



**SKILL ACQUISITION AND EMPOWERMENT THROUGH CREATIVITY IN  
MUSICAL ARTS EDUCATION IN NIGERIAN SCHOOLS: A PANACEA TO JAPA  
SYNDROME**

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***Abstract***

*Music is a practical-oriented discipline that is generally recognized as a performing art in schools. Its ultimate purpose in the teaching and learning process is skills acquisition, which the music of the 21<sup>st</sup> century projects and emphasizes. This paper highlights the requirements for musicianship, which include rudiments and theory of music, ear training and sight reading, technical ability, knowledge of the music literature, good sense of pitch and rhythm and so on. The application of the aforementioned factors will engender creativity in singing, composing, conducting, dancing, orchestrating etc. through the mediums such as applied music, ensemble music studies/performance workshop, recital programmes, concerts and so on.. The paper recommends among other things that the upcoming artistes been given proper exposure through adequate and efficient training in a conducive environment. This will enable the trainees to explore in order to bring out the creative ability in them towards the actualization of the 21<sup>st</sup> century skills. In this regard, the engagement of the employable youth in the music industry and other worthwhile and creative ventures after graduation will serve as a panacea to the Japa syndrome*

**Key Words** - Creativity, Skills, Schools, 21<sup>st</sup> century, Musical Arts Education



## **Introduction**

Twenty first century skills comprise skills, abilities, and learning dispositions that have been identified as being required for success in the 21<sup>st</sup> century society and work places such as schools and music industries. A music teacher, musician or trainee in the music industry with a demonstrable ability of the 21<sup>st</sup> century skills will be attracted to many of his clients. A good music artiste using the 21<sup>st</sup> century musical skills will definitely be loved by all and sundry which include the young, the middle age class and the adult members in the society. Many of these skills are also associated with deeper learning which is based on mastering skills such as analytical reasoning, complex problem solving and team work. These skills differ from traditional academic skills in that they are not primarily content knowledge based.

What are the 21<sup>st</sup> century skills? These skills include critical thinking, creativity, collaboration, communication, information literacy, media literacy, technology literacy, flexibility. A lot of skills are associated with the musical world in which students or trainees could be engaged for specialization as a panacea to japa syndrome. These skills include singing, dancing, conducting, playing instruments, teaching, composing, music criticisms etc. These skills are intended to help students keep up with the lightning pace of today's modern market which is playing a significant role in positive impact on musical creativities which are driven by technological advancement causing a shift or changes in the way the consumers behave. Each skill is unique in how it helps students, but they all have one quality in common. They are essential in the age of internet. In today's musical creativity by music practitioners which include the music artistes, performers, trainees and so on, they are bound to benefit maximally through the mediums which include;

Accelerated music production, changes in music distributions, availability of new opportunities and challenges, evolution of new business models. and so on. In our contemporary time, the adoption and application of artificial intelligence (AI) tools are on the increase in fresh sound and beats generation, Also, it could be used to create experimental lyrics and speed up production. Besides, there are digital recording tools and software which are highly productive



and has made music production more accessible, efficient and innovative which are sources of encouragement in music production of tracks from any location. Social media and online platforms have brought innovation and transformation into the promotion of music through virtual concerts and interactive music videos. The introduction of streaming platforms like apple music has replaced the traditional method that requires physical formats such that music making can be easily accessed by the global audience. New opportunities and challenges abounds through the exploration of homogenization and innovative styles using sonic territories, Also, the digital platforms promotes collaboration and accessibility between artistes globally.

Proper application of the aforementioned tools in the digital world of music in skills acquisition by Nigerian youth definitely will serve as a panacea to the Japa-syndrome which is a phenomenon in our contemporary time where our young graduates are leaving the shores of the country in search of white collar jobs or other well-paid jobs outside the country. Creativity is as important as critical thinking as a means of adaptation. According to Agu (2000), in his views on creation, states that;

All musical creation serves a specific purpose, and performances are chosen to serve specific functions and activities appropriately. For example, ceremonies and activities like birth rites, marriage, title taking, initiation into cults and societal organizations, religious worship, funeral rites, etc., have specially designed and well-chosen songs, music, and dance to enrich and glorify them (p.79)

From the above assertions, the versatility of music in societal functions and creativity is clearly evident, such that there is appropriate music, either vocal or instrumental, for every event in society. This skill empowers students to see concepts in a different light, which leads to innovation. In any field, innovation is key to the adaptability and the overall success of a company. Learning creativity as a skill requires someone to understand that the ways things have always been done may have been best ten years ago, but someday that has to change. Music is a unique and peculiar subject that requires constant and regular innovative ideas in all aspects of the teaching and learning processes, both in theory and practice.



