

'FROM THE CLASSROOM TO STAGE': DEVELOPING AN AFRICAN POPULAR MUSIC PEDAGOGY

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Abstract

Despite its popularity, the academic study of popular music is still in its infancy in most parts of Africa. The need to bring popular music within the mainstream of music and theatre education forms the main thrust of this article. Materials are drawn primarily from field experiences of this writer as a music teacher and performing artist. These data are complemented by secondary sources mainly from recent researches on the subject from other parts of the world. The paper observes that as long as popular music continues to be excluded from the classroom, the connection between 'school music and its wider usage outside the school environment will continue to be elusive. It also observes that lack of appropriate pedagogical methods may have hampered the inclusion of popular music in the mainstream of music education in Africa. The conclusion reached therefore is that only extensive fieldwork can produce the right methods for popular music pedagogy in African schools but should be based on students' learning experiences, felt needs, motivation and meeting societal need.

Keywords: Popular music, PMP, Musics, Africa, Music pedagogy in African schools

Introduction

In most societies of the world, music making and its consumption have for long, been integral aspects of day-to-day living. From the old memories of 'Merrie England' of the 16th century where music making abounded in all sort of situations, to the minstrelsy traditions of Troubadours and Trouveres in Europe in the 18th century, the music of African slaves in America and elsewhere in the African Diaspora, music making in many traditional African societies and the emergence of a variety of urbanised musical styles since the early 20th century, music continues to be 'the voice of society' in specific historical, geographical and cultural contexts. There are three main ways by which we engage with music namely: performing, creating and listening (Green, 2008:5). In all, music making requires the acquisition of certain skills and knowledge which may or may not necessarily be transmittable through a written or literary tradition. However, the acquisition of needed knowledge and skills in music require certain pedagogical approaches. This may be in formal classroom situations or

informal (non-classroom) situations or a combination of both depending on the music in question. In Africa, European art music found its way into the educational system of formal schools, most of which were natural extensions of missionary churches.

With the emergence of urban popular music with its immersion in a number of social institutions, its economic and technological imperatives and its sociological backdrop, the intellectual study of popular music attracted scholars from various academic disciplines. These include but not limited to history, sociology, socio-linguistics, economics, musicology, cultural and media studies and music pedagogy. Popular music first gained entrance into formal education through jazz music in the United States of America (USA) in the 1960s and by the 1980s; it appeared firmly in the curriculum of many countries. (Green, 2002:4-5). In the African context, although popular music is the most listen-to-category of music (Nzewi, 1988), its academic study is still in its infancy in most parts. Coplan (1985) not only provides a possible explanation for this but also further justifies the need to study African popular music: First, most of the world's popular music grew from the music of African slaves in America and therefore could be considered as an extension of African music. Secondly, African popular music should be considered authentically African because Africans have chosen to play and patronise these forms.

While I agree to a large extent with David Coplan, I wish to further contend that lack of appropriate pedagogical approaches to the study of popular music may have hampered the teaching and learning of popular music in the school system. As Campbell rightly observes, 'Although many musics have developed through formal music education system peculiar to them, music education in most parts of the world today is based on Western models (cited in Green, 2002:4). However, because African popular music is neither wholly African nor wholly foreign in nature, its pedagogical approaches are located at crossroads where foreign and indigenous knowledge systems meet. The need for the development of African popular music pedagogy, based on peculiar African historical experiences of colonialism and the destabilization of indigenous systems, constitute the main thrust of this article. It is within this context that the study explores ways in which the benefits of academic research/knowledge can be translated into the development of sustainable classroom popular music pedagogy, thereby establishing the right connections between 'the classroom and the stage'. Materials for this paper are drawn primarily from the field experiences of this writer who for several years, has been teaching music in the formal and informal sectors. This is complemented by firsthand knowledge gathered from over three decades of being a practising popular musician in Nigeria, and working as a music producer with other popular musicians in the West African sub-region.

