



Toward a Critical Pedagogy of Music Assessment in Nigeria: Unpacking the Hegemonic Structures of Music Education and their Implications for Assessment

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Abstract. In order to confront the hegemonic structures that are common in music education and their implications for assessment practices, this research study investigates the use of a critical pedagogy of music assessment in the Nigerian setting. The study looks at the shortcomings and inadequacies in the ways that evaluation practices are currently used and suggests a framework that values critical reflection, participatory techniques, and cultural diversity. Utilising the theoretical framework of critical pedagogy, the research emphasises the applicability of this methodology in questioning and altering the dominant structures inherent in music education in Nigeria. It looks into the traits of hegemony in the Nigerian setting and examines how it affects methods of evaluating music. By scrutinising current evaluation techniques, the research pinpoints prejudices and constraints that sustain dominant frameworks. It makes the case for both student empowerment via participatory assessment techniques and the inclusion of various Nigerian musical practices and viewpoints in assessments. The study suggests tactics including professional development and training for teachers, working with local communities and cultural organisations, and incorporating critical reflection and self-evaluation to help establish a critical pedagogy of music assessment. The study recognises the difficulties and factors to be taken into account while implementing critical pedagogy in the Nigerian setting, such as cultural hurdles and opposition. It highlights how critical it is to overcome these challenges in order to guarantee the approach's scalability and durability. The study concludes by summarising the major conclusions and their implications for Nigerian music education and emphasising the necessity for more investigation and study in the critical pedagogy of music assessment. By adopting this approach, Nigerian music education may improve and preserve the rich musical legacy of the

nation while also becoming more inclusive, culturally relevant, and empowering for students.

Keywords: critical pedagogy, music assessment, hegemonic structures, Nigerian music education, cultural diversity, participatory approaches, empowerment of students

1. Introduction

Nigeria's rich and varied legacy is further enhanced by the importance of music education in the country's culture. Nigeria, a country renowned for its rich musical heritage, is home to a diverse array of musical genres, including afrobeat, juju, highlife, and traditional folk music. These musical genres are intricately woven into Nigerian society and function as significant cultural expressions (Sunday-Kanu, 2016).

Notwithstanding the importance of music in Nigerian culture, the profession of music education faces a number of difficulties. The nation's efforts to promote and advance music education have been hampered by a lack of standardised assessment procedures, inadequate infrastructure, and limited funding (Hess, 2016). Moreover, a discernible disparity exists between conventional evaluation techniques and the developing requirements of music education in Nigeria (Aluede, 2023).

The purpose of this theoretical paper is to highlight the shortcomings in Nigerian music assessment methods and recommend another approach. It looks critically at the hegemonic structures that underpin Nigerian music education in an effort to question the current evaluation techniques, which have the potential to reinforce prejudices and restrict the inclusivity of a range of musical practices and viewpoints.

Through the analysis of these hegemonic frameworks, the research seeks to improve Nigerian music appraisal methods. In order to enable teachers and students to participate in a more inclusive, dynamic, and culturally sensitive assessment process, it aims to shed light on the possibilities of critical pedagogy in music evaluation.

The research questions and objectives of this study are as follows:

- What are the hegemonic structures present in music education in Nigeria?
- How do these hegemonic structures impact music assessment in Nigeria?
- What is the potential of critical pedagogy in transforming music assessment in Nigeria?
- What strategies can be implemented to promote a critical pedagogy of music assessment in Nigeria?

This paper intends to enhance the calibre and inclusivity of music education in Nigeria by developing a critical pedagogy of music evaluation through a thorough investigation of these research questions.

2. Theoretical Framework

2.1 Overview of Critical Pedagogy in the Nigerian Context

Critical pedagogy provides a strong framework for changing conventional teaching methods and tackling social injustices in the educational system, which includes music education, in the Nigerian setting. Critical pedagogy, which has its roots in the writings of critical thinkers like Paulo Freire, contests the repressive systems and power dynamics that continue to support social injustices (Rivers, 2020). In Nigeria, critical pedagogy acknowledges the value of diversity and cultural relevance in the classroom. It recognises the variety of musical customs and traditions that the nation has to offer and seeks to establish an educational setting that honours and respects these differences in viewpoints. Critical pedagogy principles can be used into music education to help teachers create a more inclusive and equitable learning environment for their students (Grissom-Broughton, 2019).

