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The Use of Music in Equipping the Nigerian Child for Civic Challenges

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ABSTRACT

Music, like language, is a part of everyday life, and is more present in the average person's life. The problem of emotional expression is so much that spoken language alone cannot accurately convey. It is an essential element of most forms of today's very powerful media, constantly on the radio, television, movies and on the internet. In another perspective, civic responsibilities require a proper upbringing to ensure adequate preparedness for the task of living purposefully within and for the community. This paper is based on the information derived from the conducted research and in order to present an authentic report, random opinion of people on the subject matter, some other traditional songs which are possessing powerful thought about the subject were collected, studied and analysed. Related scholarly works such as Paivio (1971), Faseun (2005), Hollinger (2006), Ogunrinade (2007) and others were also perused. Based on the conducted investigation, it was discovered that Nigerian traditional society possessed a vast collection of musical pieces that can evoke power to do, make or mar almost every facets of man's endeavour. It was also discovered that the Nigerian curriculum for music is geared towards advocating for western musical culture and that music participation among Nigerian children is relatively low. This paper concluded that music is viable to manipulate moods, arousal and feelings. It can, in return, create an environment capable of manipulating other peoples' feelings and behaviour. Finally, it was concluded that active involvement in music making by children will increase self esteem and promote a range of socio-democratic responsibilities. It was, however, recommended that the Nigerian music curriculum be revamped in its content to accommodate music that can promote positive thinking towards the country's democratic systems. A fusion of traditional art forms and that of western culture should be developed and lastly, music should be make a compulsory subject from infancy to, at least, final class in the secondary school.

Key words: Music, Equipping the Nigerian Child, Civic Challenges

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INTRODUCTION

Music is a unique form of communication that can change the way pupils feel, think and act. It is old as mankind itself and can be found in every existing culture. Music forms part of an individual's identity and positive interaction which can develop pupils' competence as learners and increase their self-esteem. It accompanies us throughout life from prenatal development to death - a universal language, understood by everyone regardless of what language he or she speaks with mainly communicative and manipulative function, in terms of influence of emotions (Juslin & Sloboda, in Moravcikova (2011). It brings together intellect and feeling and enables personal expression, reflection and emotional development. As an integral part of culture, past and present, music helps pupils understand themselves, relate to others and develop their cultural understanding-forging important links between home, school and the wider world.

On the other hand, civic is the obligations of an individual within a community towards the peaceful co-existence and its development forged within forthright characters and a sense of putting others first in all things. According to the Microsoft Encarta dictionary, the word civic is defined as

1. **Connected with city administration:** relating to the government of a town or city
2. **Relating to community:** connected with the duties and obligations to a community

Its origin (i.e. the word 'civic') was traced to the Latin word called *civicus* which translates citizen while its modern use implies individual duties and obligations towards the community which one belongs or lives in. This involves true inspirations of a deep patriotic ability without been forced or

strained. It naturally became part of everyone who may personally assume his civic obligations. It is a tool of national development. It enhances and affords a country to gain the best of cooperation from within its citizens and it is the only unseen fence that could be built around any nation.

NIGERIAN CIVIC STATUS

It is no news when it comes to Nigerian national matters. It now a matter of daily report over the dailies, magazines even on every electronic media concerning looting of treasuries at differs capacities, embezzling of public funds, gross misbehaviours at various places of power, political assaults in varied degrees, kidnapping in the southern part and suicide bombing in the northern part. Decadence among the upcoming generation is of great concern. An average Nigerian youth is thinking on how only to accumulate millions of naira, if possible dollars, within few months. Everyone seems to have forgotten the principle of 'process' and none is ready to wait for maturity in any form or level. Whereas, in other developing and developed countries, civic duties is held on high, people do and run around for the sake of their country and the benefit of mankind. The reverse is the case in Nigeria of today.

Worthy of note is the contributions of the founding fathers of this great nation. People who fearlessly fought for the entity called 'Federal Republic of Nigeria'. They, in their efforts, laid a good foundation for our dear country. Not quite long after the independence, Nigeria began to lay and set records for herself at the world level. Agriculture was booming, industries were sprouting up like volcanic eruptions, developmental project were moving round the whole nation, education was well balanced that the Nigerian tertiary institutions have a place among their counterpart all over the world and man power was of commendable status.