On Popular Music Studies and Pedagogy

The entry of popular music into academic circles was not an easy one. This is borne mainly out of a negative conception that popular music is

inferior. Again, the fact that popular music, sounds more as mere entertainment and pastime for fun-seeking and fun-loving youths, confers on it a normative conception. In his definition of popular music for example, Onyeji (2002:24), states that popular music is music that is readily comprehensible to a large proportion of the population and whose appreciation requires little or no knowledge of music theory or technique. As regards popular music audience, he describes them as an 'escapist audience' who want to escape from the routine and burden of work to a world of fantasies and make-belief (p.27). In a similar vein, Theodora Ardono wrote a famous critique of popular music in very normative and negative terms. According to him 'popular music produced by the culture industry squeezes out any kind of challenge, originality, authenticity and intellectual stimulation' (cited in Strinati, 2003:65). Consequently, when the First International Conference on Popular Music in Amsterdam was announced in June 1981, newspaper columnists poked fun at the organisers. They were comically baffled by the idea of people gathering together for serious discussions on a phenomenon which at best, could be described as sheer fun and past-time (Tagg, 1982:37-65). Yet, popular music is the most dominant and visible form of music in contemporary Africa. These negative views of popular music seem to have dampened significantly intellectual zeal towards popular music studies. However, it is my thesis that popular music, either by its sonic quality, lesser emphasis on traditional Western staff notational method or its social construction, is by no means, inferior to other forms of music. Music by its very nature as a human phenomenon, is embedded in discourses (Emielu, 2009:39) and capable of multi-disciplinary and multi-perspectival pedagogical approaches.

It has also been observed that although popular music studies is multi-disciplinary in nature, there has been greater emphasis on the extra-musical aspects and less on the pedagogical and musical aspects. Major works on popular music by scholars like Richard Middleton, Roy Shuker, David Coplan, Keith Negus, John Collin, Annette Kirkegaard, Christopher Waterman and Stan Hawkins (to mention a few) are useful references in this regard. Those who began pioneering studies in popular music were mainly sociologists and cultural theorists (Hawkins, 2002:5) and this disciplinary bias is deeply reflected in various researches and publications on popular music today. The pedagogy of popular music has received very little attention until very recently. In the African continent, popular music is still a late comer in the academic programmes of schools, colleges and universities. The need to develop specific pedagogical approaches for African popular music and musicians is therefore justified and significant for African music education.

To one's mind, the major issue in popular music pedagogy is the clash of perspectives between informal learning which is the major domain of acquiring knowledge and skills in popular music and the application of 'classical music' pedagogy to teaching popular music in the classroom. While in the informal sector, solitary learning and peer/group influences account for a major part of the learning experiences of the student, the formal approach

emphasises transmissive learning where an adult teacher/mentor passes knowledge and skills to younger students. The programme of study of course, is guided by a stipulated curriculum and well established methods of assessment by the teacher and the institution. This must be followed strictly and leads ineluctably, to the award of a certificate at the completion of a period of study. Consequently, I shall examine arguments for and against this seemingly parallel formal/informal approaches and how mutual reciprocity can be achieved between both extremes.

The formal approach most times, does not take into cognisance the intrinsic motivation of the student prior to his enrolment for music programmes, neither is the student given a creative latitude to grow his own skills, knowledge, style and choice of music as well as personal assessment. Like Stan Hawkins rightly observes, *what most students enrolled on music programmes listen, dance and respond to in their spare time remains by and large, well outside the lecture theatre and classroom* (Hawkins, 2002:1) *How music is experienced, enjoyed or performed by young people is seldom acknowledged or taken seriously* (p.5). As Lucy Green also observes, *some popular musicians have never been offered any formal education but many of those who have been offered have found it difficult or impossible to relate it to music and musical practices involved* (Green, 2002: 5). These observations which are drawn from extensive field investigations and experiences of musicians like me could have cross-cultural and trans-national relevance. Hugh Hawes provides a possible explanation for the choice of the formal over the informal: *We have concentrated on the formal school because this institution is most manageable and amendable to planning and the society has been content and relieved to let us do so* (Hawes, 1979:1). But as has been demonstrated by Lucy Green's 'Musical Futures Project' in the United Kingdom and the popular music programme at Queensland Conservatorium in Australia, it is possible to bring the informal into the domain of the formal. This is where African indigenous education with its emphasis on informal learning, will come in handy in developing a sustainable African popular music pedagogy.