2.2 Application of Critical Pedagogy in Music Education in Nigeria

The implementation of critical pedagogy in Nigerian music education entails a paradigm change away from conventional evaluation techniques and towards a

more inclusive and empowering methodology. It motivates teachers to have conversations, critical thinking, and reflection with their students so they can question prevailing beliefs and take an active role in their own education (Hess, 2014). Nigerian music educators can use critical pedagogy to integrate a variety of musical practices and viewpoints into their lesson plans and evaluation techniques. This entails appreciating the various genres, styles, and cultural manifestations found in Nigerian music. Students are inspired to explore their own creative potentials and are exposed to a wider variety of musical experiences as a result (Klein, 2020).

In music education, critical pedagogy also highlights the significance of student agency and empowerment. It gives students the opportunity to actively engage in the assessment process and give them a voice in assessing their own development and accomplishments. In addition to increasing student involvement, this interactive method fosters a sense of ownership and self-efficacy in their musical development (Lebler, 2015). Critical pedagogy in Nigerian music education also questions the conventional view of evaluation as a simple knowledge and skill measurement. It encourages a comprehensive strategy that takes into account not just technical skill but also artistic expression, creativity, and cultural awareness. Critical pedagogy encourages educators to adopt a more complete and contextualised assessment procedure that is in line with the different needs and goals of Nigerian students by moving the emphasis away from a limited and standardised assessment approach (Hess, 2016).

2.3 Relevance of Critical Pedagogy in addressing the Hegemonic Structures in Nigerian Music Education

When it comes to challenging the hegemonic structures present in Nigerian music education, critical pedagogy is highly relevant. These systems, which are shaped by prevailing ideologies, power relationships, and cultural prejudices, have the potential to uphold inequality and restrict the acceptance of a range of musical styles and viewpoints. Teachers can confront and demolish these hegemonic systems by implementing the concepts of critical pedagogy, resulting in a more egalitarian and empowered learning environment (Pedro, 2018). The focus that critical pedagogy places on inclusivity and cultural relevance is one of its main features. Nigerian music is firmly ingrained in a variety of cultural traditions, thus it is important to acknowledge and appreciate the wide range of musical manifestations found there. Teachers can actively connect with the cultural backgrounds of

their students by incorporating varied musical practices and perspectives into the curriculum through the integration of critical pedagogy in music education. By upending the hegemonic systems that favour some genres or traditions over others, this method allows students to discover and value the diversity of Nigerian music as a whole (Quin, 2022). Critical pedagogy also promotes critical thinking and introspection, giving students the tools they need to confront and question prevailing viewpoints and power structures. This entails scrutinising and evaluating the prevalent conventions and potential biases in evaluation procedures as they relate to Nigerian music education. Teachers can help students develop a greater grasp of the hegemonic structures and how they affect music evaluation by involving them in critical discourse and reflection. Through active participation, students can actively shape their own educational experiences, fostering a sense of agency and empowerment (Hayati, 2015). The dedication of critical pedagogy to social justice and equity is another important feature. Similar to many other educational systems, societal disparities like gender, ethnicity, and socioeconomic status can have an impact on music education in Nigeria. Through the promotion of a more inclusive and egalitarian approach to music evaluation, critical pedagogy fights these disparities. Teachers can foster an environment where students' many opinions and viewpoints are respected and heard by implementing participatory assessment techniques. This methodology not only fosters a more equitable evaluation procedure but also facilitates the growth of students' self-worth and self-assurance (Lawal, 2020).

3. Hegemonic Structures in Nigerian Music Education

3.1 Definition and Characteristics of Hegemony in the Nigerian Context

In the context of Nigerian music education, hegemony refers to the predominance of particular ideas, power relationships, and cultural prejudices that mould and have an impact on the procedures and frameworks used in the sector. These hegemonic institutions have the power to impede the inclusion of other musical traditions, viewpoints, and practices as well as to maintain inequality (Igwebuike, 2017). The hegemonic institutions in music education in Nigeria, a nation renowned for its cultural diversity, frequently give preference to particular musical genres, traditions, or styles over others. These prevailing attitudes may marginalise native or indigenous musical traditions while reflecting prejudices against Western classical music or popular music genres.

