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## VISION 2030: AN EXPLORATION OF PARADIGM SHIFTS IN MUSIC EDUCATION FOR SENIOR SECONDARY SCHOOL IN NIGERIA

### Abstract

*Music education is a vital part of the Nigerian educational landscape. It has been relegated to the fringes of mainstream education. However, despite the potential benefits, integrating music education into the mainstream curriculum faces challenges like limited resources, shortage of qualified educators, and the prevailing perception of music as a recreational rather than an academic pursuit. This paper posits that musical arts education holds immense potential in contributing to the realisation of Vision 2030, while simultaneously aligning with the aspirations of the Sustainable Development Goals. Using a combination of historical, descriptive, and analytical methods, the paper presents a possible exploration of paradigm shifts on the curriculum of Music Subject at the Senior Secondary School level in Nigeria. It examines the core values enshrined within the Vision and analyse the inherent benefits of music education. It also argues for the strategic integration of music programmes into Nigerian education landscape. Furthermore, the paper proposes a framework for the unbundling of the current music curriculum for senior secondary schools in Nigeria by breaking it in order to create room for specialised trade (entrepreneurial) subjects. This framework will allow students to pursue their passions, develop expertise, and contribute to the vibrant musical culture of Nigeria.*

### Introduction

Launched in 2009, Vision 2030 is a long-term national development plan aiming to propel Nigeria into the ranks of the world's 20 largest economies by 2030. Anchored on the pillars of economic transformation, social development, and infrastructure revolution, Vision 2030 underscores the crucial role of education in achieving these goals.

This paper investigates the musical arts education, often relegated to the fringes of mainstream education, holds immense potential in contributing to the realization of Vision 2030, while simultaneously aligning with the aspirations of the SDGs. By examining the core values enshrined within the Vision and analysing the inherent benefits of musical arts education, we argue for the strategic integration of music programmes into the Nigerian educational landscape.

The 17 SDGs, adopted by the United Nations in 2015, provide a comprehensive framework for achieving sustainable development across the globe. Examining the overlap between Vision 2030's core pillars and the relevant SDGs allows for a deeper understanding of the contribution of musical arts education to both national and global development aspirations.

The Vision 2030 and the Five Cowries Arts Education Initiative directly intersect with several SDGs such as:

1. **Quality Education (SDG 4):** By integrating arts into education, FCI contributes to providing inclusive, equitable, and quality education for all. Music and arts enhance learning experiences, making education more engaging and effective.
2. **Decent Work and Economic Growth (SDG 8):** A vibrant arts sector creates employment opportunities. Vision 2030's expansion plans mean more jobs for artists, educators, and administrators.
3. **Reduced Inequalities (SDG 10):** FCI's community-driven approach ensures that arts education reaches marginalized communities, reducing disparities in access to creative learning.
4. **Partnerships for the Goals (SDG 17):** Collaboration between FCI, government bodies, and other stakeholders is essential for achieving Vision 2030. Together, they can amplify the impact of arts education.
5. **Economic Transformation & SDG 4: Quality Education:** Musical arts education, by nurturing critical thinking, creativity, and problem-solving skills, equips individuals to thrive in the evolving knowledge-based economy, aligning with SDG 4's focus on ensuring inclusive and equitable quality education. Studies have shown that music education enhances cognitive development, memory function, and communication skills, all of which are essential for success in various professions.
6. **Social Development & SDGs 1, 10, and 16:** Vision 2030 prioritizes social inclusion, poverty reduction, and the empowerment of youth, echoing the objectives of SDGs 1 (No Poverty), 10 (Reduced Inequalities), and 16 (Peace, Justice and Strong Institutions). Music education fosters a sense of community, teamwork, collaboration, and self-expression, contributing to social cohesion and well-being, particularly for disadvantaged youth.
7. **Infrastructure Revolution & SDG 11:** Vision 2030 highlights the need for investment in infrastructure development, which includes the cultural sector, aligning with SDG 11 (Sustainable Cities and Communities). Integrating music education into the existing infrastructure requires strategic investments in qualified educators, dedicated music spaces, and accessible instruments, contributing to a holistic cultural infrastructure development.