In my own learning experience, the formal school through undergraduate and postgraduate studies only equipped me with theoretical concepts of European and African music which I have found impracticable in my career as a popular musician. Most of what I know today, in terms of practical skills and theoretical knowledge of popular music, has been gathered largely from informal learning processes spanning a period of over thirty years. For example, in the last twenty years or more, my interest has been so much on sound engineering for stage and studio which is a very viable area of musical arts these days. Yet, my formal education in music had little impact in this area. I have had to rely on various informal processes to acquire needed skills and knowledge to function as a professional.

My best music classes in school were those I had with my Black American teacher, Lavinia Thornton who introduced me to playing American

popular music in the classroom. I met her in my final undergraduate year at the university; she saw my interest and enthusiasm for music and appreciated my musical skills and prior informal learning experiences. Often, she will redesign the course content to suit my interest (since I was the only student in my music class). She also gave me scores of on Afro-American popular music most of them with chord charts which I was already familiar with in my peer/group informal learning situations. We also had informal jam sessions on Afro-American popular classics. Those times have remained indelible in my memory till date. Other music classes I had in school were like mere abstractions and something that one had to do to graduate. These are some of the inherent deficiencies first, with the school curricula and secondly, with teaching music to young people whose interest and prior learning experiences are far from those of the teacher and the curriculum.

The issue of transmissive learning which emphasises teacher/mentor and student/learner relationship as opposed to solitary, peer-learning/group experiences is a critical issue in popular music pedagogy. However, as the co-ordinators of the popular music programmes at Queensland Conservatorium, Griffiths University, Australia have courageously demonstrated, it is possible to provide a formal structure for informal learning; bringing the 'classroom' and the 'stage' to a position of mutual reciprocity rather than antagonistic parallelism. Some of these approaches are discussed below.

Some Approaches to Popular Music Pedagogy (PMP)

In this section, I will interrogate and signpost certain approaches to popular music pedagogy (PMP) based mainly on Lucy Green's research in England and Don Lebler's research in Australia as well as some of my field experiences. Approach to popular music pedagogy can be divided into three broad categories: Solitary Learning, Peer-Directed/Group Learning and Classroom learning. These approaches are by no means exclusive; they involve series of interwoven and inter-related activities which produce learning outcomes based on specific needs of the individual, his motivation and capabilities.

Solitary learning involves a range of activities which include listening, copying, practising/composing, watching and reading books on music. These activities are all nested in the social world of the artist which also fosters the processes of musical enculturation. For example, the would-be musician first gets in contact with music in the social context of his environment by listening to music of the day, watching musicians play or reading about music. With sufficient motivation, he/she then goes ahead to either copy, adapt, adopt, modify or develop a style from the of socio- musical influences around him/her. Solitary learning is self-directed, self-assessed and intrinsically motivated. It is a significant entry point for many popular musicians and instrumentalists.

In Peer- Directed and Group learning, knowledge acquired alone is shared with peers. Learners assess themselves relative to their past

performances and expectations and through comparison with both their peers and the artists who inspire them; they also assess their peers and seek assessment from them+ (Lebler, 2008: 3). It may also involve explicit teaching by one or more persons by a peer (Green, 2002:76). Peer/group influences are key to acquiring skills and knowledge in popular music. It is the spine of the popular music programmes at the Queensland Conservatorium of Griffith's University in Australia (see Lebler, 2008). Talking about music with peers, listening to or watching one another perform, jamming and group rehearsals, contributing parts to a composition or musical arrangement, critiquing and peer/group assessment are all integral aspects of peer and group learning. In this case, the learners are both intrinsically and extrinsically motivated. Peer/group learning has also been a major motivating factor for the formation and survival of several youth bands both in and out of school.