The objective of this article is to identify these skills especially the ones that are peculiar to effective functioning in the musical world for adaptation and application in the 21<sup>st</sup> century.

### **Conceptual Clarifications**

**Creativity** – Creativity is the art of putting the acquired musical skills into use to produce something new for societal consumption and transformation. It means to bring something into existence which has not been in existence before. The word “create” means to make something happen or exists. For instance, the main purpose of the industry is to create wealth. While the word “creative” involves the use of skills and imaginations to produce something new or a work of art (Hornby, 2010). Musical creativity is expressed or demonstrated through various mediums, processes and outcomes which spanned through large areas which include music industry, teaching, performance etc. Creativity is central to human life and activities, and the domain of music is not an exception rather, it is part of the system (Boden, 2004; Cook, 2018). It’s coverage is from learning how to play an instrument, to performing, composing and improvising. For instance, one may identify a work strategy that will enhance efficiency in carrying out a given task. It involves the ability to think about a problem or an assignment in a new way and using imagination to bring about new idea. It is an unquestionable and undeniable fact that the more you learn or practice a skill the better you become. The key to creativity in life is to figure out what works for you, finding your own appreciable process and then mastering it. It requires conscientious practice and patients on the part of the individual to develop this important skill. Creativity skill is applicable in composition, singing, dancing, conducting etc.

### **Twenty First Century Skills**

Twenty first century skills refer to certain skills that are helpful to professionals such as music teachers in schools, colleges and tertiary for better performance. These skills are generally classified under the following: learning skills, literacy skills, life skills. Learning skills revolve around critical thinking and creativity. Literacy skills focus on areas which include information or media literacy that is, ability to combine the use of the media with their conventional style of teaching in the classroom. Life skills centre on areas such as leadership and social skills. A good teacher is expected to demonstrate leadership skills and must be sociable with the people around





him and in the trends of events that is, things that are happening in the society where he or she lives.

Ability to learn how to critically think about a concept or issues may assist someone on improving problem solving, and decision making skills. Someone who is endowed with the gift of critical thinking will always find it easy to make connections between information that defers. For instance, a salesman or woman who is trying to recognize the patterns of sales will be tremendously helped by critical thinking in the review of various data sets toward the determination of connections between information like the most recent marketing strategies and sales increase. Critical thinking is helpful in music criticism which is applicable to ear training and sight reading, music composition, orchestration etc.

**Schools** - The term schools refer to a place where teaching and learning takes place for both the younger and the older generations. In schools' programme, there are provisions for the young such as the establishments of places where learning takes place for children of Nursery, Kindergarten ages (between 3 and 5 years); and elementary or primary schools' ages between 5 and 11 years. In the elementary category, we have the lower elementary class whose ages are between 5 and 7 years and upper elementary classes whose ages are between 8 and 11 years. It, therefore, means that a child who undergoes these stages of education would have spent six years in primary or elementary education in line with the 1-9-3-4 system of the Nigerians' educational curriculum (FRN, 2014) which stipulates that a child should spend one year in pre-primary (nursery or kindergarten), nine years of basic education which comprise of six years in primary education before proceeding to the Junior secondary school for lower secondary education known as the upper basic education schools which lasts for additional 3 years.

The basic educational programme lasts for 9 years with the breakdown into 6 years in elementary (lower basic education) and three years in junior secondary (upper basic education) schools. In the senior secondary category, we have classes for the upper secondary education known as senior secondary schools (SSS) which lasts for 3 years. A child who had earlier completed the basic education classes (1-9 system) only needs three additional years for the senior secondary education to complete the 1-9-3 system which serves as the foundation level for the tertiary



education system which is supposed to last for a minimum of 4 years for a degree programme. This is in consonance with the Nigerian education policy (1-9-3-4) which began under the Universal basic education respectively. Source: (FRN, 2014).

### **Musical Arts Education**

Music is one of the oldest and most fundamental forms of human culture. But for something so universal, it can be surprisingly difficult to define. For instance from cultural perspective, it determines the culture of a particular society through their music. The language sees it as universal language of the soul as it could be written or composed, documented and performed in any language of the world. Consequently from performance perspectives, it is generally known as a performing art (Falusi, 2008) because, it is a practical or a performance oriented discipline as it deals with singing, conducting, playing and performing. The role of music cuts across the traditional society, the contemporary world and the literary society (among the elites). Okafor (2005) in his views argues that music is central to many activities of life in our traditional society because music is integral to life activities.