Suddenly, like a nightmare, everything began to crumble in the hands of some greedy and non-patriotic politicians. It was like a crusade of immorality at the highest level. Corruption sets in, selfless services began to disappear with sets of grandioso leaders ruling the people. To worsen the issue, military came on board and courteously legalized immoral practices such as advance fraud, running bank accounts overseas, taking local wealth to other nation for personal purposes and a lot more to just mention a few.

Presently, the order of the day is unfair sharing of 'national cake'. The so called cake is seen as an opportunity to enrich oneself, close associates and members of immediate family and few other individuals extend their frivolities to some extended friends and relative. Nothing is now being done for the sake of national development; common interest is no more common, if not unfounded at all. Everyone seeking a political office is only aspiring to be there for himself, no wonder the great margin between civil servants, political appointees and politicians in various offices. Nigerian setting has now removed middle class totally. The race has now simply become races between the rich and the poor. The few rich citizens lords themselves over the larger but poor populace. Nigerian system has been polarized into aristocracy – a system of government by the nobles or rule of the good few, Olaleye et al (2003). Nigerians care not for others or anything that has to do with nation defence. The general syndrome is the attitude of self-centric which has rendered Nigeria and its citizens to be non-faithful to the course of nation building. This was affirmed by Olaleye et al (2003) that

To our society, our attitude is one of little or no care outside ourselves, our children and at times our extended family. If there is a national disaster which does not affect any of these we usually do not bother at all. We are preferentially indifferent to our community. There would seem to be some righteousness in our behaviour since Nigeria as a country does not offer enough of anything to her sons and daughters or at least cater for them.

Upon this background, almost every Nigerian has lost his civic obligations. Everyone is currently struggling for survival. The heat of the Nigerian crumbling economy is more than that of a bakery oven. Hence, the need for moral re-orientation and civic re-awakening so that civic challenges may be seen as the right tool to achieve greater national development and a secured future for the incoming generation. One of the ways out is to change our set beliefs, re-direct our focus toward productivity with objectivity to nation building. To these effects, music is capable. Enlightenment is a possibility. This present level of decadence can still be corrected only Nigerians have to awake from

their slumber. If it will take fifty years or more, the earlier it begins the sooner the result comes. In the realm of enlightenment, man is released from his self-caused immaturity Kent (2008). Immaturity is a product of unaccustomed freedom and nevertheless enlightenment with music as a tool will surely bring Nigeria out of self-imposed slavery and lack national character. This to a long extent will improve our civic abilities in the nearest future.

But it is more nearly possible for a public to enlighten itself: this is even inescapable if only the public is given its freedom. For there will always be some people who think for themselves, even among the self-appointed guardians of the great mass who, after having thrown off the yoke of immaturity themselves, will spread about them the spirit of a reasonable estimate of their own value and of the need for every man to think for himself. It is strange that the very public, which had previously been put under this yoke by the guardians, forces the guardians thereafter to keep it there if it is stirred up by a few of its guardians who are themselves incapable of all enlightenment. It is thus very harmful to plant prejudices, because they come back to plague those very people who themselves (or whose predecessors) have been the originators of these prejudices. Therefore a public can only arrive at enlightenment slowly. Kent (2008)

Music can be engaged as a tool for enlightenment. Let the process start now without further delay and the result will begin to yield in few years.

MUSIC EDUCATION

Education in its broadest, general sense is the means through which the aims and habits of a group of people lives on from one generation to the next. Generally, it occurs through any experience that has a formative effect on the way one thinks, feels, or acts. In its narrow, technical sense, education is the formal process by which society deliberately transmits its accumulated knowledge, skills, customs and values from one generation to another, e.g., instruction in schools.

Music is a living art. As an art, it is a man-made and not a scientific discipline to be taught and studied. This is more especially so in Africa where it is part of the Africans' complete life. Faseun (2005)

One of the things that schools teach implicitly is that every question has a right answer. Music is different from the other basic disciplines in that it does not reflect a preoccupation with right answers. It tolerates and accommodates the ambiguities with which life is filled. It teaches us to cope with the subjective. In this respect, music is more like life itself; it brings a balance to the curriculum that can help to offset what might otherwise be a distorted view of problem solving in the real world. Ogunrinade (2007).

THE POWER OF MUSIC IN THE LIFE OF A CHILD

Music is powerful at the level of the social group because it facilitates communication which goes beyond words, induces shared emotional reactions and supports the development of group identity. It is powerful at the individual level because it can induce multiple responses - physiological, movement, mood, emotional, cognitive and behavioural. Also the brain's multiple processing of music makes it difficult to predict the particular effect of any piece of music on any individual. Music has powerful therapeutic effects which can be achieved through listening or active music making. It also promotes relaxation, alleviate anxiety and pain, promote appropriate behaviour in vulnerable groups and enhance the quality of life of those who are beyond medical help as well as play an important part in enhancing human development in the early years. Music can be useful in people's lives to influence their moods, alleviate the boredom of tedious tasks, and create environments appropriate for particular social events thereby encouraging individuals to optimize their sense of well-being.

