroom environment, with its stage being the stage for those who intends to make music a profession or area of specialization (Adeogun, 2012; Ella, 2012; Omibiyi-Obidike, 1983; Orhre, 1996). The incorporation of music training into pre-

school to post-secondary education should be a priority of every stakeholder in all States of the Federation, owing to the significance and benefits of music education. Music plays important role which other liberal arts cannot because music has a place in the lives of all people of all race. Music is the art that benefits many aspects of our lives. From physical to spiritual, one cannot argue that music does not play an internal role in our personal development. For many tangible benefits and relevance derived from school music education as elucidated above, music subject should be incorporated, maintained and promoted as an essential component of government-owned secondary schools in Northern Nigeria.

Music Education: Right of Every Nigerian Child

Music education is a systematic way of imparting formal music idea and knowledge to the learner by a knowledgeable teacher who consciously structured the selected and organized music content and learning experience for the purpose of presenting them pedagogically to the learner. This learning process takes place formally in formal or classroom setting where the learner is exposed to the music content prepared by the music teacher. It is important to stress that every Nigerian child is entitle to acquire formal music knowledge.

In support of this assertion, Thorgenksen (2010) says that all pupils have the right to experience, and express themselves in music. All children and adolescents have the right to take part in music. Every Nigerian child is entitled to formal music education as enunciated in the national education curriculum initiated by Nigeria National Policy on Education of 2004 (Revised). The policy outlined the guidelines, objectives, standards, strategies, and management for achieving the national education goals in Nigeria (Adeogun, 2005). The policy operates within the framework of the overall philosophy of the nation (Agu, 2006; Bennett, 2003). The policy established and mandated Universal Basic Education (UBE) to formulate guidelines for implementing the education curriculum. The guidelines implemented in 2004 structured the curriculum to include the following as subjects for national basic education. The subjects are: English, mathematics, Nigerian languages, Basic Science and Technology, Religion and National Values, and Cultural and Creative Arts. Cultural and Creative Arts has four components as single subject. The components are music, drama, dance, and fine arts. Music, being one of the CCA components is the focus of this study. The focus of this paper is to innovate and implement music education programme as the component of secondary school

subject in Northern Nigeria. Innovating and implementing music programme in Northern Secondary schools imply that most of the secondary school students in Northern schools must learn music as a subject in secondary schools, at least in JSS level. When students experience formal music education from secondary schools they will not see music as strange course anywhere, anytime.

Music Education in Secondary Schools

Music is important in all aspects of child education and human needs. Music is one of the most universal human needs. The impulse to create and enjoy it exists among men everywhere, and has existed always. The part that it has played in our Western civilization is enormous. It needs no manner of excuse for its existence. Whether or not it may open vocational doorways, the fact is that those who are indifference to it are outside the main trend of human experience, and cultivate it are in harmony with the common sense of our race (Shute & Frost; Akinlua, 2008; Stafford, 2020). The music education objective is mainly to develop the latent music responsiveness, comprehension, and appreciation of the student through general and specialized musical experiences. According Federal Ministry of Education music syllabus, the ultimate goal and immediate objectives of the Junior Secondary School Music Education are to:

1. enable students learn the rudiments of western music by being able to read the treble and bass notations, note values, simple time signature, simple terms and signs, major scales up to F and D and the use of tonic sol-fa.
2. enable students participate in well-organized choir for children, singing both indigenous and foreign songs, being able to beat rhythmic patterns, distinguish pitches, interpret, analyze and read simple musical scores, and to collect and sing as many songs possible to make up their song repertoire.
3. help the students learn to play and identify musical instruments, indigenous and foreign by being able to construct as many musical instruments as possible such as musical bow (une), xylophone (ngedegwu), metal gong (ogene), local flute (oja), slit wooden drum (ekwe), etc.
4. play simple percussion instruments to accompany songs and dances, play simple melodies, and enable the students trace the historical development of music in Nigeria, Africa and western world by being able to appreciate the major composers and performers of both African and western music.