However, despite the potential benefits, integrating musical arts education into the mainstream curriculum faces challenges like limited resources, shortage of qualified educators, and the prevailing perception of music as a recreational rather than an academic pursuit. These challenges present opportunities for innovation. A positive contribution to overcoming resource constraints is a public-private partnership, community engagement initiatives, and the leveraging of technology for online learning platforms. In addition, incorporation of traditional Nigerian musical forms and instruments into the curriculum can enhance cultural relevance, generate community support, and contribute to the preservation of cultural heritage, aligning with SDG 17 (Partnerships for the Goals).

## **Theoretical Frameworks**

This paper combines the Social Reconstructionism theory of Brameld (1956) and Rosengren's Uses and Gratification theory of Rosengren (1974). These theories guide the discussions about the present state of the current curriculum of Music subject at the Senior Secondary School level. Moreover, the theories became a handy companion to examine the syllabi of the two bodies saddled with the responsibility of conducting the final examinations for students at that level. Moreover, the theories also guide the argument presented to justify unbundling the Music subject at that level.

### *Social Reconstructionism Theory*

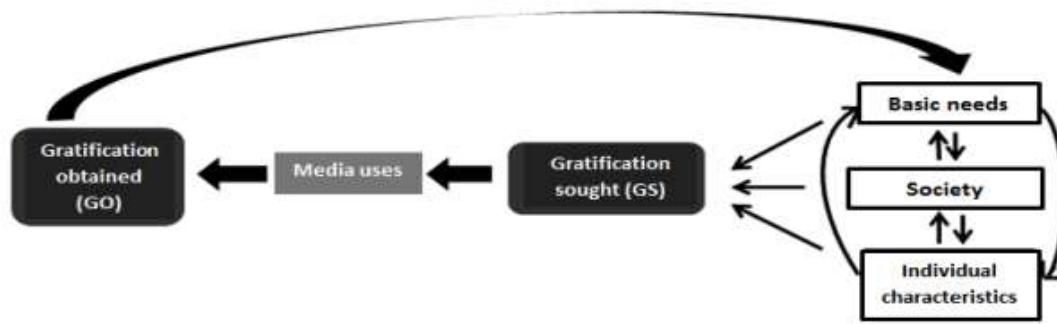
Social Reconstructionism theory, founded by Theodore Brameld, an American educator, has received widespread attention in educational scholarship (Brameld, 1956). It is a philosophical stance that views education as an agent of social change. It is generally centered on addressing societal issues as to the extent of failure and seeking to identify avenues for improvement. In addition, it may be referred to as a remedy for a society that seeks to build a more objective social order. As an educational philosophy, educators also emphasize a curriculum that encourages social reforms as its aim. In this regard, Emielu (2011) employs the social reconstructionism theory to establish the stylistic diversity of highlife music and African popular music in general. Emielu describes the cyclical and progressive nature of social reconstructionism, which proceeds other processes, such as social construction and deconstruction.

Similarly, Fiagbedzi (2019) employs this theory to assess the development and sustainability of bobobo—a neo-traditional dance music from the Volta Region of Ghana. In consideration of Emielu (2011) and Fiagbedzi (2019), their interest was to unravel and explain musical genre trends but not to create a musical product using the social reconstructionism theory.

### *Uses and Gratification Theory*

Mehrad and Tajer (2016) assert the Uses and Gratification Theory as an adaptation of a functionalistic approach to communication and media and arguing that media's most important role is to fulfill the needs and motivations of the audience. In fact, in this view, this theory hinges on the premise that the audience use of media documents is driven by the purposes they fulfill. Certainly, this theory concentrates on how users seek media and to what extent they are satisfied with its type, content, and method of use (Amiri et al., 2012). Audience satisfaction has been the driving force behind the Uses and Gratification Theory. In this regard, Quan-Haase (2012) opines that the Uses and Gratification theory can address critical research questions that emerge as individuals become further networked and embrace digital technologies for communication, information exchange, and content creation.

Upon this development, Rosengren (1974) developed a conceptual model for the Uses and Gratification theory.



### Rosengren (1974) Uses and Gratification

Hence, this model elucidates the Uses and Gratification theory, which describes the probing of basic needs, society and individual characteristics to determine the dynamics of media sought after to achieve gratification. Katz et al., (1973) and Katz et al., (1974) revealed that the interrelation between society, the basic needs of individuals and individual characteristics directs the kind of media documents needed. The interrelation between disciplines in music, sound engineering, visual arts, and ICT became eminent in the expedition to build a robust argument on unbundling the music subject in its present state at the Senior Secondary School level in Nigeria.

