

EZUGWU, SCHOLASTICA IFEOMA

ORCID: 0009-0002-1334-0955

scholastica.ezugwu@unn.edu.ng

CULTURAL PRESERVATION AND TRANSFORMATION IN ACHIEVING VISION 2030 IN MUSICAL ARTS EDUCATION

Abstract

This study examined the role of cultural preservation and transformation in achieving vision 2030 in musical arts education. A survey research design was used for the purpose of the study. The sample of the study was all the 60 music lecturers drawn through purposive sampling technique. Two research questions guided the study. A 17-item statements/questionnaire was used to collect data from the respondents (lecturers). The instrument was validated by two experts in Department of music from faculty of Arts and one expert in Measurement and Evaluation from Faculty of Education University of Nigeria, Nsukka respectively. The instrument yielded the reliability estimate of 0.86 using Cronbach Alpha method. Data was analyzed using mean scores and standard deviation. Results revealed that cultural preservation through musical arts education will help in achieving cultural diversity, foster identity and community cohesion, promote understanding, tolerance and create cognitive and expressive demands of the 21st century skills among other skills which are in alignment with vision 2030. Findings also revealed that cultural transformation in musical arts education will aid in refining students' artistic, intellectual and technological curiosities, thereby helping them to create music, play instrument and perform music at the highest collegiate level, it will also make cultural activities accessible to all and diversified while promoting inclusion and strengthening learner center among others. Government should ensure that curriculum content of music in Nigeria's educational systems should reflect the true African musical arts culture, vis-a-vis local musical instruments and teaching materials for illustrations and exercises.

Keywords: Musical Arts Education, Cultural heritage, Cultural Preservation, Transformation, Vision 2030

Introduction

Education is an essential vehicle for transmitting and preserving cultural legacy, and musical arts heritage. It is a major tool in reinstituting and perpetuating tradition and culture. Teaching of musical arts can only be effective if learning is associated with creative activities that see expression not only as connecting to the motional but most importantly as a critical understanding of the relationship between word and world. This is in line with the United Nations Educational, Scientific and Cultural Organization (UNESCO) (2003) which emphasized on preservation of musical cultural heritage. According to Adeogun, (2018), musical arts education and practices is noted to be holistic in approach especially in the colonial era where children were involved in the learning of playing instruments, dancing, singing, miming, and dramatizing music. These practices were done during moonlight plays, wrestling matches in their recreational centres as well as other outdoor meeting places where entertainment, social and cultural activities are carried out or performed.

African traditional music and dance are widely practiced in all communities and each community has music and dance that reflects the cultural practices and lifestyles of its people. Ekwueme (2008) stated that every traditional community ensured that these musical traditions and practices were paid attention to as it was directly associated with the social, cultural, religious and political systems which were the main aim it was established and preserved in the tradition where it will be imbibed right from childhood. Both Akuno (2010) and Onwuka (2012) noted that through this musical arts education, every child was given opportunity and proper guidance in acquiring musical skills and competence, character formation, attitudes, speech, action and traditions to be responsible to him or herself and the society at large.

In the same vein, Hope (2017) opined that this musical arts practices did not only equip the children in recognizing all instruments by names but also had them perfected in constructing certain musical instruments like musical bows, slit wooden drums, miniature membrane drums, flutes, whistles among others. This traditional music, from African drumming to Celtic folk music, was passed down from generation to generation, keeping cultural traditions alive, until the introduction of western culture and religion in the post-colonial era where new trend in musical arts education and practice were ushered in.

Music is a general phenomenon that cuts across racial, cultural, social, educational, and economic barriers, which enhances cultural appreciation and awareness. According to Adeleke (2018) music integrates mind, body, and spirit as well as provides opportunities for self-expression, bringing the inner world into the outer world of concrete reality. Music therefore can be referred to as an expression or art that is most accessible to human beings in any situation in their lives-crisis or calm, work and worship play or war, recreation or reflection (Hitters and Hoven, 2019). Music is a universal language that has the power to transcend cultural boundaries, unite people from different backgrounds, and celebrate diversity.