When a child gets through all the above training within the three-year period, that child should have learnt enough music that will help him or her to get on well in society and the world at large. It is from this vein that the National Policy on Education (2004) states that the Junior Secondary School will be both pre-vocational and academic and will teach all the basic subjects which will enable pupils acquire further knowledge and develop skills.

Anifantis, in Ikemerike (2001), in order to show apparent relation of the objectives of Nigerian JSS music and other countries outside Nigeria, stated the general objectives of Junior Secondary School Music Education at Music Education National Conference in Chicago as to:

- provide opportunities for the child to explore music as a means of further development of talent according to individual abilities. (Nnamani, 2001); Guth)
- increase the student's sensitivity to and appreciation and enjoyment of music both as a listener and a performer. (Myers, 1950; Galinski, 2009).
- provide by means of music for school, emotional and physical outlets and experience for every student through self-expression, creative effort and enjoyment. (Malburg, 2009)
- provide musical experience that will lead to a realization and development of spiritual and moral values. (Alu, 2002; Leonard and House, 1972).

According to Leonard and House (1972:73), the primary purpose of music education is to develop the aesthetic potential possessed to every human to its of highest possible level. They therefore summarized these objectives of music education as:

- To establish working standards in the students' valuation.
- To bring imaginative vision to all his experiences with music.
- To develop the resources for the heightened quality of symbolic expression available through music.
- To attain the highest level of musical understanding of which he is capable.
- To gain sufficient proficiency in singing and in playing an instrument which make it possible for him to be an active participant in music throughout his life.

Embracing Educational Innovations as a Necessity for Northern Nigerian Music Educational System and Practice.

Innovation is looked at as a 'new ideas for a change in organization which in-turn lead to solving the societal problems through people who are sensitive to her problems and who are capable and willing to find solutions to them'. Rowe and Boise, in Nwafor (2007:228) looks at innovation as "the general acceptance and implementation of new ideas, processes and products and services". Mohr, in Nwafor (2007:14), defines innovation as "the successful introduction into an applied situation of the means or ends that are new to that situation". Innovation is the successful introduction of a new thing or method, and to innovate, one will look beyond what is currently on ground and develop a novel idea (Serdyukov, 2017).

From the above concepts of innovation, this paper is treating innovation in the area of music education. Here music education innovation is depicted as educational innovations that will introduce music education as a new subject or course of study in a new environment or society which have never experienced school music as a programme of study. To this, Nwafor (2007), affirms that educational innovation can be defined as "a deliberate, systematic, novel, specific and consistent change in the education system of a particular society, which is aimed at improving the system (or creating new ones) for a more effective and efficient means of attending to the educational needs of the social group in their social environment (P.14)

The need for embracing educational innovations in Northern Nigeria that will accommodate music education as a programme or subject or course of study and make it to become part of their functional curriculum forms the bases of this innovation. Music education innovations possess characteristics that are conspicuous. The characteristics are:

- a. **Relative advantage:** These quality demands that music as a new course or subject of study be better than other school course or subject that had existed before it.
- b. **Complexity:** The music as a course or subject should not be difficult to understand rather it should be easy to learn by the learners.

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- c. **Compatibility:** The music education innovation should accommodate or be accommodated by the existing values and norms in the recipient society.
- d. **Triability:** Music education should be duly allowed to operate in a conducive and supported environment where the necessary conditions are available in order to test the claimed advantages, values, roles, importance, relevance and significance.
- e. **Observation:** The result of the music education innovation can be observed not only by the person or persons projecting it but by other witnesses.

