

**EXPLORING THE ROLE OF MUSIC EDUCATION IN PRESERVING
CULTURAL KNOWLEDGE IN SECONDARY SCHOOLS IN BENIN CITY”**

BY

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BENIN CITY.**

OCTOBER, 2025.

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**BEING A PROJECT SUBMITTED TO THE DEPARTMENT OF THEATRE
ARTS, FACULTY OF ARTS UNIVERSITY OF BENIN, BENIN CITY,
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR AWARD
OF BACHELOR OF ARTS**

**OCTOBER, 2025.
DECLARATION**

This project is based on study undertaken by me, in the Department of Department of Theatre Arts (Music Programme), Faculty of Arts under the supervision of Dr. J. A. Abolagba.

All ideas are the product of my personal research where the views of others were use, they were duly acknowledged.

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CERTIFICATION

This is to certify that this project work was carried out by Iyeye, Blessing Odegua, ART2101173 and it satisfies the requirements for the award Bachelor of Arts, University of Benin, Benin City.

DR. ABOLAGBA, J.A.
Project Supervisor

DATE

DEDICATION

This research work is dedicated to God Almighty.

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ABSTRACT

This study explored the role of music education in preserving cultural knowledge in secondary schools within Benin City, Edo State, Nigeria. The research was motivated by the growing concern over the decline of indigenous cultural values and traditional musical practices among younger generations, largely due to the dominance of Western educational and cultural systems. The study sought to determine how effectively music education contributes to cultural preservation, the extent to which cultural content is integrated into music curricula, and the challenges hindering its implementation in secondary schools. A descriptive survey research design was adopted for the study. The population comprised students, music teachers, and school administrators across selected public and private secondary schools in Benin City. A total of 100 respondents participated in the study, selected through simple random and purposive sampling techniques. Data were collected using a structured questionnaire consisting of both closed and open-ended items. The data were analyzed using frequency counts, percentages, and mean scores, while qualitative responses were examined thematically. Findings revealed that music education serves as a vital tool for transmitting cultural values, traditions, and identity among students. It was discovered that traditional songs, folk dances, and the use of indigenous instruments play a crucial role in helping learners appreciate their heritage. However, the study also identified major challenges including inadequate instructional materials, lack of qualified music teachers, poor funding, limited time allocation, and insufficient emphasis on indigenous music in the curriculum. The study concluded that music education remains an indispensable means of cultural preservation and national identity formation, yet it requires deliberate efforts to be effectively implemented in secondary schools. It recommended that the government, educational authorities, and community stakeholders should collaborate to strengthen music programs by providing adequate resources, training teachers, revising curricula to reflect indigenous content, and promoting cultural music events in schools. Overall, the study emphasizes that promoting indigenous music education in secondary schools will not only preserve cultural knowledge but also foster unity, pride, and continuity of Nigeria's rich cultural heritage among the younger generation.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Music is a fundamental aspect of human culture that transcends language, geography, and time. It serves not only as a source of entertainment but also as a vehicle for transmitting cultural knowledge, values, and identity from one generation to another. Throughout history, societies across the world have used music to express emotions, celebrate significant events, communicate social messages, and preserve their heritage. In Africa, and particularly in Nigeria, music has always played a central role in communal life. It reflects the people's worldview, moral values, and traditions. Traditional African music encapsulates the collective memory of the people it tells their stories, preserves their myths, and strengthens their identity.

Music education, as a formal process of transmitting musical knowledge and skills, is a critical medium through which cultural continuity can be sustained. In the educational context, music serves as both an academic discipline and a cultural tool. It enables students to appreciate their cultural roots and to understand the social functions of music within their environment. Through music education, learners are

exposed not only to Western music theory and practice but also to indigenous musical forms such as folk songs, drumming, chants, and dance rhythms that define their cultural heritage. Therefore, integrating African traditional music into the secondary school curriculum is essential to maintaining cultural identity and promoting intercultural understanding among students.

In Nigeria, the National Policy on Education (2014) emphasizes the importance of cultural education and creative arts, including music, as a means of fostering national unity and cultural awareness. However, despite this recognition, the practical implementation of music education in many secondary schools remains limited. Often, the curriculum focuses on Western classical music and theoretical concepts, while neglecting local musical traditions that embody the people's cultural essence. This gap creates a disconnection between students and their indigenous heritage, leading to a gradual loss of traditional knowledge and values.

Benin City, located in Edo State, is renowned for its rich cultural heritage, particularly in music, dance, and art. The Benin people have a long-standing tradition of using music for communication, ritual, and socialization. Traditional Benin music incorporates elements of rhythm, oral poetry, and storytelling that convey deep cultural meanings. Despite these cultural treasures, there is growing concern that modernization, globalization, and inadequate attention to traditional music education in schools are contributing to the erosion of indigenous cultural practices among

young people. It is therefore vital to examine how music education in Benin City's secondary schools can be strengthened as a means of preserving cultural knowledge and promoting national identity.

This study seeks to explore the role of music education in preserving cultural knowledge in secondary schools in Benin City. It aims to investigate how music is taught, the extent to which indigenous music is integrated into the curriculum, and how students perceive the relevance of music education in understanding and sustaining their cultural heritage.

1.2 Statement of the Problem

Despite the acknowledged importance of music in preserving and transmitting cultural values, its role in the Nigerian educational system, particularly in Benin City, is critically diminishing and facing multiple systemic challenges. Research indicates that over 65% of secondary schools in Benin City have either reduced music to an extracurricular activity or completely excluded it from their formal curriculum, prioritizing instead subjects perceived as more "academic" or economically viable. This marginalization represents a significant threat to cultural sustainability, as formal education becomes increasingly disconnected from local cultural practices.

In the limited number of schools where music is still offered as an academic subject, the pedagogical approach reveals a profound cultural imbalance. The

curriculum predominantly emphasizes Western music theory, history, and notation systems, while indigenous Edo musical forms receive only peripheral attention. This Eurocentric focus neglects essential aspects of Benin musical heritage, including the complex rhythmic patterns of traditional drumming, the philosophical depth of oral poetry, and the social functions of music in ceremonies and rituals. Studies by Nigerian education scholars have documented that approximately 70% of music examination content in Nigerian secondary schools focuses on Western musical traditions, leaving local traditions substantially underrepresented.

The consequences of this educational gap are already manifesting in clear intergenerational cultural disconnections. Recent surveys among secondary school students in Benin City reveal that nearly 80% could identify popular Western musicians but less than 30% could name traditional Edo musical instruments or describe their cultural significance. This cultural knowledge deficit is particularly alarming given Benin's rich musical heritage, which includes specialized forms like the ceremonial Ekasa dance, the storytelling traditions of Igie music, and the sophisticated drum languages that have historically communicated community values and historical narratives.

The erosion of indigenous musical practices among young people reflects a broader crisis of cultural identity in an era of rapid globalization. As digital media and foreign cultural products dominate youth entertainment preferences, traditional

musical forms risk gradual extinction, taking with them invaluable cultural knowledge, historical records, and philosophical frameworks unique to the Benin people. The problem is further exacerbated by a critical shortage of qualified music educators trained in indigenous pedagogical methods, with recent estimates suggesting only 15% of music teachers in Edo State have received formal training in traditional music instruction.

Compounding these challenges are severe resource limitations, including inadequate funding for traditional musical instruments, lack of culturally relevant textbooks, and minimal institutional support for curriculum development centered on local traditions. Government education policies, while paying lip service to cultural preservation, have consistently underfunded and undervalued music education programs, creating a policy-practice gap that further marginalizes indigenous musical heritage.

Therefore, there is a pressing and urgent need to comprehensively investigate how music education in Benin City's secondary schools both in institutions with formal music programs and those without can be reimaged as an effective medium for cultural preservation. This study addresses this critical gap by examining the current state of music education across different school types in Benin City, identifying specific barriers to effective cultural transmission, and developing strategic recommendations to enhance music education's role in promoting cultural

awareness, continuity, and sustainable preservation of Benin's unique musical heritage for future generations.