## Curriculum

Curriculum can be broadly defined as sum total of all the experiences a learner undergoes under the guidance of the school or institution. The specific and formal knowledge and skills that the learners or managers will acquire from a course or programme constitute a core curriculum. Curriculum is really the entire programme of the schools' work. It is the essential means of education. It is everything that the students and their teachers do. Thus, it is dual in nature, being constituted by activities, the arranged actions and the materials with which they are arranged.

Furthermore, Adeyinka (1988) describes curriculum as an integrated set of courses and planned activities which students have under the guidance of the school or college and the instruction of different teachers. He observes essential components of the curriculum, which should contain four main elements, namely; the objectives or purpose, the content or subject-matter, the method or ways of passing on knowledge, and evaluation or assessment - the procedure for testing whether or not the pupils or students have benefited from the instructions given (Adeyinka 1988). In a nutshell, Curriculum refers to the overall framework or structure of an educational programme. It encompasses all the planned learning experiences, objectives, content, methods, and assessments designed to achieve educational goals.

On the other hand, Syllabus is a more detailed document that outlines the specific content, activities, and expectations for a single course within the curriculum. It provides a roadmap for the course, detailing what will be covered, how it will be taught, and how students will be assessed. In summary, while the curriculum defines the overall educational program, including its goals, objectives, and structure, the syllabus focuses on the details of an individual course, outlining its content, activities, and expectations for students. It is instructive to note that the National Education Research and Development Council (NERDC) is saddled with the

responsibility of formulating and reviewing the curricula of both the primary and secondary school levels. However, the two Examination bodies West African Examinations Council (WAEC) and National Examinations Council (NECO) draw their respective syllabi from the approved curriculum.

## **Methodology**

The present paper presents a possible exploration of paradigm shifts on the curriculum of Music Subject at the Senior Secondary School level by using a combination of historical, descriptive, and analytical methods. Therefore, in order to provide data for this work, a combination of personal experience as a teacher as well as the survey method was relied upon.

## **Music**

Timothy and Emenike (2013) argue that music is a human activity because it plays functional and aesthetic roles in the life of the individual and the society at large. Music is defined by Clifton (1983) as “an ordered arrangement of sounds and silences whose meaning is representative rather than denotative”. According to him, “Music is the actualization of the possibility of any sound whatever to present to some human being a meaning which he experiences with his body - that is to say, with his mind, his feelings, his senses, his will, and his metabolism” (pp.1, 10).

Music as a primary human activity is a means by which humans generate their own spiritual, social and cultural niche. Music connects people mutually with other people who share analogous interests with them. It helps keep a record of, give proof, verify and authenticate the history of social and cultural changes in the society. It is the opinion of Forchu (2012) that, “since music is an aspect as well as an avenue for cultural expression, it is fully embedded in the stream of the daily life of people and occurs in response to religious, economic and political needs” (p.2).

Music is present in every society and culture; wherever one turns, music will be found to play important functions because of its profound relationship with the daily life of the individual and the life of the society at large.

Turino (2008) in his own explanation of why and how music and dance are so important to people’s understanding of themselves and their identities states that “although many societies around the world do not have a single concept translatable with the English word music, activities akin to what we call music and dance are practiced among people everywhere and have been throughout history”. The reason this is so, according to him, is that “Music, dance, festivals and other public expressive cultural practices are a primary way that people articulate the collective identities that are fundamental to forming and sustaining social groups, which are, in turn, basic to survival”.

### ***Importance of Music in Educating a Child***

On any one side, the benefit of music in the society is numerous and quite evident, this can be seen in the amount of values placed on music products and services and in the rate at which these are consumed. Music pervades every aspect of our daily life and whether we know it or not, participation in any musical activity has a direct impact on our body’s internal processes and

psyche. Perhaps the basic reason every child must have an education in music, according to MENC & Emdash (2002), is that,

Music is a part of the fabric of our society. The intrinsic value of music for each individual is widely recognized in the many cultures that make up American life; indeed, every human culture uses music to carry forward its ideas and ideals. The importance of music to our economy is without doubt. And the value of music in shaping individual abilities and character are attested in a number of places.