Music Education Innovational Strategies

UNESCO (1981) refers to innovation strategies as comprising all processes that make the generation, development and spread of an innovation possible. The term is defined by Miles in Nwafor (2007) as “the means of causing an advocated innovation to become successfully installed in an ongoing educational system or (practice)” (P.26). From the above definitions of strategies, it comes to mean that music education innovation strategies are the means of effecting the advocated music education innovations to effectively, operationally, practically and successfully establish or be installed in the existing education practice. The following models are adapted from Nwafor (2007:27), restructured and applied to music education innovation strategies as it is necessary, useful and essential for this research article. They are:

Participatory problem-solving oriented model: The use of this model is usually occasioned by the need to solve a felt problem of music education in the state or a school. Here the need of the target population who are to benefit or consume the music education values is of paramount importance. The innovation, if installed, is worthless if the intended users are not satisfied with the need for it. He who wears the shoe knows where it pinches him. It is the user of the innovation who wears the shoes and therefore knows where pinches are felt. The model depends on them to determine the value of music education in each of the students. This approach takes an action research. The procedure may involve the following:

- Identifying the need for change. Why is it necessary to inculcate music education into the school programme of study? What role does music education play on students who learn it? The need for music to be included in the school programme necessitates the change.

- Diagnosis of the need to identify the various dimensions or causes of loopholes in the in state or area. This is a process of identifying the possible factors that may hinder the implementation of the innovation strategy.
- Convincing and involving other members of the system. Here the users of the innovation are located, approached and convinced so as to agree to the advocated innovation.
- Searching to identifying alternative solutions. Any diagnosed problems can be identified and how alternative solutions could be provided.
- Selecting the best of the alternatives. The best alternative that can suit the need of the student should be selected.
- Field trial and evaluation. Music (education) should be taught to the students pivotally if they can like it, and students' perception of the subject or course be evaluated.
- Revision and modifications. The evaluation of student perception of the method or instruments used in the teaching and application.
- Adaptation of the innovation. If the music innovation strategy is successful, then it is adopted and implemented.

All these roles are played by outside agents. They play non-directive roles. Their roles are consultative and collaborative and included such roles as providing ideas and guidance of what roles music education play in the school system, and how input could be implemented or executed.

Another feature of this model is that the users who are the consumers of the music innovations such as students and principals are part of the problem solving. They have the resources (human and materials) required to effect the change.

The above strategy can work for Northern Nigeria if we could summon courage like the similar High School project in Philippine, which Havelock and Huberman declared thus:

The only way to start is to start and the place to start is right here, with what little we have, and with even a negative quantity. In every case, we did not wait for experts to come or for certain things to be done for us.... Our capital was ourselves, our health, our determination to succeed and of course, our own resources... we studied our needs, made plan and went ahead as the best as could be to achieve our objectives (Nwafor 2007:27).

The above statements stressed the facts that the music education introduction and inclusion can be self-initiated, self-appointed and locally controlled, and local resources can be mobilized for its successfully take off.

Research development and diffusion model: This is the music innovation strategy that starts from the centre and gradually disseminate to the periphery. It is also known as Centre-Periphery strategy. The centre is however defined by the scope or reach of the innovation. Under this strategy, the schools in all the Northern Nigeria metropolitan cities can be regarded as centers for a wide innovation that will spread to other local government areas or other private schools within the state headquarters. The state Ministry of Education of each state which specify, oversee, regulate, supervise and monitor all educational bodies and institutions will stand as the central authority for a statewide innovation. While at the school level, Principals, Headmasters/Headmistresses, stand as the centre supervisor for the innovation that would be disseminated to other schools in the state.

This music innovation strategy model is heavily built on scientific approach, and it fits into what Nwafor (2007) described as “systems basic model of analysis, synthesis, simulation/field trial and evaluation. From this system basic model, Nduanya (1982) presents a five stage of Research Development and Diffusion Innovation which this paper applied them to music education. The stages consist of (i) Research Planning (ii) Development (iii) Diffusion (iv) Simulation or Evaluation (v) Adoption.

Social interaction model: This strategy depends on social contacts as a major channel of disseminating information about the need for music education in schools. The social contact can be informal as in interpersonal conversation between interested persons and formal groups, or in workshops and conferences. Local Mass Media are extensively used to create awareness about the music education innovations.

The major characteristics of this strategy in relation to its social contact/communication pattern is the individual user, such as the headmaster, principal, V.C. Provost, Rector etc. Leaders of the social networks are important to this strategy. Leaders such as Commissioner of Education, Director of Planning and Administration in the Ministry of Education; Chairman, State Primary Education

Board; Coordinator, Universal Basic Education Board, V.C., Provost, Rectors, Bishop of Catholic church; Bishop of Anglican Church; Overseers of religious affiliations etc are considered as the experts who are capable of influencing their followers through their interest and comments about the music education innovation.