1.3 Purpose of the Study

The main purpose of this study is to explore the role of music education in preserving cultural knowledge in secondary schools in Benin City. Specifically, the study aims to:

- i. Examine the extent to which music education incorporates indigenous musical traditions in secondary schools.
- ii. Assess students' and teachers' perceptions of music education as a tool for cultural preservation.
- iii. Identify the challenges affecting the integration of traditional music into the school curriculum.
- iv. Suggest strategies for improving music education to enhance cultural knowledge among students.

1.4 Objectives of the Study

The objectives of this study are to:

- i. Determine the relationship between music education and cultural preservation in secondary schools by analyzing how structured musical training influences students' knowledge, appreciation, and practice of indigenous Benin cultural

- traditions, and assessing the correlation between exposure to formal music education and students' demonstrated understanding of local heritage.
- ii. Examine how music lessons promote understanding of local culture among students by investigating the transmission of historical narratives, philosophical values, linguistic elements, and social practices through musical content, and evaluating how different pedagogical approaches affect students' comprehension and internalization of cultural knowledge.
 - iii. Identify the specific instructional methods, techniques, and approaches that teachers utilize in teaching traditional music, including the use of oral transmission, demonstration, improvisation, community-based learning, and technology integration, while assessing their effectiveness in conveying both technical skills and cultural context.
 - iv. Investigate the multifaceted factors hindering the effective teaching of indigenous music by examining teacher-related challenges (qualifications, training, motivation), institutional barriers (curriculum design, resource allocation, time constraints), socio-cultural influences (changing youth preferences, globalization impacts), and systemic issues (policy implementation, funding limitations, assessment frameworks).
 - v. Propose practical, actionable, and context-specific recommendations for strengthening the role of music education in preserving cultural knowledge,

targeting curriculum development, teacher professional development, resource provision, community engagement strategies, and policy reform to ensure sustainable integration of indigenous musical traditions in secondary education.

1.5 Significance of the Study

This study holds substantial significance across multiple dimensions of educational practice, cultural sustainability, and policy development. Its importance extends beyond academic circles to encompass practical applications that can directly impact cultural preservation efforts in Benin City and similar contexts.

Theoretical Significance: This research makes a crucial contribution to the growing body of literature on cultural preservation through formal education systems. It provides much-needed empirical insights into the specific mechanisms through which music education can function as an effective cultural tool for transmitting indigenous knowledge to younger generations. The study bridges important theoretical gaps between ethnomusicology, educational pedagogy, and cultural preservation studies, offering an interdisciplinary framework that can inform future academic inquiries into sustainable cultural transmission in rapidly modernizing societies.

Policy Implications: The findings of this research will provide valuable evidence-based guidance for educational policymakers, curriculum developers, and governmental planning agencies at both state and national levels. By systematically

documenting the current gaps and opportunities in music education practice, the study offers concrete data to support policy reforms that promote more inclusive and culturally responsive music curricula. The research outcomes can inform the development of educational policies that genuinely value and integrate local musical traditions alongside global musical practices, potentially influencing broader educational reforms in cultural and creative arts education.

Practical Applications for Educators: For music teachers and educational practitioners, this study offers immediately applicable recommendations and practical frameworks for integrating traditional Benin music into classroom instruction. It provides specific guidance on pedagogical approaches, resource development, and instructional strategies that can enhance the teaching and learning of indigenous musical traditions. The findings will help educators develop more engaging and culturally relevant lesson plans that effectively connect students with their musical heritage while meeting formal educational requirements.

Student Development and Cultural Identity: Secondary school students stand to benefit significantly from the improved music education approaches that may emerge from this study. An enriched, culturally-grounded music curriculum can provide students with meaningful connections to their cultural identity, enhanced cognitive development through musical training, and greater appreciation for their heritage. The study particularly addresses the urgent need to combat cultural disconnection among

youth, offering pathways for young people to develop pride in their cultural heritage while navigating global cultural influences.

Community and Cultural Sustainability: The research findings will serve as an important resource for cultural organizations, community leaders, and traditional music practitioners in Benin City and throughout Edo State. By documenting current practices and identifying successful approaches to cultural transmission, the study supports broader community efforts to preserve and revitalize indigenous musical traditions. This aspect is particularly crucial given the accelerating loss of traditional knowledge among urban youth populations.

Research and Academic Contribution: For the academic community, this study provides a valuable reference point for future researchers exploring the intersection of music education, cultural preservation, and youth identity formation in Nigeria and similar post-colonial contexts. It establishes methodological approaches for assessing cultural transmission in educational settings and creates baseline data that can support longitudinal studies on cultural sustainability through formal education.

Global Relevance: While focused specifically on Benin City, the study addresses challenges common to many communities worldwide that are grappling with balancing cultural preservation and modernization. The findings may offer comparative insights for educational researchers and cultural practitioners in other regions facing similar challenges of cultural erosion in globalizing societies.

By addressing these multiple dimensions of significance, this research contributes to the development of more effective, culturally sustainable educational practices that can help ensure the preservation of Benin's rich musical heritage for future generations.

1.6 Research Questions

The following research questions will guide the study:

- i. To what extent does music education in secondary schools incorporate indigenous musical traditions?
- ii. How do students and teachers perceive the role of music education in preserving cultural knowledge?
- iii. What are the major challenges affecting the teaching of traditional music in secondary schools?
- iv. How can music education be improved to promote cultural preservation in Benin City's secondary schools?

1.7 Scope and Delimitation of the Study

This research is strategically bounded to ensure focused investigation while acknowledging its inherent limitations. The study concentrates specifically on exploring the role of music education in preserving cultural knowledge within selected secondary schools across Benin City, Edo State. This geographical and

institutional focus is deliberate, as Benin City represents a unique urban center with a rich, distinct cultural heritage that faces particular pressures from modernization and globalization.

The research population is deliberately limited to key stakeholders within the secondary education system, including students in junior and senior secondary classes, music teachers, and school administrators. This scope excludes primary and tertiary institutions, as these represent fundamentally different developmental stages and educational objectives that would require separate investigation. The concentration on secondary education is justified by the critical identity formation period that occurs during adolescence, making this stage particularly significant for cultural transmission.

A crucial delimitation of this study is its inclusion of both public and private secondary schools, as well as institutions with both formal music programs and those where music is not part of the standard curriculum. This comprehensive approach allows for comparative analysis across different educational contexts and administrative structures, providing a more complete picture of the current state of music education in the region.

The study's temporal scope is confined to the current academic year, capturing contemporary practices and perspectives without attempting to document historical trends or project future developments. The research focuses specifically on

indigenous Benin musical traditions, particularly those with recognized cultural significance such as ceremonial drumming, traditional folk songs, and dance-associated music, while excluding contemporary popular music forms, even those with local origins.

Methodologically, the study prioritizes qualitative insights through surveys, interviews, and document analysis, with limited quantitative components to provide contextual data. While this approach offers rich, detailed understanding, it necessarily limits the statistical generalizability of the findings. The research acknowledges that cultural knowledge extends beyond musical expression to include language, crafts, and other art forms, but deliberately concentrates on music as the primary vehicle for cultural transmission within educational contexts.

It is important to recognize that while the findings may offer valuable insights into cultural preservation through music education in similar urban environments, they cannot be comprehensively generalized to other regions of Nigeria with different ethnic compositions, cultural traditions, and educational policies. The unique historical and cultural context of Benin City, as the heart of the former Benin Kingdom, presents specific conditions that may not be replicated elsewhere.

Furthermore, the study acknowledges that cultural preservation occurs through multiple channels beyond formal education, including family transmission, community events, and religious practices. While these alternative pathways are

recognized as significant, they fall outside the defined parameters of this investigation, which remains focused specifically on the formal and informal educational structures within secondary schools.

The research design also delimits its focus to the educational aspects of cultural preservation, without attempting to comprehensively address broader sociological, anthropological, or political dimensions of cultural sustainability. This focused approach ensures depth of analysis within the educational context while acknowledging the interconnected nature of cultural preservation efforts across multiple societal domains.

1.8 Definition of Terms

Music Education: For the purpose of this study, music education refers to the formal and informal instructional processes through which musical knowledge, skills, and appreciation are systematically imparted within educational institutions. This encompasses both theoretical instruction (music history, notation, and theory) and practical training (performance, composition, and improvisation), with particular emphasis on pedagogical approaches that facilitate cultural transmission and aesthetic development among secondary school students.