Consequently, the diverse range of Nigerian music, which includes afrobeat, juju, highlife, and traditional folk music, might be underappreciated or missed in the educational system (Igbi, 2016). Hegemonic structures in Nigerian music education can also be seen in power relations that give preference to some people or groups over others. Factors including gender, race, and socioeconomic background could have an impact on this. For example, students who come from wealthy families or who fit in with specific social norms might have greater access to resources and opportunities, while students from underprivileged neighbourhoods can find it difficult to get a good education in music (Maybin, 2019).

3.2 Examination of Hegemonic Structures in Music Education in Nigeria

A thorough investigation of the hegemonic systems in Nigerian music education reveals several important elements that demand consideration and critical critique. The emphasis placed on Western classical music is one example of a pervasive hegemonic framework in Nigerian music education. Due to this domination, indigenous musical traditions and culturally relevant pedagogy are frequently neglected. The excessive focus on Western music has the potential to marginalise pupils from cultural backgrounds with a diversity of musical manifestations (Bolaji, 2022). The underrepresentation of a variety of musical genres in Nigerian music education is another feature of hegemonic frameworks. Certain popular music genres might be acknowledged and given spotlights, whereas traditional folk music or lesser-known genres might be ignored or left out of the curriculum. This restriction limits pupils' exposure to the depth of their own musical tradition and maintains a limited understanding of Nigerian music (Klein, 2020). Evaluation procedures used in Nigerian music education are another way that hegemonic systems can be shown if not properly handled. Conventional evaluation techniques could give more weight to technical skill on particular instruments or musical genres while ignoring other musical expressions. Students who succeed in non-traditional musical genres or who have special musical abilities that do not fit into the laid-down evaluation standards may be marginalised (Choi et al., 2014). Hegemonic structures in Nigerian music education can be attributed, in part, to socioeconomic inequities. Richer families may provide their students with easier access to private music instruction, top-notch equipment, and opportunities for specialised training. Due to this advantage, gifted children from disadvantaged families may find it difficult to get the resources they

need for their musical growth, creating an unfair playing field (Pike, 2016).

3.3 Implications of Hegemonic Structures on Music Assessment in Nigeria

Hegemonic structures have a big impact on music evaluation in Nigeria because they can impede the growth of an inclusive and diverse music education system, limit student chances, and perpetuate inequality. To comprehend the difficulties that students and teachers are likely to encounter in this situation, it is imperative that we look at these ramifications. Hegemonic structures in the appraisal of music might result in biased evaluation criteria and a restricted representation of various musical genres. Assessment techniques that give preference to popular music or Western classical music may ignore or underappreciate traditional folk music or lesser-known genres. Bias like this prevents certain pupils from exhibiting their abilities and limits the range of musical expression that may be honoured (Klein, 2020). Hegemonic mechanisms in music evaluation have the power to maintain marginalisation and exclusion of certain cultures. Students from a variety of cultural origins may feel marginalised or cut off from their own musical history when evaluation criteria are limited to prevailing musical traditions. The examination and appreciation of Nigeria's rich and varied musical tapestry are restricted by this restriction, which may result in a loss of cultural identity (Ojukwu et al., 2016).

In music evaluation, hegemonic structures have the power to perpetuate social injustices. Pupils from wealthy families may have an advantage over their less fortunate counterparts if they can afford private instruction, top-notch instruments, or specialised training programmes. This advantage restricts prospects for gifted students who do not have access to resources and assistance, therefore perpetuating gaps in musical development (Maybin, 2019).

Hegemonic frameworks have the potential to restrict the scope of what constitutes great music by prioritising technical skill with particular instruments or genres. This restricted focus hinders innovation and research of various genres and styles while ignoring other forms of musical expression. Pupils who perform well in non-dominant genres could feel excluded or underappreciated, which would affect their motivation and sense of worth during the educational process (Klein, 2020). The agency and empowerment of students might be restricted by hegemonic frameworks in music assessment. Prioritising standardised tests or outside assessments above other forms of assessment

might weaken students' sense of agency and control over their own musical development. Instead of feeling like active participants in their learning process, students could feel like passive recipients of knowledge (Broom, 2015).

A transformative strategy is needed to address how hegemonic institutions affect evaluation of music in Nigeria. It entails appreciating and respecting other musical traditions, expanding the scope of the assessment criteria to include a greater variety of genres and styles, and giving students from all backgrounds equal chances. Participatory assessment techniques and culturally sensitive instruction can empower students by giving them the opportunity to bring their special talents and viewpoints to the classroom.