The beauty of music lies in its ability to reflect the rich tapestry of human experiences and emotions. In support of the above, Ferdinand (2023) opines that music is an aspect of art that is used to preserve culture as the melodies, rhythms, instruments, and lyrics of a particular culture's music can reflect the unique aspects of that culture, helping to preserve and promote its distinctiveness. The lyrics and messages in songs can reflect societal values, attitudes and norms, which may address issues like love, relationship, gender roles and social justice.

Idolor (2002), states that music is often integral to cultural rituals, ceremonies and celebrations. In the same vein, Forchu (2012) maintains that music can serve as a historical record, documenting important events and social issues. Music creates culture as it serves as a mirror of the values, beliefs, traditions, and social norms of a particular group of people. At the same time, music has the ability to influence and shape culture by transmitting ideas, emotions, and identities. Music, as a cultural right, may aid in the promotion and protection of other human rights. It can help in the healing process, dismantling walls and boundaries, reconciliation, and education. Globally, music is used as a vehicle for social change and bringing communities together. The role of music in a culture is that it serves a variety of functions, including entertainment, social bonding, storytelling, and religious or spiritual rituals. In many cultures, music is an essential part of traditional ceremonies and celebrations, such as weddings, funerals, and festivals, thus the concept of musical.

Musicals are a form of art which require skill and imagination and combine many forms like music, dance, acting, into one solid form. Clements (2018) states that music is an art form that combines either vocal or instrumental sounds, sometimes both, using form, harmony, and expression of emotion to convey an idea. Musical art is the theatrical production that is characteristically sentimental and amusing in nature with simple but distinctive lot and offering music, dancing, and dialogue. It typically implies advanced structural and theoretical considerations or written musical tradition. There are different kind of arts in music, for instance; performing arts comprise dance, music, theatre, opera, mime, and other art forms in which human performance is the principal product.

On the other hand, Arts in education sometimes referred to as arts learning is an approach to teaching and learning that utilizes creativity, imagination and artistic exploration to support students' outcomes. The role of arts and music in our society fill a void that we all need in order to enrich ourselves and our culture, they provide alternate infinite experiences, and they also further enhance the skills we use in other disciplines and professions.

Musical arts refer to the study and practice of musical theory and performance. According to Williams (2021), musical arts is also seen as the study of instruments, music history and theory composition, conducting and criticism. It is also considered to be of high phono aesthetic value. The musical arts are vast and varied field, encompassing everything from singing and song writing to playing an instrument to composing music. It offers a creative outlet for self-expression, source of joy and a career where one can share his/her passion with others. In support of the above, Ferdinand (2023) noted that creativity, creative expression and creative response are hallmarks of the performing arts.

Music can adequately serve as a tool for education, if it allows younger generations to learn about their cultural heritage and traditions, thus the need for cultural preservation and transformation in musical arts. Indeed, music is an integral part of culture. Defining culture in relation to music, culture, in an ethnomusicologist sense, refers to all forms of human knowledge, creativity, and values, and to their expression in various activities. Ethnomusicologists believe that humans make music as a constituent element of culture. In a cultural context, music is an intrinsic part of gatherings, festivals, and belief systems. Sound and rhythm patterns give a particular perspective into an individual's opinions of the culture, subcultures and social issues of the times.

Adeogun (2009), states that culture often acts as the repository of a civilization's knowledge, values, and traditions. It includes the arts, language, literature, and historical narratives that are passed down through generations. Culture helps in the development of a community and society. Local culture provides a sense of identity for rural communities and residents. This identity facilitates common understandings, traditions, and values, all central to the identification of plans of action to improve well-being. Culture contributes to building a sense of local identity and solidarity. Culture play a role in bringing people together, cultural activities such as festivals, fairs, or classes create social solidarity and cohesion, fostering social inclusion, community empowerment, and capacity-building, and enhancing confidence, civic pride, and tolerance.