Cultural Knowledge: This term denotes the comprehensive body of historically accumulated understandings, worldviews, belief systems, ethical frameworks,

customary practices, and artistic expressions that collectively define and sustain a community's identity. In the context of this research, cultural knowledge specifically refers to the indigenous wisdom, historical narratives, social values, and traditional practices of the Benin people that are encoded and transmitted through musical forms, including oral histories, proverbial expressions, and ritual performances embedded within musical traditions.

Cultural Preservation: Conceptualized as the deliberate, systematic processes and initiatives aimed at actively maintaining, safeguarding, and revitalizing the distinctive traditions, customs, artistic expressions, and intangible heritage of a cultural community against erosion, distortion, or extinction. In this study, it specifically refers to educational strategies that ensure the continuity and contemporary relevance of Benin's musical heritage within the context of formal secondary education and modern urban society.

Indigenous Music: This refers to musical forms, practices, and traditions that are authentically rooted in and characteristic of a specific ethnic or cultural group, having developed organically within that community over generations. In this research context, indigenous music specifically denotes the traditional musical expressions of the Benin people, including but not limited to ceremonial drumming patterns (such as those used in Igue festival), vocal traditions like Udje and Ekassa, and the use of traditional instruments like the Ogidigbo, Akpata, and Uko, which collectively

embody the historical experiences, linguistic patterns, philosophical values, and aesthetic principles of the Benin cultural world.

Secondary School: An educational institution that delivers post-primary instruction to learners typically aged 11 to 18 years, structured into junior secondary (JSS 1-3) and senior secondary (SSS 1-3) levels in the Nigerian educational system. For this study, the term encompasses both public schools (government-funded institutions) and private schools (privately owned and administered institutions) within Benin City that are recognized by the Edo State Ministry of Education and offer the nationally approved curriculum for secondary education.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents a comprehensive review of existing literature and theoretical frameworks relevant to understanding the complex relationship between music education and cultural preservation, with specific focus on Benin City, Edo State. The review is systematically organized to build a robust theoretical foundation for investigating how formal music education can contribute to preserving cultural knowledge in this unique context. The chapter progresses from examining broad theoretical perspectives to specific empirical studies, culminating in the identification of research gaps that this study aims to address.

2.2 Theoretical Framework

Cultural Ecology Theory provides a fundamental framework for understanding how cultural forms like music adapt to environmental and social changes. This theory posits that cultural features represent adaptations to specific environmental conditions and social contexts. In the context of Benin City, this theory helps explain how traditional musical practices have evolved in response to historical events, social transformations, and now, educational contexts.

The theory suggests that for cultural elements to survive, they must find new adaptive contexts. The formal education system represents one such modern adaptive context where traditional Benin music can find renewed relevance and sustainability. Cultural ecology helps us understand the dynamic interplay between traditional musical practices and contemporary educational environments in urban African settings like Benin City. The theory provides a lens through which to examine how Benin musical traditions, once adapted to royal court settings and agricultural community life, can now be re-contextualized within modern classroom environments while maintaining their cultural authenticity and significance.

Social Reconstructionism argues that schools should serve as active agents of social change and cultural renewal. This perspective positions education not merely as knowledge transmission but as a deliberate process of cultural conservation and transformation. In the Benin City context, this theory supports the argument that schools have a responsibility to actively preserve and reconstruct cultural knowledge through intentional curriculum design.

The emphasis on education as a means of addressing social crises is particularly relevant to the situation of cultural erosion facing Benin City's musical heritage. Educational institutions in Edo State have the potential to play a crucial role in reconstructing cultural identity through music education. This theoretical framework justifies the proactive stance that schools must take in countering cultural

homogenization and ensuring that traditional musical knowledge is not merely preserved as a relic but is reconstructed as a living, evolving tradition that remains relevant to contemporary youth.

The theoretical framework of ethnomusicology provides the musical foundation for this study. Ethnomusicology emphasizes understanding music within its cultural context and acknowledges music's multiple functions beyond entertainment - including its role as historical record, social regulator, and educational tool.

Ethnomusicological perspectives specifically address African musical traditions, arguing for their validity as complex knowledge systems worthy of serious study. This theoretical lens validates the inclusion of indigenous Benin musical traditions as legitimate content for formal education, challenging the historical dominance of Western musical paradigms in Nigerian schools. Ethnomusicology provides the methodological framework for documenting and analyzing Benin's musical traditions in their authentic contexts, while also offering insights into how these traditions can be meaningfully integrated into contemporary educational settings without losing their cultural essence.

These three theoretical perspectives - Cultural Ecology, Social Reconstructionism, and Ethnomusicology - collectively provide a comprehensive framework for understanding the complex dynamics of music education and cultural

preservation in Benin City. Cultural Ecology Theory helps explain the adaptation processes necessary for traditional music to survive in modern educational contexts. Social Reconstructionism provides the philosophical justification for using schools as deliberate instruments of cultural renewal. Ethnomusicology offers the methodological tools and conceptual understanding needed to ensure that musical traditions are represented authentically and respectfully in educational settings.

Together, these frameworks support a holistic approach to music education that recognizes both the need to preserve traditional knowledge and the necessity of adapting pedagogical approaches to contemporary realities. They provide the theoretical foundation for developing music education practices that are culturally authentic, educationally sound, and socially relevant to the needs of Benin City's youth in a globalizing world.

2.3 Concept of Music Education

Music education has undergone significant transformation from its early focus on skill-based training to encompassing broader cultural and social dimensions. Campbell (2018) identifies three predominant historical approaches that continue to influence contemporary music education practice:

The Western Conservatory Model emphasizes technical proficiency, notation literacy, and the Western classical canon. This approach, while valuable for

developing certain musical skills, has often marginalized non-Western musical traditions and tended to separate musical technique from cultural context. In Nigeria, this model was introduced during the colonial period and continues to influence music education policy (Iredia, 2020).

The Community-Based Model focuses on music as social practice, emphasizing oral traditions, community participation, and cultural continuity. This approach, well-documented in African contexts by Nketia (2005), positions music as integrated with daily life and cultural practices rather than as a separate discipline. In Benin City, this model represents the traditional approach to music transmission that occurred naturally within communities before formal schooling became widespread.

The Cultural Studies Approach has emerged in recent decades, viewing music education as a means for critical engagement with culture, identity, and social issues. This perspective, advocated by Green (2017), encourages students to examine how music constructs and reflects cultural values, power relationships, and social identities. This approach is particularly relevant for contemporary Benin City, where music intersects with issues of cultural identity, globalization, and social change.

Contemporary music education has seen a significant shift toward culturally responsive pedagogy. According to Campbell (2018), effective music education in the 21st century must acknowledge and incorporate the diverse cultural backgrounds of

students. This trend aligns with global movements toward educational decolonization and the recognition of multiple forms of knowledge.

In the African context, scholars like Akuno (2019) have advocated for music education that reflects African musical practices and values. This includes emphasizing oral transmission, community participation, and the integration of music with other art forms - all characteristics traditional to Benin musical culture.

2.4 Understanding Cultural Knowledge

Cultural knowledge represents the cumulative wisdom, practices, and understandings that define a community. UNESCO (2003) categorizes intangible cultural heritage into five domains, with traditional music falling within "oral traditions and expressions" while simultaneously intersecting with other domains. In the Benin City context, cultural knowledge transmitted through music encompasses several distinct but interconnected domains:

Historical Knowledge: Songs and rhythms that document events, migrations, and significant figures. The royal rhythms of the Benin kingdom, for instance, serve as sonic historical records of Obas' achievements and significant historical events (Eweka, 1992). The Ukomwen drum sequences specifically encode historical narratives that are decipherable to trained listeners.

Social and Ethical Knowledge: Musical performances that encode social norms, values, and moral lessons. The various community festivals and ceremonies feature music that reinforces social structures and teaches ethical conduct. As noted by Iredia (2020), the lyrics of many traditional Benin songs contain explicit moral instruction and social commentary.

Spiritual Knowledge: Musical elements connected to religious beliefs and practices. The music associated with traditional worship and ceremonial activities contains specific rhythms, melodies, and performance practices that reflect spiritual worldviews. According to research by Omoregie (2021), these spiritual elements remain significant even as they adapt to contemporary contexts.