From the above assertions, the versatility of music in societal functions is clearly evident such that there is appropriate music either choral or instrumental for every event in the society. Music is integrated with other arts related subjects as cultural and creative arts subjects in the curriculum of the basic schools which encompasses music, fine-art, theatre art or drama and dance. It is also recognized as an art and science subject or discipline as some of its courses at tertiary levels include both arts and science elements. it can favourably be offered in combination with other arts or science based courses as single major at tertiary level especially at colleges of education where serious music that involves both theoretical and practical is practiced.

Musical arts education lays more emphasis on serious musical learning and creativity such that students who are admitted for musical training at tertiary level are generally recognized as music double major students as such students spend more time for musical training than their single major counterparts.

### **Mediums of Creativity in Musical Arts Education in Nigerian Schools of the 21<sup>st</sup> Century**



The application of the music performing mediums such as applied music, ensemble music studies and performance workshop, recital programmes, concerts etc will engender creativity in singing, composing, conducting, dancing, orchestrating etc.

### **.Applied Music**

The term applied music refers to individualized instruction studies which every music student has to undergo under the supervision of a competent instructor or a teacher. It refers to individual instruction for both the beginner who has just been newly admitted into a music course of study either at secondary or tertiary level. Though the word applied is more pronounced at tertiary level but is referred to as the practical aspect of musical learning and creativity at basic and secondary level. It is also applicable to older students in higher or upper classes. Applied music studying is usually based on students' choice of instrument which include Western and African Instruments. At the lower classes, students are restricted to Piano, voice and recorder while others with exceptional performance in other instruments are allowed to exploit and build on their prior musical knowledge. During applied classes, students are examined on an individual basis in order to cater to both the weak or slow learner and the strong and quick learner. Applied classes are usually one or twice weekly, with the teacher or the lecturer in charge, while the student is allowed to practice individually or seek assistance from fellow students daily in readiness for the weekly assessment with the instructor. After the first year studying in colleges of Education or a University, the student is allowed to begin specialization in their chosen instruments, which could be in voice or instrument.

### **Classification of Applied Music**

The choices of instruments are grouped under primary and secondary instruments. A student could decide to use voice (natural, that is, an instrument made by God) as the primary instrument and the choice of other instruments (artificial, that is, man-made instruments), e.g., violin or flute or trumpet as the secondary instrument or vice versa. Examination is usually conducted at the end of every semester to assess students' receptivity and level of comprehension. It is expected at the end of a career course in music be it 9months certificate, 2year diploma, 3year NCE or 4year degree courses, that students are expected to specialize or gain mastery in at least one major



instrument with the general knowledge of the orchestra instruments Part of the requirements for examination at the end of every semester entails that students should study at least two pieces for the semester examination.

Further classifications of applied music include primary and secondary instruments. Students' choice of instruments could be either in Western or African instruments or a combination of both. Western instruments - Under this category, all classes of orchestra instruments, especially the available instruments at every institution, are for students' choice in their area of interest. In situation where the department does not have some of these instruments, the students are encouraged to own their individual instrument as practiced in many institutions where there are shortfalls, The instruments from which students are free to choose either as major or minor instruments include Keyboard (organ, piano etc), woodwind (flute, piccolo, clarinet, saxophone, bassoon, double bassoon, recorder etc.), brasses (trumpet, trombone, tuba, euphonium, cornet, French horn etc. strings (violin, viola, cello, double bass, guitar, harp etc. percussion (timpani or kettle drum, bass drum with cymbals and snare drum, tambourine, tubular bells etc.

African Instruments - Under this category, all classes of African orchestra instruments which are domiciled in respective institution especially tertiary level are from where students make their, choices by borrowing in combination with the western instruments for specialization for the individual peculiar examination. Students in this category are also encouraged to own their personal instrument for easy accessibility during rehearsal or performance. Some of the recommended African instruments for those who majors on indigenous instruments for individual examination at tertiary level examination include mem-bra-no-phone (gangan-talking drum, konga drum, bata, dundun etc.), Idiophones e.g. agogo or ogene (metal gong), ekwe (slit drum), sekere or ichaka (rattles), clappers (wooden or metal), udu (pot drum), xylophones etc., aerophones e.g. fere (hunter's flute), algaita (Hausa flute), opi (igbo flute), kakaki (trumpet) etc., chordophone - goje (Hausa string) etc.