Culture has a role in achieving sustainable development. This is because culture is also an essential component of human development, representing a source of identity, innovation and creativity it provides sustainable solutions to local and global challenges. Music is an essential element of culture or a prominent feature of cultural identities worldwide and sharing music from one culture to another gives people an insight into another way of life. Music also allows the establishment of a unique cultural identity, using the sounds of unique instruments, genres and rhythms that make the unofficial anthems that is known and loved.

Music has always played a significant role in shaping and expressing cultural identity. It serves as a unique tool for communities to preserve their traditions, values and stories. The connection between music and cultural identity runs deep, intertwining the two in a harmonious embrace. The components of music culture include music and its belief system, aesthetic of music, context of music, and the history of music. Music has the power to go beyond language barriers and bring people from different cultures and backgrounds together. Music contributes to the definition and preservation of cultural heritage, tradition and identity. Heritage serves as the identity of a nation. Humans have always relied on their past, and heritage as a guide to construct their present and future, thus the need for cultural preservation. (Dim, 2022) Cultural preservation refers to the protection and safeguarding of cultural heritage, including tangible and intangible forms, to ensure its survival for future generations. According to Williams (2021), it involves the preservation of cultural artifacts, traditions, languages, and practices that are considered valuable and significant. Cultural heritage preservation means keeping the artifacts and traditions of a community intact against factors trying to change them or wean them away. Some common examples are restoring historical buildings, passing on an ancient craft or recording traditional tales. Cultural preservation refers to maintaining cultural practices. Cultural preservation can be done through:

1. Oral Tradition: Passing down songs through generations by word of mouth.
2. Written Documentation: Recording the lyrics and musical notation of folk songs in books or other written forms where it can equally be used for teaching and learning.
3. Audio Recordings: Capturing folk songs on audio recordings to preserve the musical performances.
4. Digitalization: Digitalization provides an avenue for safeguarding and sharing traditional knowledge that may be at risk of being lost or marginalized. By converting culture and indigenous knowledge into digital formats, it can be documented, archived, and easily accessed by future generations thereby contributing to the reservation of cultural heritage. This documentation could facilitate the transformation of musical arts research, artistic and creative practices for social, cultural and economic development in Nigeria.

The objectives of cultural preservation are to:

- a) preserve cultural knowledge that will help to maintain a sense of identity and continuity within a civilization.
- b) preserve and expose the cultural heritage of our ancestors.
- c) evoke surprise and admiration by creating accessibility to their work, products, and minds.
- d) promote the practice of science and other cultural activities.

Given the foregoing, it is important to preserve cultural heritage, because it keeps the integrity of a people. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. Therefore, preserving musical arts often help to reflect the cultural values and historical events of their time, and as such, they can provide valuable insights into the past. It also has educational value when applied to teaching and learning. Ferdinand (2023) asserted that cultural preservation is a wonderful way of preserving or strengthening a strong community's sense of place, forging a personal identity, and showing our creativity. It also boasts multiple opportunities for learning, entertainment, leisure, personal growth, and improving communication with others. It provides a connection to the past and reflects the historical, social, and political contexts of different eras. Archiving and documenting musical arts helps to appreciate and maintain cultural identity and promotes a sense of continuity, thus the need for transformation. Transformation of music research, musical arts education frameworks, artistic and creative practices in Nigeria depends on the school agenda that takes seriously the role of reservation or music documentation and archiving in knowledge production.

Transformation in this study is noted as practices and policies involved in redefining and shaping the musical arts education purpose, mission, and values in realizing its goals and objectives (Neban, 2019). In the era of invention, globalization, digitalization, there is a changing landscape in educational practice and system, and musical arts education is not left out with the new demand and transformation in education, there is need for inculcating cultural diversities (ideas, feelings, stories and customs) for inclusiveness and self-actualization

Generally, the Nigeria Education is changing and vision 2030 offers a framework that is committed to helping every learner develop as a whole person, fulfill his/her potential and help shape a shared future built on the well-being of individuals, communities and the planet. In the same vein, the field of music education, arts and culture is equally changing. The national vision 2030 for musical arts education was initiated in 2019 -2021 and completed by 2020. The vision 2030 proposes relevant measures to strengthen the role of music education, the arts and cultural sector and its capacities in a collaborative and cross-sectoral way, while encouraging diversity and achieving the developmental needs and objectives in music, dance, theatre, fine arts, circus, visual and performance art at all levels of education.