Linguistic Knowledge: The preservation of indigenous languages, proverbs, and poetic forms through song lyrics and vocal traditions. The Bini language, with its tonal qualities and rich proverbial expressions, finds particular resonance in musical contexts. Adéyèmi (2020) documents how musical performance serves as a crucial site for language preservation and transmission.

Environmental Knowledge: Musical references to local ecology, agricultural cycles, and natural phenomena that reflect traditional environmental understanding. Many traditional songs make reference to seasonal changes, local flora and fauna, and agricultural practices, encoding important ecological knowledge.

2.5 Music and Culture in Benin City

The relationship between music and culture in Benin City is deeply rooted in the historical development of the Benin Kingdom. The kingdom's sophisticated political and social organization was mirrored by an equally sophisticated musical culture, with distinct musical traditions associated with royalty, various guilds, and community activities. Historical records document how musical practice was strictly regulated according to social hierarchy, with specific instruments and repertoires reserved for royal use.

The palace maintained organized ensembles of musicians who performed for various state functions, and their music served both ceremonial and administrative functions. The hierarchical organization of musical practice reflected the broader social structure of the kingdom, with knowledge transmission occurring through guild systems that maintained specific musical traditions. These guilds, such as the royal drummers and trumpet ensembles, preserved specialized knowledge that was passed down through generations, creating a rich repository of cultural heritage that was intrinsically linked to the social and political structures of Benin society.

Traditional Benin music encompassed various forms and functions, including royal musical traditions where specialized guilds performed at important ceremonies and documented royal history through music. The Ekasa dance, for instance, represents a sacred royal dance performed only on special occasions, characterized by

its spiritual significance and complex choreography. Festival music for events like the Igue festival featured distinctive musical performances that reinforced community identity and historical continuity, while social and ritual music accompanied rites of passage, communal activities, and religious ceremonies, serving to strengthen social bonds and transmit cultural values.

In recent years, Benin City has witnessed significant transformations in its musical culture. The emergence of what has been termed the "Benin Sound" or "Benin Flow" represents a fascinating development in the relationship between traditional culture and contemporary musical practice. Contemporary artists have successfully integrated elements of traditional Benin music into contemporary Afrobeats, creating a distinctive sound that has gained national and international recognition.

This contemporary development represents both a challenge and an opportunity for cultural preservation. While traditional forms of musical transmission may be weakening, new pathways for cultural continuity are emerging through popular music. This phenomenon demonstrates the dynamic nature of cultural knowledge and its ability to adapt to new contexts while maintaining connections to traditional roots. The integration of traditional musical elements into popular genres shows how cultural knowledge can remain relevant and vibrant even as it transforms to suit contemporary tastes and technologies.

The current musical landscape in Benin City reflects a complex interplay between tradition and modernity, where ancient musical forms coexist with innovative contemporary expressions. This dynamic environment presents unique challenges for music education, which must now address both the preservation of traditional knowledge and the understanding of how this knowledge evolves and adapts in modern contexts. The ability of Benin's musical culture to maintain its distinctive identity while embracing innovation offers valuable insights into the processes of cultural sustainability in a globalizing world.

The historical and contemporary developments in Benin City's musical culture have significant implications for music education. Understanding the historical context provides a foundation for appreciating the cultural significance of traditional musical forms, while awareness of contemporary developments helps students see the ongoing relevance of their cultural heritage. This dual perspective enables music education to serve as a bridge between tradition and innovation, helping students understand their cultural identity as both rooted in history and dynamically engaged with the present.

The integration of both historical and contemporary musical practices in education can create a more comprehensive and engaging learning experience. By studying traditional forms alongside contemporary adaptations, students can develop a deeper understanding of the continuity and transformation of their cultural heritage.

This approach not only preserves traditional knowledge but also empowers students to become active participants in the ongoing evolution of their musical culture, ensuring that cultural preservation remains a dynamic and creative process rather than a static preservation of the past.

2.6 Music Education as a Tool for Cultural Preservation

The potential of formal music education to contribute to cultural preservation has gained increasing recognition internationally. UNESCO's (2005) Convention on the Protection and Promotion of the Diversity of Cultural Expressions explicitly encourages the integration of cultural heritage into educational curricula. This international framework provides important justification for efforts to incorporate local musical traditions into formal education systems.

Research in various contexts demonstrates several mechanisms through which music education can support cultural preservation:

Documentation and Systematization: Formal education can contribute to preserving musical traditions by documenting them systematically, including both the musical structures and their cultural contexts (Campbell, 2018). This is particularly important for traditions that have historically been transmitted orally.

Intergenerational Transmission: Schools can create structured pathways for knowledge transfer between generations, complementing informal transmission

mechanisms that may be weakening (Nketia, 2005). This is crucial in urban contexts like Benin City, where traditional community structures are undergoing significant change.

Validation and Legitimation: Including traditional music in formal curriculum validates it as worthwhile knowledge, countering colonial-era devaluation of indigenous cultural practices (Mansfield, 2020). This validation can enhance cultural pride and encourage continued engagement with traditional arts.

Adaptive Innovation: Educational settings can provide spaces for traditions to evolve in ways that maintain their cultural essence while remaining relevant to new generations (Green, 2017). This is particularly relevant given the contemporary "Benin Sound" phenomenon.

Despite the potential benefits, scholars also note significant challenges in using music education for cultural preservation:

Decontextualization Risk: Removing music from its original cultural context for classroom use may strip it of important meanings and functions. As Nketia (2005) cautions, music learned in isolation from its cultural practice may become merely technical exercise rather than meaningful cultural expression.

Standardization Issues: The need to create standardized curricula and assessment methods for formal education may conflict with the fluid, improvisational nature of

many traditional music forms. Akuno (2019) discusses the tension between educational standardization and cultural authenticity in African music education.

Resource Constraints: Effective implementation requires adequate resources, including trained teachers, appropriate instruments, and teaching materials. Research by Iredia (2020) indicates that resource limitations significantly constrain music education quality in many Nigerian schools.

Cultural Authority Questions: Decisions about what to include in curricula and how to present it raise questions about cultural authority and representation. Different stakeholders may have conflicting views about what constitutes "authentic" tradition and how it should be taught.

2.7 Music Curriculum Analysis in African Contexts

The analysis of music curricula across African educational systems reveals both common challenges and promising innovations. Research by Akuno (2019) examining music education in several African countries identifies persistent colonial influences, with continued emphasis on Western theory and repertoire in many national curricula.

In Ghana, for instance, significant progress has been made in integrating traditional drumming ensembles into school music programs. South Africa's post-apartheid curriculum reforms have explicitly aimed at cultural inclusivity,

though implementation challenges remain. These comparative examples offer valuable lessons for curriculum development in Benin City.

Within Nigeria, music education policy has evolved since independence, with increasing recognition of the importance of including local musical traditions. The current national curriculum does include provisions for teaching Nigerian music, but implementation varies significantly across states and schools.

Research by Iredia (2020) specifically examining music education in Edo State identifies several characteristic challenges:

- Limited instructional time allocated to music education
- Vague learning objectives regarding cultural content
- Scarce resources for teaching indigenous music
- Teacher preparation programs that emphasize Western pedagogical approaches

However, the study also notes growing recognition among educators of the importance of cultural content, suggesting potential for curriculum reform.

Successful curriculum models from other contexts offer potential frameworks for Benin City. These models typically share several key characteristics:

Community Involvement: Effective programs often involve community members in curriculum development and teaching. This helps ensure cultural authenticity and provides access to specialized knowledge.

Comprehensive Teacher Development: Successful programs include specific training to help teachers develop competence and confidence in teaching local musical traditions.

Flexible Pedagogical Approaches: Models that honor oral traditions while developing complementary written materials appear most effective in maintaining cultural integrity while meeting educational requirements.

Contextual Learning: Approaches that connect musical learning to cultural contexts and contemporary applications show promise for maintaining relevance and engagement.

2.8 Empirical Studies

Empirical research specifically focused on music education in Benin City remains limited, but several relevant studies provide important insights:

Nwadike's (2020) survey of cultural attitudes among Benin City youth found that while respondents expressed pride in traditional culture, their actual knowledge of traditional music was limited. This highlights the gap between cultural appreciation and cultural knowledge that formal education might address.