The role of music in the growth of a child cannot be over-emphasized. The Nigerian child in particular is born and nurtured in music. He grows and learns in the society and takes exit from the world with music. It has the potential of being one of the arts for enhancing human personality. It is a kingpin among the various facets of culture which fashions and mobilizes people to attain all that is best in their lives, whether as individuals or as corporate entities. Okafor (2005) corroborates this by saying that:

*Music is integral to the African's life-long educational system.
Africans use music as much as music controls their life and speech
learning traditional music is therefore life-long and starts quite early
in life.*

In a typical African setting music is used in achieving ends that are both musical and non-musical e.g. when doing various types of work, wrestling, in the expression of patriotism, solidarity and as propaganda machinery. More directly, music serves other functions such as entertainment, relaxation and the soothing of worried minds. Socially, music is used at ceremonies and joyful events to enrich and add colours to them; in short, it serves social, political, historical, economic, religious, communicative, moral and civic functions in a society. The study of music is significant for the development of the Nigerian child, society and the entire nation.

MUSIC AS TOOLS FOR MOULDING LIVES OF THE CHILDREN

Education comprehends all that series of instruction and discipline which is intended to enlighten the understanding, correct the temper, and form the manners and habits of man, and fit them for usefulness in their future stations and endeavours. To give children a good civic upbringing, Music plays a vital role right from the conception in the mother's womb. Music has power to influence human behaviour in ways which are beyond our conscious awareness. Knowledge of these effects can be used to positively influence the life of the children for better and purchasing appropriate behaviour that can in actual fact promote the environment for proper civic responses. Moravcikova (2011) supported this when he explained how social change was achieved through a project called El Sistema – National System of Youth and Children's Orchestras of Venezuela.

Venezuelan state-supported music-education and social program, funded by the Venezuelan Health and Social Development Ministry, which operates more than 180 community-based centres called "Nucleus" wherein orchestral and choral programs, as well as the educational, artistic and cultural activities of the communities, are developed. This currently covers more than 350,000 poorest children changing their life trajectory and the communities in which they live. This program has its roots in voluntary work and later officially supported by the Government. During 35 years of its existence, this program managed to get into the 1993 UNESCO International Music Award as well as countless other awards Moravcikova (2011). This practice could also be done in Nigeria – a country blessed with rich and loaded cultural music that can affect positively the life of not only the children but the society at large. Most of the indigenous folk tunes of different tribe were sonorously composed and if properly arranged for instrumental music will really engage, occupy, promote and develop the life of the coming generation for the civic challenges ahead of them.

Moravcikova further explained that the initial idea of the initiator of the programme, Jose Abreu was to use music to combat poverty and social exclusion, for child protection, rehabilitation and prevention of criminal behaviour, as these children came from extremely underprivileged families in an environment where drugs are often abused, and where crime is high, Moravcikova (2011). What is more, the research report of the Inter-American Development Bank (2007), which in 2007 loaned Venezuela \$ 150,000,000 for the construction of other music centres, students in the program have significantly higher class attendance, better academic achievement, lower school dropout rates, fewer behavioural problems and are more employable after leaving school than those in a control group. The above is an indication to the power of music to moulding the life of the children in such a way that they will be useful to the development of Nigerian society. Hollinger (2006) focusing on the Venezuelan music program confirms the benefits in the system of solving social problems. Success of this program reached out also to the people in other countries.

In continuation, among the memory structures theorized by cognitive psychologists are separate but linked visual and verbal systems described by Allan Paivio's dual coding theory. (Anderson 2005). The verbal systems has to do with the content of the song, the lyrics is another major aspect of the

song that usually affects the life of a child, the meaning of the words can have an influential effect on the child, especially when linked with sonorous melody. Cognitive theories claimed that memory structures determine how information is perceived, processed, stored, retrieved and forgotten (Paivio 1971). This is quite true of music participation in the life of the children. The words perceived through songs are processed and usually stored in the memory of a child - easily be retrieved at any point in time and can never be forgotten throughout the life span since vocal music is always linked with verbal system of communication. Below are some folk and popular music of Yoruba (a major ethnic group of Nigerian) that have appealing lyrics that can mould the life of the children.