Students at the upper elementary level are free to choose from the simplest ones e.g. recorder and keyboard, from the above instruments for the first leaving certificate examination through the cultural and creative arts curriculum. Also, students in upper basic school (junior secondary school) through the CCA curriculum and JSSCE and senior secondary students' music syllabus that prepares the students for the SSSCE are free to make their choices from the above as well. Normally the requirements for either of the aforementioned examinations at elementary and secondary level are not as tasking in comparison with the requirements at the tertiary level. The most preferred instruments for upper basic school's certificate examination (JSSCE) include violin, flute, recorder, guitar, keyboard, saxophone etc.

It is at the level of the senior secondary school's certificate examination (SSSCE) that serious music that prepares the students for tertiary music begins as students' learning ability and receptivity seems to be more matured than the basic school level. In this regard, more attention is given to the practical aspects which include aural (ear training and sight reading), voice training and training on other western or African instruments. At this learning stage, students especially the senior secondary certificate students will be examined on instruments which include saxophone, recorder, flute (woodwinds), Trumpet, cornet etc. (brasses), violin, viola, guitar (strings), piano or organ (keyboard) etc. It must be noted that musical practice and preparation for the final SSSC Examination or senior WAEC or General certificate examination is relevant to what is obtainable at Degree levels. Tertiary education level permits serious musical practice such as applied due to its practical oriented nature that gives room for individual learner's exploration through music. In tertiary institution, students are given freedom to specialize in both the major and the minor instruments.

### **The Importance of Applied Music in Music Education**

Applied music is recognized as a practical oriented course which is applicable to students which cut across the secondary and tertiary education. Even the trainers that is, the teachers are not left out of its benefits. Some of the derivable benefits through applied music in teacher's education



and in the training of music students according to Falusi (2022) include the following amongst others.

- It equips the teacher for serious musical practice, creativity and training of students for skills acquisition.
- It enhances better musical appreciation by both the teachers and the trainees in music education.
- It enables the music students and trainees to acquire the needed skills for effective musical performance in both indoor and outdoor programmes.
- Adequate musical knowledge through the applied music leads to acquisition of skills and also, empowers the teachers and students to become good music artistes either as a voice specialist or a specialist in any choosing instruments to eke out a living.
- Deep involvement in musical training through the applied music studies improves the ear training and sight reading ability.
- Exposure to applied music exercises give individual trainee or student independency as the emphasis of the training is on individual instruction learning such that every student learns at his or her own pace.-

### **Ensemble Music Studies/Performance Workshop**

The term “Ensemble refers to a group (either small or large) of musicians that is, singers or instrumentalists, dancers or actors who perform together in order to achieve common goal or objective for the success of the ensemble. Many of the students who play active roles in ensemble music studies/performance workshop at schools prepare themselves for future performance as a music artiste in the music industry in the society. After graduation from schools such students can either form their musical group or joined other established music industry or organization in the society for a living.



### **Classification of Ensembles**

In training institutions such as colleges, polytechnics, universities etc., ensembles are in different categories as follow;

- i. Vocal Ensemble – This category can be classified under Western choral, African choral, Western folk opera, African folk opera groups.
- ii. Instrumental Ensemble- This category include Western instrumental that is, chamber or orchestra group, African instrumental i.e. chamber or African orchestra group.
- iii. Dance Ensemble – This category include Western dance, African dance, Dance drama/theatre group.

### **Definition of Terms on Different Ensembles**

#### **i. Western Choral Ensemble**

This is a choral ensemble group whose voice pieces are usually in western lyrics that is, the composition of its text are based on western elements. This ensemble group perform music composition that are composed by Western composers e.g. G.F. Handel, J.S. Bach etc. In this regard, all voice pieces for the semester performance during rehearsals and examinations are in western form.

#### **ii. African Choral Ensemble**

This is a choral ensemble or group whose voice pieces for choral training, rehearsal or performance are based on African tradition. It could be in African art songs that is, composition by trained musicians using African elements such as folk songs that is, This ensemble group perform music compositions by African or indigenous composers. The lyrics of these vocal songs are usually in African setting using African elements i.e. the language of the local community.