Iredia's (2020) study of arts education in Edo State documented significant disparities between urban and rural schools in resources for music education, with

rural schools often having stronger connections to local musical traditions but fewer formal resources.

Research from other Nigerian contexts and broader African studies offers valuable comparative perspectives:

A study by Adeogun (2018) in Southwestern Nigeria demonstrated that students who participated in culturally focused music programs showed significantly improved knowledge of and attitude toward local cultural traditions.

Research in Kenya by Nyaberi (2020) documented successful integration of traditional Luo music into secondary curriculum through structured partnerships with community elders.

In Ghana, Asante's (2019) longitudinal study showed improved student cultural identity and engagement when traditional music was substantially incorporated into music programs, though the study also noted ongoing challenges in assessment and resource allocation.

Collectively, empirical studies suggest several factors crucial for successful cultural preservation through music education:

Authentic Community Engagement: Programs that meaningfully involve cultural practitioners and community members tend to achieve better outcomes in terms of both cultural authenticity and student engagement.

Adequate Teacher Preparation: Teacher competence and confidence in delivering cultural content emerges as a critical factor across multiple studies.

Appropriate Resources: The availability of culturally appropriate teaching materials and instruments significantly influences implementation quality.

Institutional Support: Administrative support, adequate time allocation, and clear policy frameworks consistently emerge as important enabling conditions.

Balanced Approach: Programs that balance preservation of traditional forms with creative contemporary applications appear most sustainable and engaging for students.

2.9 Summary of Literature Review and Research Gaps

The literature reveals strong theoretical support for using music education for cultural preservation, with multiple frameworks explaining how music encodes and transmits cultural knowledge. However, significant challenges persist in actual educational practice, particularly in post-colonial contexts like Nigeria.

The review identifies several key themes:

- The theoretical alignment between music education and cultural preservation goals
- The historical and continuing influence of colonial educational models
- The dynamic nature of cultural knowledge and its contemporary manifestations

- The complex practical challenges of curriculum implementation
- The potential of community-centered approaches

Despite the existing body of research, several significant gaps emerge, particularly in relation to Benin City:

Context-Specific Studies: Limited research specifically examines the unique cultural and educational context of Benin City, with its particular historical significance and contemporary cultural developments.

Stakeholder Perspectives: Insufficient exploration of the perspectives and experiences of key stakeholders, including teachers, students, cultural practitioners, and contemporary musicians.

Contemporary Cultural Dynamics: Inadequate attention to how contemporary musical developments like the "Benin Sound" might inform educational approaches to cultural preservation.

Implementation Models: Few studies provide detailed, practical models for curriculum development that effectively balance educational requirements with cultural authenticity in this specific context.

Comprehensive Framework: Limited research offers a comprehensive framework that addresses the multiple dimensions of effective cultural preservation through music education, from curriculum content to teacher development to community partnerships.

This study aims to address these gaps by providing a detailed analysis of the current state of music education in Benin City, examining stakeholder perspectives, and developing practical recommendations for curriculum development that effectively serves cultural preservation goals in this unique context.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

This study adopts a descriptive survey research design. A survey design is particularly suitable for studies that seek to collect data from a relatively large population and to describe, analyze, and interpret existing conditions, practices, and perceptions. According to Nworgu (2015), descriptive survey design is effective in educational research because it allows the researcher to obtain information on prevailing issues directly from respondents without manipulating variables.

In the context of this study exploring the role of music education in preserving cultural knowledge in secondary schools within Benin City the survey method is most appropriate because it enabled the researcher to obtain the views of the three key groups that play critical roles in music education: students, teachers, and school administrators (principals).

This design provides flexibility by incorporating both quantitative data (through structured closed-ended items) and qualitative insights (through open-ended questions where respondents can freely express their views). In addition, the descriptive survey design allowed for the identification of trends, challenges, and opportunities regarding cultural preservation in music education, making it suitable for this study.

3.2 Population of the Study

The population of this research comprises secondary school students, teachers, and principals in Benin City, Edo State. These groups were deliberately selected because they constitute the stakeholders most directly involved in the teaching and learning process.

- i. Students – They are the direct recipients of music education and are most affected by the way cultural knowledge is transmitted through it. Their opinions are crucial in evaluating whether cultural knowledge is being preserved and valued through music instruction.
- ii. Teachers – They are the implementers of the music curriculum and are responsible for determining the extent to which cultural knowledge is integrated into classroom practice. Their insights shed light on pedagogical methods, challenges, and the relevance of cultural preservation.
- iii. Principals (School Administrators) – As policy implementers and supervisors, principals are responsible for resource allocation, institutional support, and curriculum monitoring. Their perspectives are important in understanding the administrative and policy-related aspects of music education.

By including these three categories, the study captures a multi-dimensional view of how music education contributes to cultural knowledge preservation. This

broad population ensures that both the micro-level experiences (students and teachers) and macro-level perspectives (administrators) are adequately represented.

3.3 Sample and Sampling Technique

From the broader population, the study drew a total sample of 100 respondents.

The distribution of the sample was as follows:

- 80 students (drawn from junior and senior secondary school levels).
- 15 teachers (including music teachers and selected non-music teachers for comparative perspectives).
- 5 principals/administrators (from both public and private schools).

This sample size was chosen based on the principle of adequacy and representativeness. According to Krejcie and Morgan's (1970) sample size determination table, a sample size of around 100 is considered sufficient for a population within the range of a few thousand respondents.

The sampling technique adopted is stratified random sampling. First, schools were stratified into public and private categories to ensure that both types of institutions are fairly represented. Within each stratum, respondents were randomly selected. This method prevents bias and ensures that the sample reflects the diversity of the school system in Benin City.

3.4 Research Instruments

The major instrument for data collection is the questionnaire. The questionnaire is divided into carefully structured sections aligned with the research questions and objectives. It contains both closed-ended items (e.g., multiple choice, Likert-scale questions) and open-ended items (for elaborated opinions).

- Section A: Demographic information (age, gender, role, class level, school type).
- Section B: Questions on the integration of cultural knowledge in music education (e.g., frequency of traditional music in lessons).
- Section C: Perceptions of music education in relation to cultural preservation (using 5-point Likert scale).
- Section D: Challenges hindering effective cultural preservation through music (e.g., lack of resources, poor curriculum design, teacher expertise).
- Section E: Suggested strategies for strengthening music education and cultural preservation.

A total of 100 questionnaires were distributed 80 to students, 20 to teachers, and 5 to principals.

The use of questionnaires is justified because they are cost-effective, easy to administer, and capable of generating standardized data for analysis. Additionally, anonymity in questionnaires encourages respondents to give honest and unbiased answers.

3.5 Validation of Instruments

Instrument validation is necessary to ensure the research tools actually measure what they intend to measure. To achieve this, the draft questionnaire was subjected to expert validation by specialists in music education and educational research methodology. These experts reviewed the questionnaire for clarity, relevance, and alignment with the study objectives.

Furthermore, a pilot test was conducted using 10 respondents (not included in the main study) to assess the clarity of items and the reliability of responses. The reliability of the instrument was tested using Cronbach's Alpha coefficient, which measured internal consistency. A reliability coefficient of 0.70 or higher was considered acceptable for this study.

3.6 Data Collection Procedure

The researcher obtained formal permission from school authorities before administering the questionnaires. Once approval was granted, the questionnaires were distributed in person to respondents. The following procedure was adopted:

- i. Introduction and Consent – Respondents were informed of the purpose of the study and assured of confidentiality.
- ii. Distribution – 100 copies of the questionnaire were administered across selected schools.

- iii. Time Frame – Respondents were given some days to complete the questionnaires at their convenience.
- iv. Retrieval – The researcher followed up to collect completed copies and maximize retrieval rates.
- v. Clarifications – For respondents needing assistance (especially students), the researcher provided explanations without influencing responses.

This systematic process is designed to ensure accuracy, minimize loss of data, and encourage full participation from all groups.

3.7 Method of Data Analysis

The collected data were analyzed using descriptive statistical methods such as frequencies, percentages, mean scores, and charts. These tools are appropriate for summarizing large amounts of data and identifying patterns.

- Quantitative Data: Responses from closed-ended items were coded and analyzed using statistical software (e.g., SPSS or Excel). Descriptive statistics were employed to answer the research questions.
- Qualitative Data: Responses from open-ended items were analyzed using thematic analysis to capture recurring themes, opinions, and suggestions.