3.4 Critique of Existing Music Assessment Practices in Nigeria

In Nigeria, traditional techniques of music assessment have long been used to gauge pupils' musical knowledge and abilities. These approaches usually include performance reviews, practical exams, and standardised testing. Even though these procedures have been used for a long time, it is crucial to review their shortcomings and prejudices in order to guarantee a more thorough and inclusive method of evaluating music (Navon, 2019). In Nigerian music education, standardised examinations have been a popular method of evaluation. These examinations frequently concentrate on theoretical understanding of music, including notation, theory, and music history. Rather than evaluating students' deeper comprehension and application of musical principles, this method frequently places more emphasis on rote memorization and regurgitation of information. As a result, kids with strong memorising skills may perform well on these assessments, whereas students with practical skills or creative ability may not be given as much credit (Green, 2022).

Another approach that is frequently utilised in music assessment is the practical examination. It is mandatory for students to perform works on the instrument or voice of their choice, frequently in front of a judging panel or an examiner. Practical examinations can give important information about a student's technical proficiency and performance ability, but they also frequently emphasise strict adherence to performance standards and mandated repertoire. This devotion could prevent students from expressing themselves freely or from exploring different musical genres or styles (Chen, 2020).

In music assessment, performance evaluations—which are usually carried out through solo or group performances—are also common. The purpose of these assessments is to evaluate students' stage presence, musical interpretation, and expressiveness. However, because performance evaluations are subjective, there is a chance that biased opinions will be expressed because of the evaluators' personal tastes or preconceived ideas about what defines great music. Subjectivity has the potential to compromise the impartiality and fairness of the evaluation process, which could disadvantage pupils whose musical preferences or interpretations diverge from the assessors' (Pöder, 2015).

The establishment of a thorough and inclusive assessment system is hampered by the numerous flaws and biases in Nigeria's current music assessment procedures. Nigeria's rich musical legacy is frequently overlooked in favour of Western musical traditions in current evaluation procedures. This prejudice ignores traditional folk music and lesser-known genres that are essential to Nigerian cultural identity, maintaining the dominance of Western classical music and popular music genres (Kodela, 2016). The significance of considering students' cultural origins and musical traditions is overlooked by the scant attention paid to cultural relevance in music assessments. This disdain may cause a gap between the evaluation criteria and the students' own experiences, which could undermine their motivation and sense of inclusion in the educational process (Maybin, 2019). Current assessment practices tend to favour standardized and prescriptive approaches, leaving little room for flexibility and adaptability to individual students' strengths and needs. This rigidity may stifle creativity, hinder exploration of alternative musical styles, and limit opportunities for students to showcase their unique talents and abilities (Zireva, 2017). Due to their subjective character, performance evaluations run the risk of introducing prejudices based on cultural preconceptions, musical tastes, or personal preferences. Due to this subjectivity, students whose musical expressions deviate from the assessors' expectations or preferences may receive unjust treatment and their ratings may become inconsistent. Current evaluation procedures frequently ignore other crucial facets of musical development in favour of placing an excessive amount of focus on technical proficiency and performance ability. This restricted focus could overlook the knowledge of composition, improvisation, music theory, and critical listening abilities that students need for a comprehensive musical education (Hayati, 2015).

Nigerian music assessment procedures need to be reformed and expanded upon in order to overcome these constraints and prejudices. A broader variety of musical genres and forms should be incorporated, culturally sensitive pedagogy should be embraced, creativity and self-expression should be encouraged, and students should have opportunity to participate in holistic musical growth. Teachers may create a learning environment that honours and promotes Nigeria's unique musical traditions and skills while fostering each student's potential for musical growth by implementing a more inclusive and thorough approach to music evaluation (Bolaji, 2020).

In Nigeria, the evaluation process's ability to maintain hegemonic structures is a serious issue that needs further investigation. Examining how the educational system uses assessments makes it clear how these frameworks uphold preexisting power relations and cultural prejudices, which ultimately restricts the assessment process's inclusivity and diversity. The predominance of some evaluation criteria that favour Western musical traditions over indigenous musical forms is one way that hegemonic frameworks are maintained. This prejudice is evident in the emphasis on technical skill in popular music genres and Western classical music, whereas traditional folk music and lesser-known genres that are essential to Nigeria's cultural legacy are marginalised. Prioritising Western musical standards could cause the evaluation process to inadvertently overlook or minimise the depth and variety of Nigerian music (Kruse, 2014).