Planned linkage strategy: Innovation, where this strategy is used, usually, originate from the centre of educational administration and management. States Ministry of Education is the centre of educational administration and management. The centre, which initiated the innovation, contracts an agency to see to the development and adoption of the music education innovation in all or some schools in state. The contracted agency stands as an intermediary between the initiating centre and the users of the innovation. The intermediate agency can be a resource centre, research centre, an institute of education, a university faculty or department, a college of education or polytechnic schools or departments and so on. The roles of the mediating agency are to:

- a. Provide support and advice to the users on how they can adopt, sustain and maintain the music innovation.
- b. Provide the necessary resources such as music teachers, musical instruments, well-equipped music classroom, instruction materials etc.
- c. Organize seminars, workshops, in-service courses to the music teachers, visits and so on in relation to the innovation.
- d. Provide support for experimental schools where the innovation is being tried when the initial team is withdrawn.
- e. Suggest to users the format of the innovation and the strategies used in other places with similar problems.
- f. Provide feedback to improve the entire music innovation, different aspect of it (such as the materials, administration and so on).
- g. Strengthen the sense of collaboration between the change agents and the users.

State Government or state Ministry of Education of state in Northern region can contract the Music Department of University of Jos, University of Nigeria, Nsukka, or Federal College of Education, Pankshin to train the Master Trainers on new materials and the strategies for teaching music at Primary, Secondary, NCE and University levels. The Department of Music will identify many innovations in the form

of teaching strategies and resources for Primary, Secondary and Tertiary Music Education. The Department of Music can use her staff and facilities to train the master trainers (music teachers) on how to utilize the music education innovation. The analysis here is that the State Ministry of Education, through State Government assistance and fund, initiated the innovation. The department of music is the intermediary agencies who are expected to train the master trainers who are also expected to train the numerous primary, secondary and tertiary students who are the users of the innovation.

Power coercive strategy: Power coercive strategy includes music education strategies where persons or groups of persons in authority such as headmaster, principal, provost VC, etc, and influential parents use their powers to coerce others to use or adopt the music education innovation. The powers being used can be in form of laws or legislation, regulations, formal procedures, rules and commands. Sanctions can be invoked against those who fail to carry out the orders. Political leaders are essential tools to be involved and used as a protector, supporter and other special agents used for communication and technical help, especially when the need arise, or the action result to litigation.

Power coercive strategy is used to be effective where there are time constraints and the need is urgent. The costs are very little relative to other strategies, and if there is no time to waste. The centralization such as the administrative headquarters may help to ensure stability and continuity. It may help to break some traditional beliefs or attitudes which could have become barriers to the innovation. Law, regulations and authoritative command may help to ensure speedy progress of the innovation.

Organizational development model: Organizational development, according to Rowe and Boise in Nwafor, referred to as techniques generally derived from the behavioural sciences which are designed to increase the capacity of an organization to accept change and increase its effectiveness or as a persuasive strategy which might be used to introduce whole sets of new ideas and capacities in the hope that innovation would be regarded as fundamental to the organizational role and even to its survival (P.27). This model is hinged on the following strategies:

1. Functional specialization: This strategy expects units such as privately or temporally employed music teachers to be paid by school itself and not by government. This is done in order to promote music education innovation in their areas of jurisdiction and operations, unlike the organizational strategy that involves all schools. Here any school that is interested in music education can start through internally generated revenue or fund, other than waiting for government for approval, funds sponsorships. Rowe and Boise, in Nwafor, referred to this strategy as a practice of designing organizational units for specialized activities.

However, this strategy may be called compartmentalization of music education innovations. Each school can, on their own internal sponsorship, start music teaching before confronting or soliciting the help or alert the government or ministry of education, which can come later. This strategy is capable of enhancing the feasibility of schools in-generating small scale or micro-innovations appropriate for schools in environment that resist music education innovation.