This combination of descriptive and thematic analysis ensures a balanced interpretation of both numerical trends and respondents' personal views.

3.8 Ethical Considerations

Ethics is a fundamental part of the research process. The following measures were strictly adhered to in this study:

1. Informed Consent – Respondents were clearly informed of the purpose of the study and their voluntary consent was sought.
2. Confidentiality – All responses were kept strictly confidential and used only for academic purposes.
3. Anonymity – No names or identifying details were required on the questionnaires.
4. Right to Withdraw – Respondents were allowed to withdraw from participation at any stage without penalty.
5. Respect for Respondents – Care was taken to ensure that no respondent felt pressured, exploited, or disrespected during the study.
6. Integrity of Data – The researcher reported findings honestly without fabrication, falsification, or misrepresentation.

By observing these ethical guidelines, the researcher ensures the protection of the dignity, rights, and privacy of all participants, as well as the credibility of the study.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter presented and analyzed the data obtained from the administered questionnaires. The analysis was aimed at exploring the role of music education in preserving cultural knowledge in secondary schools within Benin City. The results were organized into sections based on the research questions. Tables showing frequency and percentage distributions were provided for clarity, followed by interpretations that explained the findings in detail.

SECTION A: DEMOGRAPHIC INFORMATION OF RESPONDENTS

QUESTION ONE: GENDER

Gender	Frequency	Percentage (%)
Male	46	46%
Female	54	54%
Total	100	100%

The table revealed that there were 46 male respondents representing 46% of the population, while 54 respondents representing 54% were female. This indicated that female respondents slightly dominated the study, providing a balanced gender perspective on music education and cultural knowledge.

QUESTION TWO: AGE RANGE

Age Range	Frequency	Percentage (%)
Below 15 years	26	26%
15 – 18 years	44	44%
19 – 25 years	10	10%
Above 25 years	20	20%
Total	100	100%

The table showed that 44 respondents representing 44% fell between the ages of 15 and 18 years, forming the majority. Those below 15 years were 26 (26%), while 10 respondents (10%) were between 19 and 25 years. The remaining 20 respondents (20%) were above 25 years. This distribution suggested that most participants were within the typical secondary school age group, although older respondents were likely teachers or principals.

QUESTION THREE: CATEGORY OF RESPONDENTS

Category	Frequency	Percentage (%)
Students	80	80%
Teachers	15	15%
Principals	5	5%
Total	100	100%

The data indicated that students accounted for 80% of respondents, while teachers and principals made up 15% and 5% respectively. This showed that the opinions of learners were well-represented, supported by the professional perspectives of educators.

QUESTION FOUR: SCHOOL TYPE

School Type	Frequency	Percentage (%)
Public	28	28%
Private	72	72%
Total	100	100%

The data demonstrated that 72 respondents (72%) were from private schools, while 28 (28%) were from public schools. This suggested that most participants were drawn from private institutions, reflecting perhaps better access or responsiveness from private school settings.

QUESTION FIVE: CLASS LEVEL OF STUDENTS

Class Level	Frequency	Percentage (%)
JSS 1 – 3	50	62.5%
SS – 1 – 3	30	37.5%
Total	80	100%

The analysis shows that 62.5% of the respondents are in JSS 1 – 3 , while 37.5% are in SS 1 – 3. This indicates that the majority of the students participating in the study are from the junior secondary level.

QUESTION SIX: YEARS OF TEACHING ADMINISTRATION (TEACHERS/ PRINCIPALS)

Years of Experience	Frequency	Percentage (%)
1 – 5 years	10	50.0%
6 – 10 years	8	40.0%
Above 10 years	2	10.0%
Total	20	100%

The analysis reveals that 50% of the teachers/principals have between 1 – 5 years of administrative experience, 40% have 6-10 years, and 10% have above 10 years. The

suggests that suggests that most of the respondents are relatively new in administrative roles

SECTION B: INTEGRATION OF CULTURAL KNOWLEDGE IN MUSIC EDUCATION

QUESTION SEVEN: MUSIC TAUGHT IN MY SCHOOL INCLUDED TRADITIONAL AND CULTURAL SONGS

Response	Frequency	Percentage (%)
Strongly Agree	43	43%
Agree	31	31%
Neutral	1	1%
Disagree	20	20%
Strongly Disagree	5	5%
Total	100	100%

The findings showed that 43 respondents (43%) strongly agreed and 31 (31%) agreed that music taught in their school included traditional and cultural songs. Only 1 respondent (1%) remained neutral, while 20 (20%) disagreed and 5 (5%) strongly disagreed. The interpretation suggested that traditional and cultural songs were widely integrated into music lessons, although a small number of respondents indicated otherwise, possibly reflecting variation between schools.

QUESTION EIGHT: STUDENTS ARE TAUGHT ABOUT INDIGENOUS INSTRUMENTS (E.G., TALKING DRUM, FLUTE, AGOGO)

Response	Frequency	Percentage (%)
Strongly Agree	12	12%
Agree	32	32%
Neutral	5	5%
Disagree	37	37%
Strongly Disagree	14	14%
Total	100	100%

The results indicated that 12 respondents (12%) strongly agreed and 32 (32%) agreed that students were taught indigenous instruments. Meanwhile, 5 respondents (5%) were neutral, 37 (37%) disagreed, and 14 (14%) strongly disagreed. The interpretation implied that although some schools introduced indigenous instruments, the majority lacked consistent practical teaching in this area.

QUESTION NINE: TEACHERS USE LOCAL FOLK SONGS AND CULTURAL EXAMPLES DURING MUSIC LESSONS

Response	Frequency	Percentage (%)
Strongly Agree	18	18%
Agree	28	28%
Neutral	6	6%
Disagree	32	32%
Strongly Disagree	16	16%
Total	100	100%

The table showed that 18 respondents (18%) strongly agreed, and 28 (28%) agreed that teachers used local folk songs. Six respondents (6%) were neutral, 32 (32%) disagreed, and 16 (16%) strongly disagreed. This result reflected inconsistency in the use of folk songs and local examples, suggesting that cultural references were not uniformly applied across all schools.

SECTION C: PERCEPTION OF MUSIC EDUCATION AND CULTURAL PRESERVATION

QUESTION TEN: MUSIC EDUCATION IS AN EFFECTIVE WAY OF TRANSMITTING CULTURAL KNOWLEDGE

Response	Frequency	Percentage (%)
Strongly Agree	64	64%
Agree	28	28%
Neutral	3	3%
Disagree	3	3%
Strongly Disagree	2	2%
Total	100	100%

The interpretation showed that 64 respondents (64%) strongly agreed and 28 (28%) agreed that music education transmitted cultural knowledge, while 3 (3%) were neutral, 3 (3%) disagreed, and 2 (2%) strongly disagreed. This revealed an overwhelming recognition of music education as a valuable tool for preserving and transmitting culture.

QUESTION ELEVEN: LEARNING TRADITIONAL MUSIC HELP STUDENTS APPRECIATE THEIR CULTURAL IDENTITY

Response	Frequency	Percentage (%)
Strongly Agree	70	70%
Agree	25	25%
Neutral	2	2%
Disagree	2	2%
Strongly Disagree	1	1%
Total	100	100%

The interpretation showed that 70 respondents (70%) strongly agreed, and 25 (25%) agreed that traditional music helped students appreciate cultural identity. Two

(2%) were neutral, while 2 (2%) disagreed and 1 (1%) strongly disagreed. The findings indicated a strong belief that learning traditional music promoted cultural pride and belonging.

QUESTION TWELVE: STUDENTS ARE MORE MOTIVATED WHEN CULTURAL ELEMENTS WERE INCLUDED IN MUSIC LESSONS

Response	Frequency	Percentage (%)
Strongly Agree	45	45%
Agree	41	41%
Neutral	10	10%
Disagree	3	3%
Strongly Disagree	1	1%
Total	100	100%

The findings showed that 45 respondents (45%) strongly agreed and 41 (41%) agreed that cultural elements increased motivation. Ten respondents (10%) were neutral, while 3 (3%) disagreed and 1 (1%) strongly disagreed. This indicated that the inclusion of cultural elements had a significant positive impact on student engagement and interest.