Teacher- to- student approach is basically transmissive. Knowledge is transmitted from an 'adult custodian' of certain specialised knowledge to listening students in a classroom situation. The teacher interprets the curriculum, impacts knowledge accordingly, giving instructions as regards what is to be done for each lesson hour and throughout the duration of the course. The teacher-student approach has an underlying assumption: 'the student does not know anything, while the teacher knows it all'. This approach is bound to produce some conflicts between both parties because teaching is never all-giving and learning is never all-receiving; the teacher is bound to learn something from his pupils+(Jeffreys, 1971:58). Jeffreys also adds another interesting dimension to this issue. According to him:

It is, in a sense, healthy to want to learn but to dislike being taught. That is because, in the last resort, one cannot be taught; one can only teach oneself. One could almost define an educated person as one who has learnt to teach himself. The teacher can do no more than help one to learn; he cannot make one learn. It is impossible to teach someone who will not learn. (Jeffreys, 1971:57)

Undoubtedly, a lot can be achieved in music education if teachers take into consideration the intrinsic motivation of the student before enrolment for the course, his prior learning experiences if any, his area of interest in music as well as his latent capabilities and perceived weaknesses as a learner. One of the problems of teaching popular music in schools is the teacher-student relationship. Since popular music is basically a youth phenomenon, transmissive learning from an adult teacher to younger student whose musical tastes and preferences (acquired by training in case of the teacher and through enculturation by the student) are worlds apart, is bound to produce some generational conflicts. Understanding students' learning needs and developing teaching strategies to achieve them is the hallmark of an effective teaching and learning relationship. For an effective popular music training and education, peer and group learning should be encouraged while the teacher should provide the necessary environment for

learning. My learning and teaching experience below lends further credence to the issues and ideas discussed in this section of the paper.

My Learning and Teaching Experiences

I learnt to play the guitar in 1977, a year before graduating from secondary school. My fine art teacher, Mr. Jim had an old box guitar and he and another older student showed me a few chords and progressions even though music was not a curricula subject in my school. Jim learnt music informally and spent a few months playing drums for the Great Peter's band in Warri. In 1978, I bought myself a guitar and spent days and nights practising and learning in a solitary manner in a quite village, while frantically looking out for 'Teachyourself' books to augment my knowledge. By 1979, I came back for my Higher School Certificate and I became the leader of the college band, 'The Mariners'. From the constant jam sessions I had with schoolmates who had promising skills on various instruments both in formal school events and private rehearsals; I had acquired a semi-professional status by 1981. I and two other friends formed our first out-of-school band named 'TAR Rock' ('T' for Tomi, 'A' for Austin and 'R' for Rowland). We had our first gig at Silver Triangle, Sapele in the summer of 1981.

A lot of factors helped our musical growth and development in school. First, the school principal was an accomplished pianist, having studied Classics at the University of Ibadan, Nigeria. He bought a number of upright pianos and students learnt to play hymns, anthems and popular tunes through peer and group learning. The morning assembly period became a great time of fun for students as fellow students churned out various popular Jazz, pop and sentimental music about half an hour before the principal came into the hall to conduct the assembly. Those tunes have remained indelible in most of our memories till date. There was also a college band equipped moderately with dance band instruments. The band became a meeting point for intrinsically motivated music learners and students who had already acquired a certain degree of proficiency on some musical instruments before coming to school. Senior students like Robin Agoreyo who was very good on the lead guitar, became my idol in school. Again, every hostel had a stereo set and a collection of latest records which played music at certain times of the day, while every Friday night was declared as a social evening of music and dance. My musical development and those of some of my other colleagues who later became professional musicians, benefited immensely from enculturation in the school environment. We benefited as well, from peer and group learning in non-formal situations of music making, performance and listening. What we missed however, was the theoretical aspects of music, since music was not taught as a curricula subject in the school. But we did develop some theories unconsciously from our involvement with musical activities both in and out of school. What I did in later years was to buy books on music theory which I read on my own before I came to the university to study performing arts. These books were easier to understand because of previous practical experiences on the field.