2. Periodicity: With this strategy, music teachers or specialists are engaged and assembled for a specific period of the project and a temporary music teaching is organized. This could be for only a month or a term. When the project is completed, the organization is disbanded or the music teachers are paid off and their assignment terminated and the participants are then available for assignment in other experimental schools or teaching projects. The number of the music teachers who are member of one project team can be involved in another project organized in other schools. One demand for use of this strategy is having members who can easily adapt to different operational environments, including functioning at different stages of the same project.

Agents of Music Educational Innovation

Operationally, here, this research regards anybody, group or units as a music education innovator or agent who systematically contributes, solves or attempts to solve new or existing music education problems. Some of these agents include the following:

1. The ministry of education officials or the planning officers.
- ii. Deans, Heads of Department, Principals, Headmaster/mistresses, all in learning institutions.

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- iii. Personal Assistants to education policy makers, political leaders, religious leaders.
- iv. External Advisers. These are foreign consultants, normally engaged by governments or government agents/machineries.
- v. Subject specialists and professional associations can effect innovations. Specialists and associations such as (PMAN) Performing Musician Association of Nigeria; Music Students Association of Nigeria (MUSAN); Music Society of Nigeria (MUSON)
- vi. Parents, through the umbrella of PTA,
- vii. The school and its community can decide to introduce changes in the school operations.
- viii. Industrialist and their associations can also become change agents in the school.
- ix. Research institutes and their researchers can cause change in the education practice.
- x. Mass media can also cause an innovation to be.

Planning for Music Educational Innovation and its Implementation as a Road Map 2030

Planning is a proper and diligent identification, organization and management prudently configured so as to, by all means, with available scarce resources, realize the expected goals. The plan well-designed must know the needs, the goals, the desires and aspirations of the people you are planning for. In planning, there must be goals and objectives which is the first step in the cycle to be set and met. Since development takes place over a long and consistent period of time, planning is designed to achieve a development in a continuous and spiral process. In this sense, therefore, planning of music education innovation is an exercise or effort of fore-thought in an attempt to select the best means solving disparity in educational practices in Northern States. So the manner of implementation of the plan goes a long way in determining its effectiveness. A plan is simply or just or merely a guide, which is the first step.

Qualities of a Good Plan of Music Educational Innovation

Certain qualities are accepted of a well-made plan for music education innovation. Some of the qualities include the following:

- **Comprehensiveness:** A good plan should be comprehensive, identifying all the serious problems, causes and the solutions that cover all the reasons for the absence of music education from state school programme of study. It has to take into consideration the needs and interests of all the stakeholders. If, for instance, why music is not taught in many schools in Northern States is caused by lack of music teachers, low financial status of the state government and ignorance of the role of music education on student. And a plan to tackle this problem introduces innovation scheme that provides music teachers or sponsorships by NGOs or fund raising campaign.
- **Diagnostic:** A good plan geared toward achievable result must review the experiences of the past or previous efforts to solve the problem of music education, noting why it failed to exist in Northern States, the causes of its failure, efforts made to remedy the situation and strategies to guard against such factors in the present plan. It must have the feedback that should be used to remedy the weaknesses in the plan.
- **Specified objectives:** The plan must have its terminal goals stated in measurable terms. This enhances the roles of the objectives or goals in guiding decisions for other components such as the activities of the personnel for music education innovation, the process of getting the personnel (music teachers) for the innovation; inputs such musical instrument and music instructional materials and how to acquire them; an evaluation of whether the innovation is implemented and successful. These are the specified objectives that must be put into consideration.
- **Detailed specification of the inputs and the process:** The plan for music education innovation must not leave anybody in doubt about the strategies and inputs. For instance, it has to indicate the required inputs (what and what to be used in the innovation), the quality and quantity, when they are required to be used, and how they would be used. Failure to specify these often leads to insufficiency or over supply and poor utilization of the inputs. There could be deviations from the plan operation if it is not well specified.
- **Human face:** A plan for music education innovation is made for the education of a particular group or persons usually the students and pupils. It therefore follows that their characteristics must be identified, respected and utilized in the planning. Also, to be respected are their rights as human being, to accept or have the desire to study music or not. These will enhance the relevance and acceptability of the music education innovation being planned.