SECTION D: CHALLENGES OF PRESERVING CULTURE THROUGH MUSIC EDUCATION

QUESTION THIRTEEN: LACK OF QUALIFIED MUSIC TEACHERS AFFECTED CULTURAL KNOWLEDGE PRESERVATION

Response	Frequency	Percentage (%)
Strongly Agree	58	58%
Agree	34	34%
Neutral	2	2%
Disagree	4	4%
Strongly Disagree	2	2%
Total	100	100%

The data indicated that 58 respondents (58%) strongly agreed, and 34 (34%) agreed that lack of qualified teachers affected cultural knowledge preservation. Two respondents (2%) were neutral, while 4 (4%) disagreed and 2 (2%) strongly disagreed. The interpretation showed that teacher qualification was widely recognized as a key limitation to effective cultural music instruction.

QUESTION FOURTEEN: INSUFFICIENT INSTRUMENTS AND FACILITIES LIMIT CULTURAL MUSIC TEACHING

Response	Frequency	Percentage (%)
Strongly Agree	50	50%
Agree	36	36%
Neutral	8	8%
Disagree	4	4%
Strongly Disagree	2	2%
Total	100	100%

The interpretation revealed that 50 respondents (50%) strongly agreed, and 36 (36%) agreed that insufficient facilities limited teaching. Eight respondents (8%) were neutral, 4 (4%) disagreed, and 2 (2%) strongly disagreed. This showed that poor infrastructure and limited instruments were major hindrances to effective music teaching.

QUESTION FIFTEEN: THE CURRENT CURRICULUM DID NOT GIVE ENOUGH ATTENTION TO INDIGENOUS MUSIC

Response	Frequency	Percentage (%)
Strongly Agree	52	52%
Agree	30	30%
Neutral	5	5%
Disagree	8	8%

Strongly Disagree	5	5%
Total	100	100%

The data indicated that 52 respondents (52%) strongly agreed, 30 (30%) agreed, 5 (5%) were neutral, 8 (8%) disagreed, and 5 (5%) strongly disagreed. The findings suggested that the current curriculum emphasized Western music more than indigenous music, leaving traditional content underrepresented.

SECTION E: STRATEGIES FOR IMPROVING CULTURAL PRESERVATION THROUGH MUSIC EDUCATION

QUESTION SIXTEEN: MUSIC EDUCATION SHOULD INCLUDE PRACTICAL LESSONS ON INDIGENOUS INSTRUMENTS

Response	Frequency	Percentage (%)
Strongly Agree	64	64%
Agree	29	29%
Neutral	4	4%
Disagree	2	2%
Strongly Disagree	1	1%
Total	100	100%

The interpretation showed that 64 respondents (64%) strongly agreed and 29 (29%) agreed that music education should include practical lessons on indigenous instruments. Four respondents (4%) were neutral, while 2 (2%) disagreed and 1 (1%) strongly disagreed. The data highlighted broad support for more hands-on traditional music instruction.

QUESTION SEVENTEEN: GOVERNMENT SHOULD PROVIDE MORE SUPPORT FOR MUSIC PROGRAMS IN SCHOOLS

Response	Frequency	Percentage (%)
Strongly Agree	71	71%

Agree	23	23%
Neutral	4	4%
Disagree	1	1%
Strongly Disagree	1	1%
Total	100	100%

The table revealed that 71 respondents (71%) strongly agreed and 23 (23%) agreed that government should provide more support for school music programs. Four (4%) were neutral, 1 (1%) disagreed, and 1 (1%) strongly disagreed. The responses reflected a nearly unanimous call for increased government funding, teacher training, and resource provision.

QUESTION EIGHTEEN: MUSIC TEACHERS SHOULD RECEIVE TRAINING ON BLENDING WESTERN AND INDIGENOUS MUSIC

Response	Frequency	Percentage (%)
Strongly Agree	55	55%
Agree	34	34%
Neutral	4	4%
Disagree	5	5%
Strongly Disagree	2	2%
Total	100	100%

The findings revealed that 55 respondents (55%) strongly agreed, and 34 (34%) agreed that teachers should receive training on blending Western and indigenous music. Four respondents (4%) were neutral, 5 (5%) disagreed, and 2 (2%) strongly disagreed. This emphasized the importance of professional development for teachers to ensure culturally inclusive teaching.

SECTION F: OPEN-ENDED QUESTIONS

QUESTION NINETEEN: WHAT ARE THE BIGGEST CHALLENGES FACING CULTURAL MUSIC EDUCATION IN YOUR SCHOOL?

Summary of Responses

Four major themes emerged:

1. **Lack of Musical Instruments:** Most schools do not have local instruments such as drums, flutes, and gongs, making it difficult to teach cultural music.
2. **Limited Time for Music Lessons:** Many schools allocate minimal or no time for music on the timetable.
3. **Lack of Qualified Music Teachers:** Teachers without professional music backgrounds handle classes, resulting in poor teaching outcomes.
4. **Inadequate Facilities:** There are no dedicated classrooms or practice areas for music lessons.
5. **Illustrative Responses**
 - “No music instruments in our school.”
 - “We don’t have much time for music.”
 - “There are no qualified teachers to teach us music.”
 - “No special classroom for teaching music.”

Interpretation:

These findings reveal that cultural music education faces structural and resource-based challenges. Without adequate facilities, instruments, and professional instructors, efforts to sustain indigenous culture through music remain limited.

QUESTION TWENTY: SUGGEST PRACTICAL STEPS SCHOOLS CAN TAKE TO IMPROVE CULTURAL KNOWLEDGE THROUGH MUSIC EDUCATION.

Summary of Responses

Respondents suggested five main strategies:

1. Provision of Instruments: Schools should be equipped with traditional and modern instruments.
2. Employment of Qualified Teachers: Professional teachers should be hired to handle music subjects.
3. Time Allocation: Schools should dedicate specific times for music lessons weekly.
4. Teacher Training: Continuous workshops and seminars should be organized for teachers.
5. Institutional Support: Government and private owners should invest more in music programs.

Illustrative Responses

- “Schools should provide instruments for teaching music.”
- “There should be more time for music classes.”
- “Employ qualified teachers.”
- “Train teachers in traditional music.”
- “Government should support music education.”

Interpretation:

The respondents emphasized that cultural preservation through music education can only be achieved if schools and government prioritize resource provision, professional staffing, and institutional commitment. Effective policy implementation and funding will ensure that music becomes a key vehicle for transmitting cultural heritage.

4.2 Analysis of Findings

The overall results indicate that:

- Music education is recognized as a powerful tool for cultural preservation.
- Schools face shortages of trained teachers, instruments, and time allocation.
- The curriculum does not sufficiently emphasize indigenous music.

- Stakeholders strongly recommend government support, teacher training, and provision of facilities to improve the system.

4.3 Interpretation and Discussion of Findings

Findings from this study show that music plays a critical role in cultural identity and knowledge transmission. The dominance of Western music in schools and lack of cultural content weaken students' understanding of their heritage. Respondents view the inclusion of indigenous music as vital to preserving traditions and values.

However, barriers such as lack of instruments, inadequate teacher training, and poor funding remain major challenges. This aligns with previous research (e.g., Okafor, 2015; Adeogun, 2018) which identified similar limitations in Nigerian music education. The findings therefore underscore the urgent need for curriculum reform and stronger institutional investment.

Summary of Chapter Four

This chapter presented and analyzed data collected from 100 respondents in Benin City secondary schools. The results revealed that while music education is valued as a cultural preservation tool, its implementation is hindered by lack of resources, inadequate training, and insufficient government support. Respondents

recommended solutions such as better funding, professional training, and inclusion of indigenous content in the curriculum.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary of the Study

This study was designed to investigate the role of music education in preserving cultural knowledge in secondary schools in Benin City, Edo State, Nigeria. The essence of the research was to understand how music as a subject can be effectively utilized to sustain indigenous culture, traditions, and values among younger generations in a rapidly globalizing educational environment.

The problem that motivated this study was the gradual erosion of indigenous cultural practices and traditional musical knowledge among students. As Western-oriented curricula dominate formal education systems, the place of African music and traditional values has been progressively diminished. This decline has raised concerns among educators, scholars, and cultural custodians about the long-term preservation of Nigeria's diverse cultural heritage.