At the university level, I studied theory of music but I hated the aspect of harmony because of its too many rules. I also loathed choral classes because the songs were not interesting to me. The pop songs we played and sang in our band in the university made more sense to me than classical singing along European models. However, my Black American music teacher Lavinia made all the difference by introducing me to Afro-American popular music (she being one) which she taught and played passionately. She could play and teach from standard notation as well as by ear. Her aural training on chord types and song accompaniment were superb and met my learning needs.

When I graduated, I gave house-to-house- instrumental tuition to mostly adult learners who had no previous knowledge of the instrument. Usually, we will start well and within a few weeks, they had lost interest due mainly to busy schedules than to poor teaching method. Later, I gave tuition to a number of church choirs, but again, their interest waned quite prematurely despite all my efforts. Then I considered the 'teach yourself' approach and designed instructional materials along this line. My books *Teachyourself Guitar* (1989,1997), *Teachyourself Piano* (1997), *Basic Lessons in Singing and Voice Training* (1998), *Sing 'n' Play Christian Choruses with Piano and Guitar Accompaniment* (2004) and *Recording and Selling Your Songs: A Handbook for Musicians* sold across Nigeria and Ghana. These books were a great commercial success. However, apart from a few and very encouraging letters and one-on-one compliments that I received from end-users, there was no effective feedback mechanism put in place to assess what percentage of the learning objectives were achieved and in what areas improvement was needed. However, an important seed has been sown in my quest for better teaching methods in music education. While my students at my university find these 'Teachyourself' books very useful in terms of practical musicianship, they are not considered as promotion materials by the Appointment and Promotion Committee (A&PC). Again some music departments with a 'classical' bias have also not encouraged the sale of the books in their departments. This is very discouraging and does not give room for innovations in music pedagogy.

In terms of teaching, my experiences are varied. I have taught music to individual adults, children, college students, and university students, popular and church musicians. All in all, their musical background at the entry point seems very significant in determining how far the learners go in acquiring musical skills and knowledge from the teacher. In my university for example, music is subsumed under a performing arts programme and credit pass in music is not a prerequisite for admission. Most times, the student comes in 'raw' from college without any theoretical or practical music background and usually finds music theory classes and instrumental tuition from printed scores very difficult.

What I have done with some of my courses is to redefine them and use musical examples from a repertory of popular songs which students are familiar with and the results have been great. In choral studies for example,

we have had to learn popular songs like We are the World (USA for Africa), Lean on Me (Bill Withers/Luther Vandrous) aurally. We arranged the vocal parts without strict notation with some of the enthusiastic ones supplying some of the parts and they responded so enthusiastically. In my music ensemble class, I usually provide a background to the course, teach a few lessons on composing and arranging songs and get the class to work in groups to produce their songs and instrumental arrangements. From time to time, I preview their work and make comments towards improvement. In the ten years that I have taught this course, students have always opted for popular music and the level of enthusiasm, team work and motivation have always been very high. For instrumental tuition in applied music courses, I combine playing simple songs using chord charts for piano and guitar, with playing pieces from printed scores and the result have been quite encouraging also. These are but a few cases of bold experimentation with bringing popular music; music of the youth into the classroom even when it is not part of the school's academic programme. The crux of the matter however, lies in understanding the reality of African education with its paradox of alienation and acculturation.