EKO DARAPUPO`

Eko dara pupo, eko lo l'aye t'a wa yi se
 Eko dara pupo, eko lo l'aye t'a wa yi se
 Eko lo n gbeni debi giga
 Eko lo n gbeni depo ola
 E dakun ye eyin obi wa
 T'e ba l'owo k'e jo ke to wa

EDUCATION IS GOOD

Education is good; it is the order of the day
 Education is good; it is the order of the day
 It places one on a lofty height
 It places one on admirable position
 Our dear parent please
 If you are blessed kindly sponsor us

The musical notation for 'Eko Darapupo' consists of three staves. The first staff shows the melody with lyrics: 'E ko da ra pu - po e - ko lo l'a - ye t'a wa yi se e - ko da ra pu po e - ko'. The second staff continues the melody with lyrics: 'lo l'a - ye t'a wa yi se e - ko lon gbe ni de 'po gi ga e - ko lon gbe ni de 'po o la e da'. The third staff concludes the piece with lyrics: 'kun ye! e - yin o - bi wa te ba l'o wo ke jo ke to wa'. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature.

OMO TI KO GB'EKO

Omo ti ko gb'eko, o dami loju pe yo jiya
 Omo ti ko gb'eko, o dami loju pe yo jiya
 Ise buruku ni won nse
 Ti won ba jale won a tun lo se 'so
 E dakun ye eyin obi wa
 T'e ba l'owo ke jo ke to wa

CHILD THAT REBUFF EDUCATION

A child that rebuff education, had to suffer
 A child that rebuff education had to suffer
 They engaged themselves in destructive act
 Such as stealing and rituals
 Our dear parent please
 If you are blessed kindly sponsor us

The musical notation for 'Omo ti ko gb'eko' consists of three staves. The first staff shows the melody with lyrics: 'O mo ti ko gbe ko o da mi lo ju pe yo ji ya o mo ti ko gbe ko o da'. The second staff continues the melody with lyrics: 'mi lo ju pe yo ji ya i - se bu ru ku ni won n se tan ba ja le won a tun lo se 'so e da'. The third staff concludes the piece with lyrics: 'kun ye! e yin o bi wa te ba l'o wo ke jo ke to wa'. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature.

BATA RE A DUN KO KA

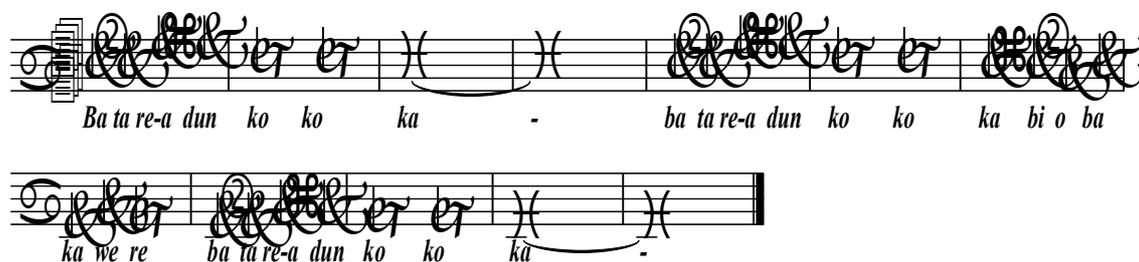
Bata re a dun ko! Ko! Ka!

YOU WILL SURELY STAND OUT

You will surely stand out

Bata re a dun ko! Ko! Ka!
Bi o ba ka 'we re
Bata re a dun ko! Ko! Ka!

You will surely stand out
Only if you are educated
You will surely stand out



Bata re a wo se rere n'ile
Bata re a wo se rere n'ile
Boo ba ka 'we re
Bata re a wo se rere n'ile

You will surely be full of shame
You will surely be full of shame
If you are educated
You will surely be full of shame



ISE AGBE

Ise agbe ni'se ile e wa
Eni ko s'ise yo maa jale
Iwe kiko laisi oko ati ada
Ko i pe o. ko i pe o.