Moreover, the restricted representation of many musical genres in evaluations is indicative of the persistence of dominant institutions. While traditional or indigenous musical forms are marginalised or left out of the evaluation criteria, other popular music genres might garner greater attention and respect. This restriction limits pupils' exposure to the depth of their own musical tradition and maintains a limited understanding of Nigerian music. The evaluation procedure unintentionally perpetuates the dominance of a few chosen genres by undervaluing the significance of varied musical genres, thereby marginalising others (Klein, 2020). The existence of biases in assessment procedures is another way that hegemonic structures are maintained. These prejudices can take many different forms, such as giving preference to students from wealthy families or those who follow social norms. Richer students might have easier access to private music instruction, better instruments, or opportunities for specialised training, which could provide them an edge during the evaluation process. This socioeconomic status-based advantage produces a gap that exacerbates already-

existing inequities in the music education system (Maybin, 2019, Alordiah & Agbajor, 2014). Furthermore, biases could exist in the assessment of pupils' musical aptitude and skills. Prioritising instruments, styles, or performance techniques in assessment procedures can result in the marginalisation of students who demonstrate proficiency in alternative musical genres or who exhibit distinctive musical abilities that do not conform to the prevalent evaluation criteria. Because of this exclusion, fewer different musical expressions can be acknowledged and celebrated, which serves to perpetuate the idea that some musical genres are better or more significant than others (Lei et al., 2021). The creation of a more inclusive and equitable music education system in Nigeria is significantly impacted by the maintenance of hegemonic structures through evaluation. Teachers and legislators can start to question and demolish these systems and prejudices by critically identifying them. This can be accomplished by implementing culturally relevant pedagogy, offering equal chances to students from all backgrounds, and implementing evaluation processes that recognise and welcome varied musical traditions. By doing this, the evaluation procedure might serve as a spark for recognising and promoting the artistic abilities and expressions found in Nigeria's diverse musical terrain (Aluede, 2023).

4. Elements of a Critical Pedagogy of Music Assessment in Nigeria

4.1 Redefining Assessment Goals and Objectives in the Nigerian Context

Redefining assessment aims and objectives to better reflect Nigeria's distinct cultural context is an essential component of a critical pedagogy of music assessment. Assessment should take into consideration a wider definition of musical quality that encompasses a variety of Nigerian musical practices and expressions, rather than concentrating just on technical proficiency or conformance to Western musical conventions. This change calls for a mentality change that values the various musical genres and traditions and emphasises the significance of students' musical connections to their cultural heritage (Bolaji, 2022). Goals for assessment should also cover a comprehensive view of musical development in addition to performing skills. Developing pupils' knowledge of composition, improvisation, music theory, critical listening, and cultural awareness is part of this. Teachers can establish a more complete framework that represents the multidimensional nature of music that will enable students to develop a well-rounded musical skill set by

expanding the goals and objectives of assessments (Biasutti, 2017).

4.2 Incorporating diverse Nigerian musical practices and perspectives in assessment

A wide range of musical practices and viewpoints should be incorporated into assessment procedures in order to foster inclusivity and appreciate the diversity of Nigerian music. This means that in addition to Western classical music and popular music styles, one must acknowledge and value traditional folk music, indigenous musical forms, and lesser-known genres. Students from various cultural origins are given equal opportunities to demonstrate their abilities and contributions to Nigeria's unique musical tapestry by including several musical genres in examinations (Yoo, 2017). In addition, it is imperative to modify assessment criteria and evaluation methodologies to account for the distinct attributes and subtleties of the varied musical practices observed in Nigeria. This can entail integrating activities like group music-making, improvisation, and oral traditions into the evaluation procedure. In addition to developing a sense of pride and a connection to their musical traditions, this encourages kids to investigate and interact with their own cultural history (Igbi, 2020; Alordiah, 2015).

4.3 Empowering Nigerian students through participatory assessment approaches

Critical pedagogy of music assessment must include the essential component of involving Nigerian students in the assessment process. By actively including students in the assessment and feedback process, participatory assessment techniques can help achieve this. Students are given a voice and agency in directing their musical education when they participate as partners in their own assessment. Student-led assessment activities, peer assessment, and self-evaluation are examples of participatory assessment methodologies. With the use of these techniques, students are encouraged to evaluate their own development, make objectives, and provide their classmates helpful criticism. Students who actively participate in the evaluation process gain a better awareness of their areas of strength and growth, which instils in them a feeling of accountability and ownership for their musical development (Tomova, 2021). Participatory assessment techniques can foster teamwork, communication, and critical thinking abilities. Pupils gain the ability to explain and defend their musical decisions, have meaningful conversations with their classmates, and see music from a wider angle than just their personal tastes. This cooperative setting promotes a feeling of belonging

and mutual assistance, resulting in a constructive and welcoming educational atmosphere (Isabirye, 2021).