The Reality of African Education

The term 'education' is a broad term and by no means limited to schooling in a formal setting. Nigeria's foremost professor of education, Babs Fafunwa defines education as ~~the~~ the aggregate of all the processes by which a child or a young adult develops his abilities and attitudes and other forms of behaviour which are of a positive value to the society in which he lives+ (Fafunwa, 2002:3). He also describes education as the process of transmitting culture in terms of continuity and growth. Consequently, he identified three educational systems in Nigeria viz: Traditional African education, Arabic/Islamic education and Modern Education (Western formal education). This classification, I think also applies to the rest of Africa based on common historical antecedents of colonialism, Westernisation and Islamisation. Schools are a part of a wider educational system and an educational system is part of a political, social and economic framework. However, it is not my focus in this section of the paper to dwell on definitional issues but rather, to draw attention to the crisis of perspectives that have engulfed African education since its contact with Western and Islamic educational systems.

While delivering a lecture on the educational system in Nigeria, a well renowned legal luminary commented 'Nigerian educational system is a headless monster with its head in Europe and its body in Nigeria'. In a similar vein, commenting on the impact of Western education on indigenous systems in Ghana, Dzobo laments that modern education has become a powerful tool for separating the educated African from his village folks, from his indigenous culture and from the illiterate masses of his society (Dzobo, 1971:15). The colonial goal of education in Africa is summed up by Datta: ~~the~~ was to produce local staff to fill the lower posts of government and commercial enterprises which would have been impossible to fill by

expatriates (Datta, 1984:17). If the goals of Western education were to make Africans appendages to European interests, then the content of educational programmes definitely, had a European bias and raises other issues in power relations. When this is related to music education in Africa, music taught in African schools also had a European bias. However, be that as it may, independence has come and gone for the whole of Africa, but how have we managed our educational programmes to assert further, our 'independence'? This is the crucial question which African educational planners and administrators will have to grapple with to provide the right solutions. This is very important for the development of an African Popular music pedagogy based partly on our indigenous systems for which this paper is concerned. The point to be made here is that African education is at a cross road between European ideal and the stark socio-cultural and economic realities of contemporary Africa. Are we going to continue along European models to the detriment of developing a functional and result-oriented African education? The crisis of perspectives which has engulfed African educational system calls for a pragmatic approach and my modest submissions in this paper are geared towards resolving this crisis of perspectives, thereby making contemporary African education more functional.

Developing an African Popular Music Pedagogy (APMP)

While there is a growing involvement in researches for the purpose of developing new pedagogical approaches to classroom music in many parts of the world, the situation is quite different in most parts of Africa. First, popular music is yet to enter the mainstream of musical arts education in most parts of Africa and the reasons for this could form the problematic of a ground-breaking research in African music education. Second, the introduction of formal education seems to have driven underground, the values and virtues of indigenous African education. Third, the formal school system cannot provide all the needed skills in an ever-changing world. Commenting on this reality, Hugh Hawes laments that it is exceptionally ironic to find children in a culture that has fathered half the popular music in the modern world condemned to drone away in their music lessons over nineteenth century hymn tunes+ (Hawes, 1979:25). There is therefore, a crisis of perspectives in teaching popular music to African students. However, African popular music pedagogy can benefit immensely from indigenous African education and knowledge systems. One hallmark of African Indigenous education is learning through enculturation and this can be adapted into the school environment.

Enculturation or immersion in the music and musical practices of one's own environment is a fundamental factor common to all aspects of music learning whether formal or informal+ (Green, 2008:5). Enculturation was a fundamental aspect of African indigenous knowledge systems before European contact. The African child had much to learn about his culture by his immersion in a number of cultural practices embedded in his environment. The African child unlike the European child, has unlimited

access to the stimulating world of African music and dance. He needs no teacher or specialist to teach him his first steps; he observes the adults and children and naturally falls in step (Fafunwa, 2002:7). In the colonial period too, students acquired taste and preference for European music from the school brass bands, choral groups, church choirs, European films and records even when music was not a curriculum subject. Many successful African musicians were products of the school/church dualism by virtue of enculturation and training. These days, the school environment has become more and more 'academic', geared mainly towards the acquisition of degrees and academic titles, rather than reflect and address Africans societal needs and aspirations. I suggest that musical enculturation in the school environment should be expanded to include formation of a variety of students bands playing music of their choice, hiring artist(s) in residence, increased extra-curricular musical activities and setting up audio-visual library/archive. The whole idea is create an environment of music where every student has a deep sense of belonging. The learning outcome will be to produce students whose skills and knowledge of music are not derived exclusively from classroom situations and who are also musically responsive.