The vision 2030 is to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity of developing their musical interests and talents, including professionally. Vision 2030, as it concerns musical arts education is anchored on three teams namely:

- i. Music education and its impact on society
- ii. Music education and how it allows cooperation and continues learning to flourish
- iii. Music education, facilitated by suitable structure and resources

According to Ferdinand (2023), the main theme contains 25 proposals for action through which the desired vision will be attained. The national vision is based on the idea that arts has intrinsic value, and arts education will help to respond to societal changes vis-a-vis strengthening emotional resilience, community spirit and creative problem- solving, contributing to well-being. The vision aims at making

pedagogically high quality art studies and cultural activities accessible to all and diversified while promoting inclusion and strengthening learner centre.

Statement of the Problem

Musical arts education is a useful tool to preserve traditional music cultural heritage. This is because its makeup contents have the potentials to achieve goals. In other to achieve these goals, its teaching should not only consider musical syntax, aesthetics and performance but need to relate to the realities of individuals and communities in which it engages. However, it has been realized that, since the inception or introduction of musical arts education in schools, cultural and traditional musical practices and theory as relates to choral dance, songs, instrumentation, vocals among others have been are longer articulated in the pedagogical growth and objectives.

This situation has denied children the opportunity of acquiring basic local knowledge, capacity, enthusiasm, passion and full potential for embracing and attaining social, cultural, religious and cosmic awareness. Could it be that the teachers have not realized the need to localize the task of planning the educational programmes to reflect in music curricular at all levels, needs, aspirations, values, problems and trends of traditional society? Thus, the need to find out the role of cultural preservation and transformation in strengthening musical arts education delivery and reviving traditional music for attaining vision 2030.

Research Questions

1. What is the role of cultural preservation in achieving vision 2030 in musical arts education?
2. What is the role of transformation in achieving vision 2030 in musical arts education?

Methodology

The research design employed for the study is descriptive survey which involves obtaining information from respondents based on the responses from a section of respondents as sample representing the entire population used for the study. According to Nworgu (2016) when a survey centers on describing some variables in relation of a given population, the descriptive survey research design is the most appropriate. The area of the study comprised all the Federal Universities in South-East of Nigeria. University of Nigeria, Nsukka (UNN), Nnamdi Azikiwe University Awka (UNIZIK), Federal University of Technology, Owerri (FUT0) Michael Okpara University of Agriculture, Umudike (MOUUAU), and Anambra State University (ANSU) The population of the study were all the music lecturers. The sample of the study consisted of 60 music lecturers drawn through purposive sampling technique. A 17-items questionnaire was used to collect data from the respondents. The instrument was structured on a 4-points likert type scale which the respondents reacted to. The items in the questionnaire were weighted as a follows: Strongly Agree (SA)-4 points, Agree (A)- 3 points, Disagree (D) -2 points and Strongly Disagree (SD) -1 point.

The criterion mean of acceptance is 2.50. The instrument was validated by two senior lectures in music department and one in measurement and evaluation, all from the University of Nigeria, Nsukka. The Cronbach Alpha, Co-efficient method was used to determine the reliability of the instrument. It yielded a co-efficient of 0.83. A total of 60 copies of the instrument were administered and retrieved. The data was analyzed using mean scores; any item statement with mean rating of 2.50 and above was accepted value while item statement with a mean rating less than 2.50 was rejected.

Results

The results of the data collected from the study are presented in table 1 and 2 according to the research questions.