5. Strategies for Implementing a Critical Pedagogy of Music Assessment in Nigeria

5.1 Training and professional development for Nigerian music educators

It is imperative to provide Nigerian music educators with the requisite information, abilities, and resources to adopt this revolutionary methodology in order to execute a critical pedagogy of music evaluation. In order to give educators a thorough understanding of critical pedagogy ideas and practices that are especially suited to the Nigerian environment, training and professional development programmes should be designed. The goal of these initiatives should be to improve the cultural competency of educators by assisting them in identifying and appreciating the many musical customs and practices found throughout Nigeria. Through engaging with local artists and cultural specialists, educators can acquire a more nuanced and comprehensive understanding of Nigerian music by immersing themselves in a variety of musical styles. They can offer real-world experiences that are pertinent to the classroom thanks to this experiential learning (McBride, 2022). Moreover, it is imperative that professional development opportunities prioritise the incorporation of assessment methodologies and critical thinking into music instruction. Teachers must possess the abilities to create authentic, meaningful assessments that inspire students to consider, appraise, and analyse their own musical experiences. Teachers can encourage critical thinking in their pupils and enable them to take an active role in their musical education (Daly et al., 2014).

5.2 Collaboration and partnerships with local communities and cultural institutions

In Nigeria, partnership and collaboration with cultural institutions and local communities are essential to the implementation of a critical pedagogy of music assessment. Through active engagement with artists, community members, and cultural institutions, educators can acquire invaluable insights and resources that enhance the quality of music teaching. These partnerships can take many different forms, like bringing in local musicians to teach about their craft, planning community events or workshops, or giving students the chance to visit and interact with museums and collections. Students learn more about their cultural background and feel prouder of and in control of their musical traditions when the community is

involved in the educational process. Partnerships with cultural organisations can also give access to materials that help teach and evaluate a variety of Nigerian musical practices, including as instruments, recordings, and archives. These partnerships strengthen the genuineness of the music education process while also fostering a feeling of community among students, teachers, and other stakeholders (Emielu, 2016).

5.3 Integration of critical reflection and self-assessment in Nigerian music education

In Nigeria, a critical pedagogy of music assessment must include both critical reflection and self-evaluation. Teachers ought to support their students' reflective practices by challenging them to consider critically about their own musical development, experiences, and talents.

Regular self-assessment opportunities help students build metacognitive abilities and take an active role in their education. They gain the ability to set objectives, track their advancement, and assess their own musical growth. Through this method, students are empowered to take charge of their education and develop a sense of accountability for their musical development. Students can also investigate the social and cultural ramifications of various musical genres and practices through critical evaluation. Students are urged to confront prejudices, query prevailing narratives, and critically examine the power dynamics at play in music evaluation. Students get a deeper comprehension of the social, cultural, and historical contexts of Nigerian music by participating in these reflective techniques (Concina, 2019).

6. How Critical Pedagogy in Music Assessment can be Implemented in Nigeria

Nigeria's distinct cultural environment necessitates a deliberate and methodical approach when implementing a critical pedagogy of music assessment. Here, we will lay out a detailed implementation roadmap for this innovative methodology.

Start by outlining a precise plan of action for Nigerian music education. The objectives of diversity, cultural relevance, and student empowerment via critical thinking and self-evaluation should all be included in this vision. Clearly state the goals and effects of putting into practice a critical pedagogy of music assessment.

Developing the requisite knowledge and abilities in music educators is essential to putting this strategy into practice. Provide chances for professional development and training with an emphasis on cultural competency, critical pedagogy, and assessment techniques that are appropriate for Nigeria. In order to enhance their knowledge and appreciation of Nigerian music, educators should be encouraged to interact with a variety of musical genres and cultural specialists.