Knowledge in African indigenous education is transmitted orally as against the imported European written/literary tradition. The written and the oral incidentally, are the two opposing polarities of formal and informal processes of music education in Africa. The preference for formal music education stems from its colonial parentage while the informal is rooted in African indigenous knowledge systems. Coincidentally, the written and oral traditions are the two parallel domains of 'classical music' education and popular music education respectively. By purposive listening to recorded music, popular musicians learn their instrumental and vocal parts, jam on the music and discover a whole lot of 'musicality' which even published scores do not contain.

In this paper, some approaches to popular music pedagogy have been discussed. The learning and teaching experiences of this writer has also been sufficiently signposted. But I hasten to add that these approaches are by no means exhaustive and prescriptive. They are based on field work of some scholars and musicians in specific geographical locations. While some or all of these approaches may be relevant and applicable cross-culturally, they are by no means universal to all cultures. What is required therefore, is an African popular music pedagogy which is based on our peculiar needs as Africans and congenial as well, with our indigenous knowledge systems. Again, because Africa is not a homogenous bloc but exists as a culturally diverse continent, African popular music pedagogy should reflect the social and cultural dynamics of the environment wherein the schools are located. This will require extensive field work with musicians, class teachers, students, curricula planners, educational managers and administrators in the various regions in Africa. Lucy Green's seminal research on popular music pedagogy in the United Kingdom is a strong case in point. The research which lasted several years has produced two very

important books in music education. They are: *How Popular Musicians Learn: A Way Ahead for Music Education* (2002) and *Music, Informal Learning and the School: A new Classroom Pedagogy* (2008) (Prof. Lucy Green graciously sent me copies of these books while I was preparing this paper and I am most grateful to her). My research on formal music education in Kwara state, Nigeria between 2002 and 2004 also made a strong case for the inclusion of popular music in the school curricula (see Emielu, 2004; Emielu, 2011). Similar researches on popular music in Africa can produce a variety of popular music literature which should span across music pedagogy, history, musicology, sociology of music and other ancillary disciplines. This can help significantly to bring popular music into the mainstream of music scholarship in Africa.

Conclusion

One thing is clear, popular music has come to stay in Africa and we in the academia cannot continue to shy away from bringing popular music into the classroom. It has become a major voice for society and a new form of youth empowerment (see Emielu, 2008). Again, there is a growing apathy towards European models of music education in African schools, possibly due to its colonial/Christian legacy and the love for 'new musics' by 21st century youths. However, bringing popular music into the classroom may require a complete overhaul of the school curricula in the various educational tiers, as well as training and re-training of academic staff and a major paradigmatic shift in classroom pedagogy. Yet, if we remind ourselves of the broad aim of education which is to develop the capabilities of the individual so as to be useful to himself and society (Emielu, 2004:13; Uduanya, 1986:6), then we know that it is worth the effort. After all, the educational industry is always part of the social organisation of society and so its aims are derived from the values, beliefs and needs of the society in which it is situated (Dzobo, 1971:12). It is one's thesis therefore that as long as popular music continues to be excluded from the classroom, the connection between 'school music' and that patronised by the wider society, will continue to be elusive. However, only extensive field work can produce the right methods for popular music pedagogy in African schools based on the peculiarities of our indigenous knowledge systems. Some of these methods, no doubt, may be community-specific, while others may have cross-cultural applications.

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