#### **iii. Opera Group**



The term “Opera” refers to a dramatic work in which all or most of the words are sung to music. It could be performed as an art form or for entertainment. Opera music involves the combination of music (songs) and dramatization. The use of song or playing of music while acting a drama as applicable to opera is to drive home the message through the drama and songs in the heart of the listening audience or viewers. Composers of Opera music include the likes of Wagner, Brahms etc.

iv. **Instrumental Ensemble**

This category of ensemble simply refers to musicians or group of instrumentalists or people who play or manipulate either a western or an African instrument to entertain the audience or pass across the message to the listening audience. Example of instrumental ensemble include both Western and African instrumental ensembles.

**Western Instrumental** – This is a chamber group which involves the use of four instruments e.g. string quartet, five instrument e.g. brass quintet, three instruments e.g. wood wind trio etc. The combination of various chamber groups form the orchestra that is, group of instrumentalists who play together on instruments of strings, woodwind, brasses and percussions. This category is recognized as semi orchestra that consists of 32 players, while the symphony orchestra range is from 72 players and above.

**African Instrumental** – This consists of African chamber or orchestra group. The chamber group consists of few instruments e.g. rattles ensemble, xylophone ensemble, drums ensemble etc. The combination of African instruments which include membranophones, idiophones, chordophones and aerophones form the African orchestra.

v. **Dance Ensemble**

The term “Dance” refers to a series of movement and steps that are usually performed to music that is, to move one’s body to the sound and rhythm of music. Dance include free dance, stylized dance and dance drama. It involves the combination of music and dance It is a kind of drama that is performed in dance movements with musical accompaniment. It could be performed in either African or western form.





### **Concert and Recital Programmes**

The term “concert” in relation to music means a public performance of music. This is usually done in enclosed places that are spacious enough to accommodate large audience. A place where music programme is staged is known as concert hall, auditorium, concert room, concert field or arena. The word concert in relation to music can be expressed through mediums which include recital, panorama etc. Recital according to the Oxford Advanced Dictionary of Current English 8<sup>th</sup> edition (2010) means a public performance of music or poetry usually given by one person or a small group e.g. solo recital involving one person or to give a piano recital. It also means a spoken description of a series of events that is often long and boring. A passage in an Opera or Oratorio that is sung in the rhythm of ordinary speech with many words on the same note is known as recitatives. The word ‘Music Panorama’ is an expression of the showcasing of music performance by an ensemble in diverse ways covering different events or aspects which include aria, recitative, Oratorio, opera, chorus etc. While planning a music concert, the convenient time for the viewers that is, the convenience of the audience must be put into consideration for good attendance and participation by the music audience. Also, the effective participation of the accompanying artistes and instrumentalists must not be left out during planning stages.

Music concert, panorama or recital programme can be showcased at anytime or hour of the day which include the morning, afternoon or evening hours. However, from past events and research studies, the best, most appropriate and convenient time for a concert show or a recital is usually in the evening when people especially those in academic environment that is, academics or civil servants are less busy usually between the hours of 4 and 8.

### **Concert Venue**

The designated venue for music performance which includes concert, panorama, recital etc. is usually called concert hall. The concert venue must be accessible to both the performing artistes and the viewers (audience). The concert community must be sensitized few days ahead of the concert day through any medium which include sending SMS messages, radio jingles or announcement through the mass media. The concert venue or hall must be ready at least few



hours before the concert scheduled time. Also, the performing artistes must familiarize themselves with the concert venue. In this regard, it is preferable that the participating or the performing artistes scheduled a rehearsal or a pre-performance show a day to the concert day. The concert arena must be well lighted with properly arranged seats and a well positioned concert stage where the audience will be able to view every proceeding during the concert.

(Falusi, 2021)

### **Impediments to Creativity in Musical Arts Education of the Twenty First Century**

Twenty First Century music projects advancement in musical arts education over the conventional musical styles in the year before the millennium or 21<sup>st</sup> century. It is clearly evident that many of the curriculum interpreters which include teachers and other instructors or trainers are deficient in certain areas of their musical training. This means that many are not conversant with certain requirements which are key to musical creativity in the 21<sup>st</sup> century. Some of the grey areas which are germane to proper implementation of the music curriculum and creativity include the following among others; deficiency in rudiments and theory of music, poor ear training and sight reading, lack of technical ability, inadequate knowledge of the music literature, poor sense of pitch and rhythm, lack of collaborations with others, poor knowledge on the use of the media etc.