- **Outcome analysis:** A well-made plan must properly analyze the short and long-term outcome of the innovation. This will allow the planner to foresee the nature of future changes and types of demand it would impose.
- **Time dimension:** Planning requires the need for timing. A good plan must indicate the expected timing of music education innovation programme and the schedule for the execution of the plan cycle or activities.
- **Consistency:** It is fundamentally important that the plan for music education innovation maintains a high level of constituency among the programme components. For instance, it is a threatening conflict if the plan has objective such as the following:
 - a. To ensure that all schools in Northern States teach music.
 - b. To select through observation and analysis those schools that are qualified to teach music. These two objectives are conflicting and cannot stand together in a plan.
- **Sustainability:** A well-made plan for music education innovation must worry about the sustainability of the programme when implemented. If a programme or practice of music education in Northern region is heavily dependent on non-indigene who are mostly music teachers and the plan has not made provision for the music knowledge to be transferred to or to train the indigenes, then, the programme or the practice will one day come to a halt as soon as the non-indigene who constitute the personnel's withdraw their services. One thing or the others, can lead to the withdrawal of their service, such as when they are called home for better conditions of service, religious or ethnic crisis, herdsmen invasions and attacks, etc. In another vein, if adequate fund is not provided the innovation may likely be discontinued especially if the initial fund committed to it is exhausted. To sustain the innovation, then adequate fund for maintaining it should be available.

Research Methodology

The author used interview as a survey method to obtain data from students' previous musical knowledge prior to their admission to Music Department, University of Jos. Through the use of open-ended questions, the researcher was able to find out how many students studied music as part of Cultural and Creative Arts (CCA) at JSS level or music as subject in SSS level.

Presentation of Data

The data for this research were presented based on the data collected using interview. Students were interviewed from all the four levels of Music Department, and the interview was based on the Northern Nigeria Secondary Schools where the students obtained their JSS & SSS certificates, and not on the bases of state of origin. The total numbers of students interviewed from each state are presented thus:

Summary of students from Northern Nigeria Secondary Schools interviewed is presented in the table below:

Key: No.=number, SDT=students, M=music, wM=without music

Student LEVELS	STATES										TOTAL No.
	PLATEAU	BENUUE	NAS.	KOGI	NIGER	FCT	TARABA	KADUNA	OTHER Northern STATES		
400 LEVEL	No. SDTs 21 M wM 3 18	No.SDT 5 M wM 1 4	No.SDT 4 M wM 0 4	No.SDT 4 M wM 0 4	No.SDT 3 M wM 0 3	No.SDT 4 M wM 1 3	No. SDT 3 M wM 0 2	No. SDT 4 M wM 1 4	No. SDT 10 M wM 0 10		52
300 LEVEL	No. SDT 21 M wM 2 19	No.SDT 4 M wM 0 4	No.SDT 3 M wM 0 3	No.SDT 4 M wM 0 4	No.SDT 2 M wM 0 2	No.SDT 4 M wM 1 4	No. SDT 3 M wM 0 2	No. SDT 5 M wM 1 4	No. SDT 11 M wM 0 11		58
200 LEVEL	No. SDT 20 M wM 3 17	No.SDT 4 M wM 0 4	No.SDT 4 M wM 0 4	No.SDT 5 M wM 1 4	No.SDT 3 M wM 0 3	No.SDT 4 M wM 1 3	No. SDT 4 M wM 0 2	No. SDT 4 M wM 0 4	No. SDT 11 M wM 1 10		59
100 LEVEL	No. SDT 21 M wM 3 18	No.SDT 5 M wM 1 7	No.SDT 3 M wM 0 3	No.SDT 4 M wM 1 3	No.SDT 2 M wM 0 4	No.SDT 3 M wM 1 4	No. SDT 2 M wM 1 6	No. SDT 3 M wM 1 6	No. SDT 12 M wM 1 6		64
TOTAL No.	83 M wM 10 73	18 M wM 2 16	14 M wM 0 14	17 M wM 2 15	10 M wM 0 10	15 M wM 4 11	12 M wM 1 11	16 M wM 3 13	44 M wM 2 42		229