To better reflect a more comprehensive definition of musical quality, reevaluate the aims and purposes of music assessment. Go beyond skill and enjoy the variety of Nigerian musical expressions and customs. Give consideration to how kids might use music to connect with their cultural background. Include improvisation, composition, critical listening, music theory, and cultural awareness in your all-encompassing approach to musical development. Make sure a variety of musical genres and traditions are included in the assessment procedures. Acknowledge and cherish not only Western classical music and popular music styles, but also indigenous musical forms, lesser-known genres, and traditional folk music. Modify evaluation criteria and procedures to take into cognizance the special traits and subtleties of various Nigerian musical traditions, including oral histories, group music-making, and improvisation. Use participatory methods to actively involve students in the assessment process. Encourage students to reflect on their own development, create objectives, and give helpful feedback to their peers by using self-, peer-, and student-led assessment activities. Encourage students to work together in a collaborative setting that fosters critical thinking, communication, and a feeling of belonging.

To improve the quality of music education, work together with musicians, cultural organisations, and the local community. Provide opportunities for kids to visit cultural institutions, plan community concerts or workshops, and ask local musicians to contribute their skills in the classroom. These partnerships offer real-world encounters and materials to enhance the instruction and evaluation of many musical traditions in Nigeria.

As essential components of their musical development, encourage students to participate in critical reflection and self-evaluation. Give pupils the chance to consider their own musical development, experiences, and skills. Encourage students to set objectives, track their progress, and assess their own musical development in order to promote metacognitive skills. Examine the social and cultural ramifications of various musical genres and practices.

Encourage students to challenge prevailing narratives and evaluate power structures in the context of music evaluation.

7. Challenges and Considerations in Nigeria

In Nigeria, putting into practice a critical pedagogy of music assessment may encounter opposition and cultural constraints that require attention. To effectively traverse these issues, it is imperative to recognise and comprehend them. The reluctance to stray from conventional teaching and assessment techniques is one difficulty. Because they are accustomed to more traditional methods, some instructors could be reluctant to embrace a critical pedagogy approach. It is essential to offer thorough training and professional development opportunities that not only highlight the advantages of critical pedagogy but also address any worries or misunderstandings in order to overcome this resistance. Overcoming resistance and fostering an environment of transparency and cooperation can be accomplished by having conversations and exchanging success stories of other educators who have adopted critical pedagogy (Floyd, 2022). Barriers based on culture could also be problematic. Given the diversity of cultural practices and traditions found in Nigerian society, it is crucial to make sure that critical pedagogy used in music assessment is inclusive of and sensitive to these cultural quirks. Teachers must to be cognizant of regional traditions and customs and make sure that evaluation procedures do not unintentionally minimise or ignore certain cultural manifestations. It is possible to make sure that the assessment process is authentic and culturally appropriate, and that different viewpoints are acknowledged and taken into account, by working in conjunction with local communities and cultural specialists.

In order to effectively apply critical pedagogy in music evaluation in Nigeria, one must have a thorough awareness of any potential restrictions and limits unique to the Nigerian environment. A few of these restrictions include a lack of resources, such as technology and musical instruments, crammed classrooms, and restricted access to high-quality music instruction. It's critical to look for innovative ideas and make use of existing resources in order to overcome these constraints. Access to musical instruments, records, and knowledge can be gained through partnerships with regional communities and cultural organisations, which can improve the quality of music education. Moreover, establishing collaborations with public, non-profit, and private entities might aid in obtaining funds and assets to surmount monetary limitations (Cremata, 2015).

Teachers might use tactics that promote small-group interactions and collaborative learning in light of the packed classrooms. Creating music ensembles or implementing rotating group activities are two ways to enable students take an active role in their musical education. Utilising technology, such as mobile apps or internet platforms, can also help get around space constraints and give students access to more learning options.

Critical pedagogy needs to be sustainable and scalable in order to be successful in the long run and have an influence on music evaluation in Nigeria. In order to accomplish this, certain considerations must be made. First, by introducing critical pedagogy concepts into the current curriculum and educational policy, this technique can become deeply embedded in the educational system. Critical pedagogy is an essential component of music education and must be considered in music evaluation; this requires collaboration between educators, policymakers, and other relevant parties. For sustainability to exist, a practicing community must be established. An inventive and constantly developing culture can be supported by setting up networks and forums where music instructors can communicate, share best practices, and learn from one another. Conferences, workshops, online forums, and mentorship programmes that promote professional growth and support can all help achieve this. Furthermore, research and evaluations should be conducted to ascertain the impact and effectiveness of critical pedagogy in Nigerian music assessment. Building evidence of its positive impacts and impact on student engagement and learning can help to support its ongoing use and scalability.