Research Question 1: What is the role of cultural preservation in achieving vision 2030 in musical arts education?

1. Table 1: Mean response of male and female music lecturers on the role of cultural preservation in achieving vision 2030 in musical arts education

S/N	Item	<u>X1</u>	Sd2	X2	Sd2	<u>X3</u>	Dec.	
1.	Cultural preservation through musical arts will help in achieving cultural diversity.	3.09	.30	3.16	.37	3.13	.35	A
2.	It will foster identity and community cohesion.	3.73	.47	3.79	.42	3.77	.43	A
3.	It will promote understanding and tolerance in our increasingly interconnected world.	3.18	.40	3.16	.37	3.17	.38	A
4.	It will contribute to the richness and vibrancy of our global society	3.73	.47	3.84	.37	3.80	.41	SA
5.	It will influence society by changing their opinions, instilling values and translating experiences across space and time.	3.18	.40	3.16	.37	3.17	.38	A
6.	It will serve as a repository of a society's collective memory.	3.73	.47	3.79	.42	3.77	.43	SD
7.	It will create cognitive and expressive demands of the 21 st century skills, like critical thinking, creativity, imagination and innovation.	3.18	.40	3.11	.32	3.13	.35	A
8.	It will help in spreading ideas and values that shape society.	3.27	.47	3.11	.32	3.17	.38	A
9.	It will aid in promoting different communities distinctive historical records and documenting their important event.	3.73	.47	3.84	.37	3.80	.41	SA
10.	It will fasten the advanced structural and written musical tradition.	3.64	.50	3.84	.37	3.77	.43	SA
11.	It will help in development in reading and language skills.	3.00	.00	3.11	.32	3.07	.25	A
Cluster Mean		3.32	.09	3.38	.03	3.36	.07A	

KEY: X1 = Mean for male SD1 = Standard deviation for male

X2 = Mean for female SD2 = Standard deviation for female

X3 = Total mean SD3 = Standard deviation for female

The result presented in table 1 shows the mean scores and standard deviations on the role of cultural preservation in achieving vision 2030 in musical arts education.

Table 1 indicates that items 1, 2, 3, 5, 7, 8, and 11, and had overall mean score of 3.13, 3.77, 3.17, 3.17, 3.13, 3.17, and 3.07, and with standard deviations of .35, .25, .38, .38, .35, .38, .25. The mean scores fall under the decision of agree based on the real limit of numbers. On the other hand, items 2, 4, 6, 9, and 11 had overall mean score of 3.77, 3.80, 3.77, 3.80, and 3.77 with standard deviation of .43, .41, .43, .41, and .43, which fall under the decision of strongly agree based on the real limit of numbers. The cluster mean is 3.36 with standard deviation of .09. Based on the results from table 1 above, it showed that all the items listed above are all roles of cultural preservation in achieving vision 2030 in musical arts education.

Research Question 2: What is the role of cultural transformation in achieving vision 2030 in musical arts education?

Table 2: Mean and standard deviations response of male and female music lecturers on the role of cultural transformation in achieving vision 2030 in musical arts education

S/N	Item	<u>X1</u>	SD2	<u>X2</u>	SD2	<u>X3</u>	Dec.	
12.	The transformation will make cultural activities accessible to all and diversified while promoting inclusion and strengthening learner center.	3.82	.40	3.21	.63	3.43	.63	A
13.	It will help music students to be conversant across multiple styles and practices in music tradition.	3.18	.40	3.26	.56	3.23	.50	A
14.	It will help students in learning varying modes and methods of music creation, communication and dissemination.	3.45	.69	3.00	.67	3.17	.70	A
15.	It will help in developing analytical and performance skills in music traditions across the globe.	3.00	.00	2.94	.23	2.97	.18	A
16.	It will aid in refining students artistic, intellectual and technological curiosities, thereby helping them to create music, play instrument and perform music at the highest collegiate level.	3.91	.30	3.95	.23	3.93	.25	SA
17.	Transformation will help in incorporating cultural diversity (ideas, feelings, stories and customs), and pluralism in musical arts.	3.00	.00	2.95	.23	2.97	.18	A
Cluster B		3.36	.04	3.32	.23	3.34	.18A	