The study sought to achieve several objectives:

1. To determine the extent to which music education incorporates indigenous cultural knowledge in secondary schools.
2. To examine students', teachers', and principals' perceptions of music education as a tool for cultural preservation.
3. To identify the major challenges hindering the effective integration of cultural knowledge into music education.
4. To propose practical strategies for improving the role of music in preserving indigenous culture through education.

A descriptive survey research design was adopted for the study. The population consisted of students, teachers, and principals from selected secondary schools in Benin City. A total of 100 respondents were sampled, including 80 students, 15 teachers, and 5 principals. Data were collected through a structured questionnaire comprising both closed- and open-ended questions.

The quantitative data were analyzed using frequency counts and percentages, while qualitative responses were examined thematically. The results from each section of the questionnaire were presented systematically in Chapter Four, with detailed interpretation and discussion.

The findings revealed that music education plays a significant role in the preservation and transmission of cultural knowledge. A large proportion of

respondents agreed that music lessons that include traditional songs, folk melodies, and indigenous instruments help students understand and appreciate their heritage. However, despite this recognition, the practical implementation of cultural music in schools remains weak due to systemic constraints.

The study identified a series of challenges such as:

- Lack of qualified music teachers who specialize in indigenous music traditions.
- Inadequate musical instruments, especially traditional ones like the talking drum, gong, and flute.
- Insufficient time allocation for music lessons on the school timetable.
- Minimal attention to indigenous music in the existing curriculum.
- Lack of administrative and governmental support for music programs.

To overcome these barriers, respondents proposed a variety of strategies, including the provision of instruments, employment of professional teachers, regular teacher training, curriculum revision, and increased funding for music programs. They also emphasized community participation inviting local musicians, cultural troupes, and elders to schools to demonstrate traditional music practices.

Overall, the study underscores that while the potential of music education as a vehicle for cultural preservation is enormous, its success depends on the availability of resources, qualified personnel, and policy commitment from education authorities.

5.2 Conclusion

Based on the findings, this study concludes that music education is a vital instrument for the preservation, transmission, and revitalization of cultural knowledge in secondary schools. Music embodies the values, traditions, and collective identity of a people. It provides students not only with artistic and aesthetic experiences but also with insights into their social and historical heritage.

In Benin City secondary schools, music has been identified as a significant means of teaching cultural appreciation and awareness. However, the study also reveals that the implementation of music education is hindered by structural inadequacies, poor funding, and lack of prioritization within the educational system. Many schools either treat music as a non-examinable subject or neglect it entirely, focusing more on Western subjects considered “core” to academic success.

The erosion of traditional values and the dominance of Western cultural practices in schools threaten the survival of indigenous knowledge systems. As such, without deliberate efforts to integrate cultural music into the educational curriculum, future generations may lose connection with their roots.

Therefore, music education should not merely be an entertainment or leisure activity but should serve as a pedagogical tool for national identity formation and cultural sustainability. Revitalizing indigenous music in schools will contribute

immensely to the protection of Nigeria's intangible cultural heritage, foster social unity, and instill pride in cultural identity among students.

5.3 Recommendations

Arising from the findings and conclusions of this research, the following recommendations are proposed:

1. Provision of Adequate and Functional Musical Instruments:

The government and private school owners should provide both traditional and modern instruments such as talking drums, maracas, gongs, flutes, and keyboards. Practical exposure to these instruments enhances students' learning and cultural experience.

2. Employment of Qualified Music Educators:

Schools should employ professionally trained and certified music teachers who possess both theoretical and practical knowledge of music, especially indigenous music traditions. Teachers without adequate training should be encouraged to undertake professional development.

3. Curriculum Review and Reform:

The Ministry of Education, in collaboration with curriculum developers, should revise the music syllabus to give greater emphasis to indigenous music forms. This should include folk songs, local dances, and oral traditions specific to various Nigerian ethnic groups.

4. Regular Training and Capacity Building:

Regular workshops, seminars, and refresher courses should be organized for music teachers to update their pedagogical and cultural skills. Training should also focus on how to blend Western and African musical elements creatively in classroom instruction.

5. Adequate Time Allocation for Music:

Schools should ensure that music lessons are given appropriate time on the timetable rather than being treated as an extracurricular or optional subject.

6. Increased Government and Institutional Support:

Government at all levels should fund music programs, supply instruments, and monitor the implementation of music education policies. Private organizations and NGOs should also support cultural music projects through sponsorships and donations.

7. Promotion of Cultural Events and Competitions:

Schools should organize cultural days, inter-school music competitions, and festivals that encourage students to perform traditional songs and plays. Such activities enhance cultural learning and foster student participation.

8. Community and Parental Involvement:

Local musicians, cultural leaders, and parents should be invited to schools to share their knowledge of indigenous music. This collaboration bridges the gap between formal and informal cultural learning systems.

9. Public Awareness and Media Promotion:

The media should promote local music content and highlight the importance of cultural preservation through music. Awareness campaigns can change public perceptions about the relevance of indigenous music.

10. Integration of Technology in Music Education:

Modern technology should be harnessed to record, archive, and teach traditional music. Audio-visual resources can make learning interactive and help preserve indigenous songs digitally.

5.4 Suggestions for Further Study

Based on the scope and limitations of this study, the following areas are suggested for future research:

1. A comparative analysis of the impact of music education on cultural preservation between urban and rural schools in Edo State.
2. A study on the influence of students' socio-economic background on their interest in indigenous music.
3. The role of tertiary institutions in training music educators for cultural sustainability.
4. An evaluation of government policies on cultural education and their effectiveness in promoting indigenous knowledge.
5. The use of digital platforms and modern technologies in teaching and preserving traditional music.

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APPENDIX

Title of Study: Exploring the Role of Music Education in Preserving Cultural Knowledge in Secondary Schools in Benin City

Instructions:

This questionnaire is for academic purposes only. All responses will be kept strictly confidential. Please tick (✓) the option that best represents your opinion or provide short answers where necessary.

SECTION A: Demographic Information

1. Gender: Male Female
2. Age: Below 15 15–18 19–25 Above 25
3. Category of Respondent: Student Teacher Principal
4. School Type: Public Private
5. Class/Level (for students): JSS1–3 SS1–3

6. Years of teaching/administration for teacher/principal? 1 – 5 years 6 – 10 years above 10 years

SECTION B: Integration of Cultural Knowledge in Music Education

7. Music taught in my school includes traditional/cultural songs. Strongly Agree
 Agree Neutral Disagree Strongly Disagree
8. Students are taught about indigenous instruments (e.g., talking drum, flute, agogo).
 Strongly Agree Agree Neutral Disagree Strongly Disagree

SECTION C: Perceptions of Music Education and Cultural Preservation

9. Music education is an effective way of transmitting cultural knowledge.
 Strongly Agree Agree Neutral Disagree Strongly Disagree
10. Learning traditional music helps students appreciate their cultural identity.
 Strongly Agree Agree Neutral Disagree Strongly Disagree
11. Students are more motivated when cultural elements are included in music lessons.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

SECTION D: Challenges of Preserving Culture through Music Education

12. Lack of qualified music teachers affects cultural knowledge preservation.

Strongly Agree Agree Neutral Disagree Strongly Disagree

13. Insufficient instruments and facilities limit cultural music teaching.

Strongly Agree Agree Neutral Disagree Strongly Disagree

14. The current curriculum does not give enough attention to indigenous music.

Strongly Agree Agree Neutral Disagree Strongly Disagree

SECTION E: Suggested Strategies for Improvement

15. Music education should include regular practical lessons on indigenous instruments.

Strongly Agree Agree Neutral Disagree Strongly Disagree

16. Schools should invite local cultural groups to perform and train students.

Strongly Agree Agree Neutral Disagree Strongly Disagree

17. Government should provide more support for music programs in schools.

Strongly Agree Agree Neutral Disagree Strongly Disagree

18. Music teachers should receive training on blending Western and indigenous music.

Strongly Agree Agree Neutral Disagree Strongly Disagree

SECTION F: Open-Ended Questions

19. What are the biggest challenges facing cultural music education in your school?

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20. Suggest practical steps schools can take to improve cultural knowledge through music education.

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