8. Conclusion

In conclusion, Nigeria's adoption of critical pedagogy in music evaluation has a big impact on the nation's music education system. Nigerian music educators have been able to give pupils access to a more inclusive and empowered learning environment by using a thorough and culturally sensitive approach. A sense of cultural pride and identity among students is fostered by the recognition and celebration of varied Nigerian musical practices, which is one of the key findings from the application of critical pedagogy in music evaluation. Students have gained a deeper understanding of Nigerian music while connecting with their own cultural heritage through the inclusion of a diverse range of musical genres and customs in the assessment criteria. The implementation of participatory assessment methodologies, such as peer and self-evaluation, has enabled students to assume

responsibility for their own musical growth. Students are now more motivated, engaged, and possess stronger critical thinking abilities as a result of this. Students now take an active role in their education, establishing objectives, keeping track of their advancement, and giving their classmates helpful criticism. A more inclusive and varied music curriculum has resulted from the use of critical pedagogy in music evaluation. Teachers are now more adept at navigating cultural differences and appreciate the variety of musical traditions found in Nigeria. This has improved the quality of music instruction while fostering cultural awareness and safeguarding Nigeria's musical legacy.

Even though critical pedagogy implementation in music assessment has advanced significantly in Nigeria, further investigation and study are still required in this field.

First and foremost, future studies ought to concentrate on determining how critical pedagogy in music evaluation affects students' learning results over the long run. This involves assessing how well this method works to help students improve their musical aptitude, critical thinking skills, and understanding of culture. Studies using a longitudinal design can offer significant insights into the long-term advantages of applying critical pedagogy to music assessment.

Furthermore, more research is required to comprehend the opportunities and difficulties that come with applying this strategy in various educational contexts across Nigeria. The use of critical pedagogy in music evaluation may be impacted by differences in infrastructure, resources, and cultural contexts. Identifying best practices and techniques that can be adapted to various Nigerian contexts can be facilitated by conducting case studies and comparative assessments. Additionally, studies should look into how critical pedagogy in music assessment could affect students' social and emotional growth and how it relates to more general educational objectives. A strong argument for critical pedagogy's inclusion in the broader educational system can be made by demonstrating how it can support students' entire development.

In conclusion, even if the use of critical pedagogy in music assessment in Nigeria has demonstrated a number of positive effects on music education, further investigation and study are required to expand on our knowledge and improve our methods. We can further improve Nigerian students' music education experiences and help to develop and preserve the

nation's rich musical legacy by researching and learning more about this topic.

9. Recommendations

The following suggestions for the application of critical pedagogy in music evaluation in Nigeria might be made in light of the findings and implications discussed:

Promote opportunities for music educators to get continual training and professional development to improve their knowledge of and proficiency in critical pedagogy. Workshops, seminars, and conferences on the concepts of critical pedagogy, cultural competency, and assessment techniques may fall under this category.

At every educational level, include the concepts of critical pedagogy into the music curricula. This should entail updating current assessment protocols and curriculum frameworks to conform to the aims and purposes of critical pedagogy. Stress the importance of incorporating various musical customs and practices from Nigeria.

Encourage relationships and collaborations between musicians, cultural institutions, local communities, and music instructors. This can enrich the music teaching process with invaluable resources, knowledge, and cultural authenticity. Promote frequent engagements, events, and seminars to promote cultural understanding and interchange.

To determine the influence and efficacy of critical pedagogy in music assessment, carry out additional investigation and analysis. This entails evaluating the learning objectives, engagement levels, and growth of the critical thinking and cultural appreciation abilities of the students. Studies with a longitudinal design can shed light on the long-term advantages and viability of this strategy.

Encourage national and regional educational policies and frameworks to incorporate critical pedagogy into music evaluation. Work together with stakeholders, educational institutions, and legislators to make that critical pedagogy is acknowledged as a beneficial method for teaching and evaluating music.

To overcome the obstacles and restrictions encountered while putting critical pedagogy into practice, look for tools and assistance. This can entail finding money for technology, musical instruments, and other essential supplies. Furthermore, tackle the problem of packed classrooms by looking for creative

solutions and making the most of the available area and technology.

Include families, the community at large, and parents in the support and advancement of critical pedagogy in music evaluation. Educate the public on the advantages and significance of this strategy and promote community involvement in musical activities, concerts, and celebrations.

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