Beside the fact that music as an aspect of culture is embedded in the fabric of every culture and society, and its transmission to the future generation a necessity (if the culture and or society is to survive and retain its uniqueness), other significant benefits of music especially as it affects the intellectual development of the child have been documented. This subject is so important that it has attracted the attention of two American statesmen who commented about the importance of the education of the child in the musical arts: "Music is about communication, creativity, and cooperation, and, by studying music in school, students have the opportunity to build on these skills, enrich their lives, and experience the world from a new perspective".

Facts about the benefits of music and music education on the child, based on a growing body of convincing researches are replete and abound – some of these are discussed.

### ***Musical Art Education***

According to Samuel (2015), musical arts education is recognized to engender holistic development of the socio-cultural aspects of nations that have explored its potentials, because it facilitates tremendous growth of a country's physical and human resources. Effiong (2009), notes that Music Education could be seen as "that aspect of education which leads to the acquisition of practical and applied skills as well as basic scientific knowledge to enable one adopts him/herself successfully in the society as well as contribute immensely to the development of the society" (p. 14).

Music Education is a field of study associated with the teaching and learning of music. It touches on all learning domains, including the psychomotor domain (the acquisition of knowledge), and in particular, and significant way, the affective domain (the learner's willingness to receive, internalize, and share what is learned), including music appreciation and sensitivity.

In Nigeria, music has been included in curriculum of the Nigerian education for character development, team spirit, citizenship and health benefit. The fewer secondary schools that permit music to be taught do not continue with music in Senior Secondary School level. Brocklehurst (1992) observes that "the present lack of continuity between music in our junior and senior schools is due to the fact that music education received by children in junior schools varies widely, both in scope and quality".

### ***Music Education in Primary and Secondary Schools***

At the Primary School level, Music teaching is limited to nursery rhymes and singing. Some private schools teach basic musical instrument playing.

At Junior Secondary School (JSS) Level, Music is subsumed, together with Visual and Drama, under the subject known as Cultural and Creative Arts (CCA). However, at the Senior Secondary School (SSS) level, the music curriculum covers areas like harmony, counterpoint, aural training, analysis, music history, and performance.

### **Private Institutions and Organizations:**

In order to pursue a meaningful discussion of Musical Education, it should be taken into cognisance to take into account the impact and contributions of private institutions and organisations. In this regard, it is pertinent to mention institutions such as the Musical Society of Nigeria (MUSON), the Military schools of Music such as the Nigerian Army School of Music (NASM) and the Nigerian Navy School of Music (NNSM) as well as various music academies that teach children how to play musical instruments. In these institutions, students are often prepared for formal music examinations conducted by bodies such as the Associated Board of Royal School of Music and Trinity College. Furthermore, in these institutions, children's choirs and orchestras are featured to perform seasonal concerts. Moreover, private music teachers also offer home-teaching services for various instruments.

#### *Tertiary Music Education*

Music programmes are found at Colleges of Education (both federal and state), two polytechnics (one federal and one state), and Universities (federal, state, and private). Courses offered blend both Western and African musical traditions. This development has therefore provided opportunities such as growing interest in music and the arts, potential for collaboration between schools, private institutions, and community organizations, and leveraging technology for music education. However, it has not come without resultant challenges, some of which include limited resources and infrastructure, insufficient emphasis on music education in some schools, and lack of standardized music teacher training.

#### ***Unbundling the Music Subject in Senior Secondary Schools***

Unbundling is a process by which a company with several different lines of businesses retains core businesses while selling off, spinning off, or carving out assets, product lines, divisions, or subsidiaries.

Companies undertake unbundling for various reasons, but the ultimate goal is to create a better-performing company or companies. A company may sell off non-core assets to streamline its operations by offering products or services separately that were previously bundled together (e.g., mobile phone plans and devices). A typical example of unbundling that comes to mind is the trend in the mobile phone industry where cellphones and cellphone plans are no longer automatically bundled together.

Unbundling of the Music Subject for Senior Secondary School students in Nigeria will enable students to pursue their passions, develop expertise, and contribute to the vibrant musical culture of Nigeria. By breaking the Music subject into specialised trade (entrepreneurial) subjects, students will gain relevant skills for various music-related careers. Moreover, the nurturing of

specialised skills will empower the next generation of musicians, composers, technologists, producers, and conductors.