AGRICULTURE

Agriculture is our native profession
Whoever did not work, will steal
Education without agriculture
Is yet to be completed



GBON FEFE

O ye k'omo ile-iwe gbon fefe
Gbon fefe, gbon fefe
O ye k'omo ile-iwe gbon fefe
Lati se ise re.
K'omo ile-iwe gbon, k'iwa re dara
K'omo ile-iwe gboran s'awon obi re

BE WISE

It necessary for students to be wise
to be wise, to be wise
It necessary for students to be wise
I other to do his normal work
Students should be wise and moral
Students should be obedience to the parents

O ye ko mo le we gbon fe fe gbon fe fe gbon fe fe o ye ko mo le we gbon fe fe la
 ti se i se re ko mo le we gbon ki wa re da ra ko mo le we
 gbo ran s'a won o bi re

Naijiria yi ti Gbogbo Wa ni

Naijiria yi ti gbogbo wa ni
 Ko ma gbodo baje
 Tori ko si 'bomiran ti a le lo
 Ajo o le da bi ile
 Eje ka s'owo po ka f'imo sokan
 Gbe k'emi gbe

This Nigeria is Ours

This Nigeria is ours
 It must never spoil
 There is no other place that we can go
 foreign land is never like home
 Lets cooperate and be of one mind
 Lift, I lift, let all lift it up

King Sunny Ade

Nai ji ri a yi ti gbogbo wa ni ko ma gbo do ba je to ri ko si bo mi ran ti a le lo
 a jo le da bi i le e je ka s'owo po ka f'imo so kan gbe k'e mi gbe

The above lyrics have appealing and alluring text that when retained and practiced by the children, the development of our nation will practically be assured. As earlier mentioned the text will be permanently and undyingly stored in their reminiscence which can be retrieved consciously or unconsciously when singing the songs throughout the life time and eventually form and structure their life for fulfilment both at individual level and national level at large.

Furthermore, Music is a deep and enduring part of human culture, people can be touched by it in one way or another. There is a link with activism in the content of songs, the lyrics which implied the meaning of words that are more often having powerful effect in promoting truthful, moral, ethical and principled tenets of democracy into the life of the pupil and thereby fostering a right character in them with good governance could be achieved later in their life. Music has been able to change society and even the government. Everyone loves to listens to good music; it is just a shame that most mainstream tunes that hit local radio right now are really crappy, worthless and not educative in nature (Adeleke 2009). However, every once in a while, a beautiful melody makes its way into the hearts and minds of men which ignites a fire in them and causes a stir. This stir is what moves governments and powers revolutions. Social change and music are like two hearts with one beat that it ignites changes especially in the life of the offspring. Music can be used as a worthwhile tool to reach and mould the life of the children especially at the infant stage. At this level, most of the activities at home and at school are surrounded with music – unstructured (cultural) music at home and structured (formal) music at school.

In contrast, children, teens, and even babies potentially benefit from listening to music, as music can be a stimulant to intellectual and cognitive development but care needs to be taken in such that teachers and parents should selective as regard choosing carefully the type of music to be played for them, as well as type of music the mother listens to while she carrying the baby in her womb.

CONCLUSION

Never before in the history of humanity have so many different kinds of music been so easily available to so many people. The development of the electronic media in the latter part of the 20th Century revolutionized access to and use of music in our everyday lives. We can turn on the radio, play a CD or tape, or listen to music on video or Television with very little effort. This has not always been the case. Prior to these developments, music was only accessible for most people if they made it themselves or attended particular religious or social events. The effects of these changes have been stunning and strikingly impressive.

Into the bargain, music can now be effortlessly use to manipulate personal moods, arousal and feelings, and create environments whereby other people's feelings and behaviour can be positively influenced. Individuals can use music as an aid to relaxation, to overcome powerful emotions, to stimulate concentration, in short, to promote their well being. The above attributes of music are very necessary for developing right civic attitudes, it has become a tool to be used to enhance our self presentation and promote our development. More importantly, active involvement in music making among children will increase self-esteem and promote the development of a range of transferable social skills that will prepare the Nigerian children for future national engagements capable to foster new generations of leaderships around our democratic cadres. This can only be if traditional music is properly incorporated into the school curriculum.

RECOMMENDATION

Nigerian Music curriculum needs a complete revamping in spite of its contents and implementation. It is now the appropriate time that the true Nigerian cultural heritage should properly be reflected in the curriculum of music, since music is an art subject that has to do with cultural heritage of a society. Bi-cultural basis is a fusion, designed to embrace traditional Nigerian (and by extension African) art patterns on the one hand, and on the other, European forms and techniques (Faseun 2008). Music should be made a compulsory subject right from infancy (kindergarten classes) to the final class in the secondary school.

Finally, the content of the curriculum, instructional material, methodology and others should be made to reflect more of Nigerian culture while that of western tradition should be made to complement our indigenous system.

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