The result presented in table 2 shows that the mean response of male and female music lecturers on the role of cultural transformation in achieving vision 2030 in musical arts education in Federal Universities in South – East, Nigeria. Items 12, 13, 14, 15, 16 and 17 had overall mean scores of 3.43, 3.23, 3.17, 2.97, 3.93, and 2.97 with standard deviations of .63, .50, .70, .18, .25 and .18 which fall under the decision of agree based on the real limit of numbers. The cluster mean is 3.34 with standard deviation of .18 which is above criterion mean of 2.50. This means that all the items listed above are the role of cultural transformation in achieving vision 2030 in musical arts education in Federal Universities in South – East, Nigeria.

Discussion

The findings of this study revealed that there are lots of roles cultural preservation through musical arts education teaching will play in realizing vision 2030 in Federal Universities in South- East Nigeria. This shows that cultural preservation through musical arts education will help in achieving cultural diversity, foster identity and community cohesion, promote understanding and tolerance, create cognitive and expressive demands of the 21st century skills, promote historical records and documents, fasten the advanced structural and written musical tradition among others. The findings of this study are in line with the work of Andrzejewski, (2009), Neban (2019) and Williams (2021) who asserts that cultural preservation is a wonderful way of strengthening a strong community's sense of place, forging a personal identity, and showing our creativity. This simply means that cultural preservation aids in boasting multiple opportunities for learning, entertainment, leisure, personal growth, while improving communication with others and providing a connection to the past and reflects the historical, social, and political contexts of different eras.

The findings also revealed that transformation in musical arts education will make cultural activities accessible to all and diversified while promoting inclusion and strengthening learner center. It also found out that it will aid in refining students artistic, intellectual and technological curiosities, thereby helping the young ones to create music, play instrument and perform music at all levels. This is in line with the works of Kerma, (2018), Williams (2021) and Dim (2022) who asserts that the paradigm shifts in musical arts education in this 21st century requires music students to be conversant across multiple styles and practices and familiar with cultural diversity, acquire intellectual richness of music traditions across disparate geographic and historical traditions.

Based on the foregoing, the study concludes that cultural preservation and transformation through musical arts education is necessary for refining students artistic, intellectual and technological curiosities, as it will help them to create music, play instrument and perform music which is the quest of vision 2030 in music fields.

Conclusions

Musical arts education is an important tool in curriculum content of Nigeria's educational system for acquiring and preserving community and ethnic group cultural practices. It is the basis for the foundation of Education for Self-Reliance (ESR) as it brings diverse perspectives, knowledge, and traditions into modern education, enriching the learning experience for all students for the development of critical thinking, creativity and entrepreneurial skills, imagination and innovation which are all vision of 2030. It is then quite clear that since music is an integral part of culture, cultural preservation and transformation through musical arts education is a powerful way to create "a new learning environment consistent with the cognitive and expressive demands of the 21st century and vision 2030.

Recommendations

The following recommendations will propagate and promote cultural preservation and transformation of musical arts education in vision 2030.

1. The government should ensure that school syllabus should reflect the true African musical culture and be converted to behavioral aspect of learning.
2. There should be collaborative effort of the Government, Ministries, agencies and departments, in providing facilities like African local musical instruments and teaching materials for illustrations and exercises.
3. Lecturers should ensure of identifying and pooling the expertise of resource persons from different communities for teaching musical arts education.
4. Lecturers should also ensure of advancing and increasing use of methods of indigenous music knowledge and musical instruments in musical arts education.
5. The government should assist the teaching and research capability of local music teachers through local, regional and Pan African seminars.
6. Ministries of Education and curriculum planners should emphasize African cultural content in musical arts education at all levels, in recognition of the centrality of music in building cultural-national identity in the global context.

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