Music education plays a crucial role in nurturing creativity, cultural understanding, and personal development. Unbundling the music curriculum will allow students to explore specific aspects of music in-depth, fostering expertise and passion.

Some of the benefits that can be derived through unbundling include:

- (i) Improved focus: By unbundling, a company can become a pure-play in its core offering, making it easier for analysts to evaluate and compare.
- (ii) Enhanced stock price: unbundling often leads to an increase in a company's stock price.
- (iii) Strategic alignment: When acquiring another company, unbundling allows the purchaser to retain valuable divisions while shedding less relevant aspects of the business.

To succinctly drive home this point, we can argue that unbundling separates different business lines from the entire value chain to increase efficiency and gain better market access. However, Bundling, on the other hand, involves grouping value-added services as a single unit or package. Therefore, unbundling is a strategic move that allows companies to optimise their operations, focus on core strengths, and adapt to changing market dynamics. It is like untangling a complex knot to reveal the individual threads that make up the whole fabric of a business.

Exploring the concept of unbundling music education in secondary schools in Nigeria should start by first and foremost interrogating the historical Context. Music education in Nigeria has a rich history dating back to 1842 when mission schools introduced European music teaching and practice. The Nigerian National Policy on Education (1981) recognised the importance of arts and culture, leading to the inclusion of arts and cultural education in the nation's educational system. The subject "Cultural and Creative Arts" was enshrined in both Junior and Senior Secondary Schools' curriculum by the National Education Research Council.

### ***Unbundling of Subjects at the Senior Secondary School Level: Introduction of Trade Subjects***

The West African Examinations Council (WAEC) introduced trade subjects into its Senior Secondary School curriculum in 2011. This significant change in the curriculum was aimed at addressing the growing need for skill-based education and vocational training among senior secondary school students in West Africa.

#### **Reasons behind introducing Trade Subjects**

1. Skill Development: The inclusion of trade subjects was designed to provide students with practical skills that would make them more employable after completing their secondary education. By focusing on vocational skills, WAEC aimed to equip students with the competencies needed in the job market.
2. Reducing Youth Unemployment: High rates of youth unemployment in many West African countries have been a significant concern. By incorporating trade subjects, WAEC intended to



encourage entrepreneurship and provide alternative career pathways for students who might not pursue higher education.

3. Alignment with National Educational Policies: Many West African countries had begun to emphasize technical and vocational education in their national education policies. The introduction of trade subjects in the WAEC curriculum was in line with these policy shifts, promoting technical skills alongside traditional academic subjects.

4. Promoting Entrepreneurship: By learning trade skills, students could develop their entrepreneurial abilities, empowering them to start their own businesses or pursue careers in trades that require specific technical skills.

5. Diverse Career Opportunities: The addition of trade subjects broadened the scope of career opportunities for students, allowing them to explore various industries and specializations, such as carpentry, catering, electrical installation, fashion design, agriculture, and more.

These reasons reflect a broader shift toward skill-based education in West Africa, aiming to create a more adaptable and capable workforce that can meet the demands of a rapidly changing economic landscape.

These trade subjects were designed to offer students a more diverse set of skills and prepare them for various career paths. The inclusion of these subjects in the WAEC curriculum reflects a broader effort to provide practical, hands-on learning experiences that can lead to employment or entrepreneurship, thereby addressing broader economic and social needs.

In WAEC's educational framework, many trade subjects were developed from or are closely related to traditional subjects, reflecting a specialized focus within broader academic areas.

#### **Grouping of trade subjects based on the broader subjects**

(a) Derived from Agricultural Science

1. Animal Husbandry
2. Fisheries
3. Crop Production
4. Forestry

(b) Derived from Business Studies / Commercial Studies

1. Business Management
2. Office Practice
3. Storekeeping and Supply Management
4. Marketing

(c) Derived from Home Economics

1. Catering Craft Practice
2. Food and Nutrition
3. Clothing and Textile
4. Home Management

(d) Derived from Technology / Technical Subjects

1. Technical Drawing

2. Building Construction
3. Metalwork
4. Electrical Installation and Maintenance
5. Electronics
6. Auto Mechanics
7. Woodwork

(d) Derived from Creative Arts

1. Cosmetology
2. Leather Goods Manufacturing and Repair
3. Furniture Making
4. Printing Craft Practice
5. Jewelry Making
6. Textiles (including dyeing and printing)

(e) Derived from Health and Medical Sciences

1. Health Education
2. Health Information Management

These groupings reflect the diversification of educational pathways and the emphasis on practical and vocational skills that emerged from traditional academic subjects. By carving out these specialized trade subjects, WAEC aimed to provide more targeted training to prepare students for specific careers and trades.