Explanation of Data:

Plateau state = 83, M=10, wM=73; **Benue State** = 18, M=2, wM=16; **Nas/State** = 14; M=0, wM=14; **Kogi State** = 17, M=2, wM=15; **Niger State** = 10, M=0, wM=10; **FCT** = 15, M=4, wM=11; **Taraba State** = 12, M=1, wM=11; **Kaduna State** = 16, M=3, wM=13; **Other Northern States** = 44, M=2, wM=42.

Total number of students interviewed = 229,

Total number of students who studied music in their JSS/SSS = 24

Total number of students who did not study music in their JSS/SSS = 205

Findings and Implications

From the data presented and analyzed above, the following findings are tenable:

- Only 24 out of 229 students studied music in their JSS/SSS, while 205 out of 229 did not study music in their JSS/SSS.
- 99.9% of Northern Nigeria State-owned Secondary schools did not teach music as part of CCA subject at JSS level, and as a subject in SSS level.
- Few Private/Mission-owned Secondary schools teach music as part of CCA at JSS level and No music as subject in SSS level.
- Only Federal-owned Secondary schools in Northern Nigeria teach music as part of CCA at JSS level, and No music as subject in SSS level.
- Northern Nigeria secondary schools badly need effective innovation and implementation of music education that can introduce and teach music as part of CCA subject at JSS level, and as a subject in SSS level.

Implications of the study

The study is based on the implications that are explained below:

Practical Implications: The practical implication here is how to create a base for large-scale music education innovation and their implementation; how to monitor implementation and sustenance of innovation in the Northern Nigeria government-owned secondary schools before 2030 road map.

Social Implications: the social implications here are: how the success, quality and scale of innovation and implementation will positively affect Northern Nigeria government-owned secondary schools as an area that upholds cultural education according to international practice; how the innovation will also benefit the tertiary education and students as trainees, the northern citizens, and the entire Nigerian society.

Conclusion.

The need to implement music education programmes in Northern Nigeria government-owned Secondary schools cannot be overemphasized, as a life or a nation without music will become dull, uninteresting and of course dead. Musical art

in all its ramifications at all levels apart from the entertainment it offers is concerned with the development of a complete being and is an instrument for cultural unity, and music education is an instrument of school socialization and academic enhancement (Ajewole, 2011). The innovation of music education in schools, because of its relevance to students, would attract a favourable public perception and applause, and also will lead the Northern States to a glorified status and make her equal among other states which have implemented music programme in their schools. It is often said that “an idle mind is a devil’s workshop”, therefore, engaging the youth in more positive and profitable creative activities such as school music programme will help in reducing the incidence of deviant behaviors among the youths. Therefore, having a vibrant music programme in schools could serve as a reformatory measure. This is because music is a cultural art that causes change in attitudes, customs and beliefs. According to Tyodoo (2005), “to retard the development of cultural education therefore is to retard the development of a nation and of science and technology”. We must learn from the developmental programmes of America, Britain, Japan, Germany, France, Greece, Russia, South Africa, Egypt, Ghana, etc, to realize that all past and present civilizations paid great attention to music and other cultural education as one of the prerequisites for national development. On a concluding note, our education system should have vibrant cultural content. That is the only way the education can be relevant to societal need and for national development (Ugwu, 2002).

Government, education stakeholders and policymakers at all levels in Northern Nigeria must purge their selves of its unfounded prejudice against music and wake up to their educational responsibilities. The greatest social service which cut across all other services is the provision of quality education, such as cultural education of which music is the grand and prominent head. In recognition of its strategic role in the cultural education, music education should instantly be innovated and implemented into a full curriculum discipline in government-owned secondary institutions. The implementation of the innovation, provided with all the needed facilities for effective functioning, will accorded its due intellectual recognition in the North before the year 2030 roadmap.

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