- i. Deficiency in Rudiment and theory of music – Rudiments and theory of music is one of the foundation stages of musical training that enhances sound knowledge of music and musical creativity. Many who found themselves in music practice today are not music creators because of lack of the knowledge of the rudiments and theory of music.
- ii. Poor ear training and sight reading – Ear training and sight reading is an important area of musical learning which serves as foundation for musicianship that engenders musical creativity. Poor ear training and sight reading hinders many today from proper musical exploration through musical practice and creativity.
- iii. Lack of technical ability – Technical ability enables an individual to function effectively as a good musician. But inability to function effectively well in this regard will definitely



show the deficiency in singing such as poor voice production leading to poor performance in singing. Also, lack of technical ability can affect other areas of musical demonstration such as conducting, playing or manipulation of musical instruments etc.

- iv. **Inadequate Knowledge of the music Literature** – Knowledge of the music literature is an important area which serves as one of the factors of musical foundation that enables the trainee to be grounded in musical training. The students or the trainees are supposed to be grounded in the knowledge of the music literatures. This music literature should include areas that expose the students to the studies on the lives and works of the great music masters of the likes of Handel, Bach, Mozart, Beethoven and so on of the various music periods such as the medieval, renaissance, baroque, classical, romantic etc. However, many trainees lack exposure in this area due to inadequate knowledge of the music literature.
- v. **Poor Sense of Pitch and Rhythm** – Inability to pitch appropriately or sing and play to rhythm is an impediment to proper musical creativity. One of the requirements for musicianship is ability to pitch rightly and sing or play appropriately to rhythm. Many who had not undergone proper musical training today find it difficult to sing or perform independently without others' assistance.
- vi. **Lack of Collaboration with Others** – To function effectively as a good musician in the 21<sup>st</sup> century requires proper collaboration with others. However, many are failing in this aspect because of their failure to collaborate with others. Since knowledge is not acquired in isolation, to grow and increase in knowledge requires our individual cooperation with others as teachers learn from other colleague, students are to learn from their fellow students etc, There should be collaborations between the knowledge facilitators and the learners. Where this development is lacking, it will definitely result into failure and hinders the progress of the educational objectives.
- vii. **Poor Knowledge on the use of the Media** – The fastest method of learning or getting appropriate information on current events in the society is through the use of the media.



Many are limited in their musical knowledge and musical creativity today due to their inability to explore through the use of the music media. The music world is fast growing in knowledge in research study, composition, orchestration, music literature and appreciation etc. through musical exploration with the aid of the music media.

### **Conclusion and Recommendations**

The article has examined the role of musical creativity in arresting the Japa-syndrome phenomenon of the 21<sup>st</sup> century. It has discussed the various mediums of musical creativity through which the employable youth can be engaged as panacea to emigration in search of job. Such mediums include effective participation in applied music studies, performance workshop, concert and recital programmes etc. which leads to self employment such as becoming a performing artiste to eke out a living, engagement in the music industry or becoming a trained teacher under government employment at public schools or working in the private institutions etc. The article has also highlighted various impediments to creativity in musical arts education of the 21<sup>st</sup> century. it is against this background the article recommends as follow;

That Government should encourage proper interpretation of the music curriculum in schools right from the elementary to the tertiary levels. In this regard, qualified personnel are to be employed and given opportunity to render effective service in training the Nigerian child through music right from the elementary to higher institutions. They are to give proper interpretation to music curriculum on rudiment and theory of music, ear training and sight reading, history and appreciation of both the Western and African music etc. The Government should also, create a conducive atmosphere for both teaching and learning of music by ensuring that necessary infrastructures such as well equipped laboratory with necessary teaching aids and musical instruments (keyboard, strings, woodwinds, brasses etc.) are provided for effective implementation of music programme in schools. There should be workshop centres for instrumental technology for teaching and learning at elementary, secondary and tertiary levels where the pupils/students will be taught how to construct musical instruments with local materials by music experts (technologist). With Government support through proper funding, the workshop centres can become a production centre for local musical instruments which in return





will increase the country GDP through the exportation of such products by international trade. Also, adequate attention should be given to applied music and ensemble music studies and performance workshop in schools where serious music is practiced in order to raise competent artistes for the music industry and for self actualization as popular or trained music artistes for the labour market who will in return become employer of labour. The teachers and the trainees should seek for collaboration with others who could be of assistance in order to engender proper musical creativity especially in the use and application of the social media to facilitate teaching and learning in the classroom and for further exploration through music media.

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