***Making a Case for Unbundling the Music Subject for Senior Secondary School Level***

From the foregoing, we would like to present an argument that the Music Subject at the Senior Secondary School level is due, if not overdue, for unbundling. It is a fact that graduates of that level constitute the major chunk of the population of candidates that seek admission for Music programmes in various institutions of higher learning. However, from my experience as Chief Examiner to one of the Examination bodies, there has been a consistent low level of candidature of candidates who sit for Music papers. I have also observed that many students register for the subject but only a very few are physically present to write the examination. There are some other sets of candidates that write some segments but skip others. For example, a candidate told me that he did not sit for Paper 3A (Aural) examination because he did not understand its concept.

The subject needs to be unbundled to create opportunity for Trade Subjects to emanate from it. Once that happens, many candidates interested in offering Music but cannot because they do not have the “space” in their respective combination (science, social science, commercial, etc) but need a Trade Subject along that line, could easily go for a Music-related Trade Subject.

Furthermore, from experience, the larger populations of candidates who write Music examination are from states in the southern part of Nigeria. In fact, Lagos State occupies the front burner in this regard, followed by Ogun State and Oyo State in that order. Other states in the South-east, South-south, and North-central parts of the country are also fairly represented. However, states from the core northern part of the country are known to have zero presence in the field of

candidature of Music examination at the SSS level. Adegbite (1989 and 2001) opines that music is always considered as a Christian-related subject by the predominantly Muslim people of the northern Nigeria.

#### The Schemes of SSS Examination of WAEC and NECO WAEC

There are three papers, Papers 1, 2 and 3, all of which must be taken.

**Paper 1:** 1 hour multiple-choice objective test consisting of forty questions drawn from the entire syllabus. Candidates must attempt all the questions in the paper for 40 marks.

**Paper 2:** 2- hour essay type test consisting of five questions. Candidates will be required to answer three of the questions within 2 hours for 60 marks. Question 1 on Theory/Composition (Melody Writing, Harmony and Counterpoint) and Question 2 on analysis of prescribed set-works will be compulsory. The following areas will be covered:

Composition;  
Harmony;  
Counterpoint (two-part writing);  
Form and Analysis;  
History and Literature of Music in Western and African traditions;  
Black Music in the Diaspora.

#### **Paper 3A: Aural Test**

This is a 45-minute listening test carrying 50 marks.

#### **Paper 3B: Performance Test**

This is a 30-minute performance tests carrying 50 marks. Candidates will be expected to perform on an instrument of their choice (one of voice, violin, pianoforte/electronic keyboard, flute, atenteben, recorder, B flat trumpet, and E flat alto-saxophone). Candidates' ability on sight reading, technical exercises, scales and arpeggios will be tested.

#### NECO

There are three papers in this examination:

Paper I: A practical test made up of:

Aural Tests (40 minutes' duration) (50 marks)

Paper II: Performance Test/Creativity Project (50 marks)

Paper III: SECTION A: 50 multiple-choice questions for 60 minutes (50 marks)

SECTION B: FIVE questions on Harmony, composition, and analysis, Approach to performance, as well as History of music. Question one and any other two are to be attempted by all candidates for 1 hour 30 minutes (50 marks).

It can be observed from the excerpt above that the current curriculum of Music subject is too loaded for candidates who need knowledge of only an aspect of our professional attainment such as composition, conducting, performance, music technology, and music production and management.

Therefore, we hereby propose a framework for the unbundling of the current senior secondary school music curriculum in Nigeria by breaking it in order to create room for specialised trade (entrepreneurial) subjects. This is, among other things, expected to equip students with relevant skills for various music-related careers. It will also be an avenue for changing the perception of people from the core northern part of Nigeria (as opined by Adegbite above).

It has been established that music education plays a crucial role in nurturing creativity, cultural understanding, and personal development, therefore, unbundling its curriculum will allow students to explore specific aspects of music with deep, fostering, expertise and passion.

### ***Proposed Trade Subjects***

Consequently, based on the identified areas of specialisation, we hereby propose the following five Trade Subjects: Performance, Composition, Music Technology, Music Production and Management as well as Conducting.

#### **(a) Performance**

Performance involves playing musical instruments, singing, and ensemble participation. The curriculum includes (i) Instrumental performance (e.g. woodwinds, brass-winds, percussion, strings, piano, traditional instruments); Vocal performance (choir, solo singing); Ensemble performance (orchestra, band, chamber groups). The skills to be developed include Technical proficiency, Interpretation, Stage presence, and collaboration. Assessment will be based on Recitals, Concerts, and Ensemble performances.

#### **(b) Composition**

Composition focuses on creating original music. The curriculum includes (i) Melody writing (ii) Harmony and chord progression (iii) Arranging for different instruments and (iv) Songwriting. The skills to be developed include Creativity, Music theory, Notation, and Expressiveness. Assessment will be based on: Original composition (including digital composition), and Analysis of existing compositions.

#### **(c) Music Technology**

Music technology explores the intersection of music and technology. The curriculum includes (i) Digital audio recording and editing (ii) MIDI sequencing (iii) Music software (DAWs, notation software) (iv) Sound synthesis (v) Instrument construction, and (vi) Instrument maintenance. The skills to be developed include Technical proficiency, Sound engineering, Instrument construction and repair. Assessment will be based on: Projects using music software, Recording and mixing exercises, Construction of a musical instrument (especially traditional instruments). Repair of a confirmed faulty instrument (both Western and African).

#### **(d) Music Production and Management**

This area covers studio recording, mixing, and music business management. The curriculum includes (i) Studio recording techniques (ii) Mixing and mastering (iii) Copyright and licensing and (iv) Marketing and promotion. Skills to be developed include Studio operation, Business acumen, Legal aspects, and Entrepreneurship. Assessment will be based on: Studio projects, and Business plans.

#### **(e) Conducting**

Conducting involves leading musical ensembles. The curriculum includes (i) Baton technique (ii) Score reading (iii) Rehearsal strategies and (iv) Interpretation. The skills to be developed include: Leadership, Communication, Musical analysis, and Rehearsal direction. Assessment will be based on: Conducting performances, and Score analysis.

### **Conclusion**

Musical arts education possesses immense potential in supporting the realization of Vision 2030 and the aspirations of the SDGs through the fostering of essential skills, promoting cultural identity, and contributing to social development. Addressing the existing challenges through innovative solutions and strategic collaborations can unlock the transformative power of music in shaping a brighter future for Nigeria, fostering a more sustainable and equitable society.

This paper highlights the potential of musical arts education within the context of Vision 2030 and the SDGs. Further research endeavours are required to explore specific programme models, evaluate their effectiveness in achieving the outlined goals and assess the long-term impact of musical arts education on individual and societal development in the Nigerian context.

Therefore, unbundling of music education will facilitate students to pursue their passions, develop expertise and contribute to the vibrant musical culture of Nigeria. In this way, by nurturing specialised skills, we empower the next generation of musicians, composers, producers, and conductors.

### **Recommendations**

From the foregoing, can we therefore ask these questions: (i) is Music subject at the SSS level under threat? (ii) can we consider our profession as Music educators an endangered species? The answer to each of these questions is “Yes”. Nonetheless, a follow-up question which rears its head is; (iii) are there steps to be taken to in order to avert the looming danger ahead of us? Fortunately, the answer to this question is also in the affirmative. However, certain steps must be taken, and they must be taken as quickly as possible due to the rapid pace of time and the consequences of this!

Our Association, SOMEN, is the best qualified organisation saddled with the responsibility of proffering solutions to the above questions. The reason is not farfetched; this is the only association in this country registered by the Corporate Affairs of Nigeria (CAC) with the tag “Music Educators”. Thus, as a body, this paper needs to be dissected collectively, and a committee(s) must be established to address each of the issues raised in this paper. In particular, the proposed Trade subjects are necessary to be considered; either to collapse some or, rather, to

add some more. The current SSS curriculum is long overdue for review (I recall vividly that I was a member of the panel that produced the Music segment of the current curriculum, and that was over a decade ago!). Thus, in readiness for the next review, we need to come up with our own formulated proposed Trade subjects for the curriculum, as our position document. Hence, our expeditious disposition to this clarion call becomes imperative, and so the time begins now!

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