



Ethnomusicological Advocacy for Indigenous Ensembles in Department of Music, University of Port Harcourt, Nigeria

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Abstract

Ensemble music universally involves multiple musicians performing interdependent parts to produce a unified sound. Beyond artistry, ensembles symbolize cultural identity and national pride, playing a vital role in heritage preservation and community cohesion. However, in Nigeria, ensemble studies particularly in most university music departments have largely adhered to Western classical traditions, often sidelining indigenous African musical forms. This study investigates the positioning of ensemble studies in the Department of Music at the University of Port Harcourt (Uniport). Anchored in postcolonial and performance theory, the research adopts a qualitative ethnographic approach, utilizing interviews, observations, non-participant observation, and focus group discussions. Hence a total of 70 undergraduate music students were randomly selected from a population of 147 across 100 to 400 levels. Findings reveal that while Uniport's music ensembles reflect a blend of Western and African musical practices, the African Traditional Dance Ensemble remains a purely indigenous art form. The study concludes that although Western musical influences are valuable, the dominance of Western models limits the development of African musical heritage within formal education. It recommends that music education policymakers retain Western ensemble training but prioritize the inclusion of African music theory, provide adequate infrastructure, and make learning of African instruments compulsory for all students. Such measures would promote the formation of diverse, culturally grounded ensembles and foster the integration and preservation of Nigeria's rich indigenous music traditions within academic settings.

I. Introduction

Ensemble music involves multiple musicians performing together, each contributing a unique part that combines with others to produce a unified and

harmonious sound (Kennedy and Kennedy, 2013). In pre-colonial Nigeria, the effectiveness of ensemble musical performance allows for an informal and community-based music education that focused on oral tradition. However, during the colonial period, Western music was introduced primarily through missionary education, which sought to supplant indigenous informal music systems with formal Western institutions. This new scheme was to successfully replace African ensemble practices with Western ensemble models, while disregarding the cultural context and communal function of traditional music. However, the emergence of formally trained African musicians brought about a conscious return to African indigenous elements in music education and ensemble performance practices mostly in churches, music schools and concert halls. These practitioners began to re-incorporate African rhythms, and instruments into their compositions, marking a pivotal shift toward a hybridized culturally rooted form of ensemble performance in postcolonial era of formal music education (Omojola, 1995).

Regardless of such hybridity, Nzewi's philosophy views ensemble performance practices as that which should champion the recognition of various African music ensembles as a distinct and autonomous art form (Omojola 1995 as cited in Osinigwe n.d). As a matter of fact, within the context of post colonialism in Africa, the expected multifaceted traditional roles ensemble studies should play in the experience of Africans should be one that promotes the core values of Africans in its original form. Emphasizing its indispensability in various domains of the African life including work, politics, socio activities, religious worship, character and education etc (Mbaegbu, 2015). Nevertheless, in many African domains including the landscape of most Nigerian university music education, the legacy of colonial hegemony persists not merely as historical residue. But as an active shaping force that privileges western musical epistemologies over indigenous African sonic worlds. This privileging manifests in the dominance of western forms in Uniport music department ensemble studies such as orchestral instruments and operatic studies. In addition, wind band, stage band, and choral among others pedagogical paradigms and performance practices within formal academic settings. Thereby marginalizing the rich, pluralistic traditions of African musical expression such that is foundational to local cultural identities of Africans.

Hence this epistemic imbalance reveals how Nigerian music departments often reify European classical forms as the normative benchmark for musical excellence in ensemble studies (Adedeji 2006). This institutionalized hierarchy is sustained through curricular structures and assessment regimes that emphasize notation, individual virtuosity on piano and violin. Whereby its assessment regime also includes ensemble studies coherence often at the expense of the communal, improvisational, and embodied musical practices rooted in African traditions (Onyeji, 2023). Therefore the nominal inclusion of African music components in most Nigerian university music curricula frequently functions as a symbolic gesture rather than a substantive integration, rendering African music an add-on rather than a core epistemological foundation (Adeogun, 2015). Therefore, what appears as a balanced inclusion of both musical traditions actually masks a deeper conflict: one that disconnects between the lived cultural realities of Nigerian students. And the dominant musical values that their education compels them to internalize and reproduce. However, in recent times, this critical discourse and efforts to further decolonize music education has gained

momentum at the national level and within established universities such as the Department of Music, Uniport.

The milestones of the department of music Uniport recounts from the formation of the department's curriculum to aligned the core aim of the department to that of the university's mission. This commitment helps to cultivate an enabling environment where music viewed both as an art and a cultural expression can be explored, practiced, and appreciated in its full richness and diversity. This philosophy undergirds the academic and creative pursuits of the department and supports a pedagogical model that sees ensemble music education as both a scholarly and expressive journey. In order to accomplish this mission, the Department of Music has long integrated a multi-faceted curriculum combining practical music training with theoretical modules. Such framework includes African music courses as well as events for cultural exposure and awareness in ensemble studies. Notably, the Ethnomusicology course has been embedded into the curriculum to equip students with tools for navigating the evolving roles in African rich identity (Department of Music, University of Port Harcourt, [2025]). Therefore, the Department of Music, Uniport represents more than an academic unit. it embodies a philosophy of cultural revitalization, educational innovation, and global engagement, rooted in a vision to balance tradition with modernity. Sequel to this, the department aims to nurture musicians who are culturally aware, academically competent, and professionally equipped to shape and influence both local and international music scenes.

Hence while the department's structure and pedagogy seeks to align with Nigeria's national development goals, its programmes already reflect a conscious commitment to cultural expression and identity. This is particularly evident in its unadulterated African traditional dance ensemble music education and performance practice which reflects various African cultural practices especially that of the Niger Delta region as a foundational element of its learning environment. This is made possible through rigorous research, creative performance, and community engagement. Hence the department of music actively contributes to the preservation, reinvention, and dissemination of African musical traditions. However, despite this cultural focus, a significant tension exists majorly within the ensemble studies framework in the departmental curriculum. This is because the dominance of Western traditions and performance assessments in western classical canon still heavily influences how a large percent of ensemble courses are taught and evaluated. Therefore, the study seeks to address such gap by underscoring music education and performance practices in postcolonial Nigeria context, there by highlighting its influence on Uniport music departmental ensemble, with the aim of reimagining its hybridized traditions from an ethnomusicological perspective.

The Development of Formal Music Education in Postcolonial Nigeria

Prior to postcolonial period, during the pre-colonial era to be precise, music education as well as ensemble studies were deeply embedded in community life, with various groups performing during festivals, ceremonies, and storytelling. This clearly illustrates that Ensemble studies of the pre-colonial era had an informal educational system typically transmitted through oral tradition and apprenticeship until the colonial era and emergence of western missionaries in Nigeria. Obviously, the emergence of

these Christian missionaries was soon followed by the introduction of Western music education, leading to formal music training in mission schools and churches that emphasized Western church music. In the process of establishing western education, Indigenous musical forms were often pushed aside in favour of Western approaches. Nevertheless, as formal music education advances, music practitioners began making efforts to merge Western and African musical styles, producing a distinctive blend in both learning and performance. This blend resulted into what is called Nigerian Art Music. Albeit, post-colonial era marked a significant maturation of Nigerian art music, as formally trained composers began to emerge, blending Western classical techniques with Nigerian traditional music to create a distinct national musical identity (Aniye, 2023).

The second generation of formal ensemble music educator in Nigeria included T.K.E. Phillips and Fela Sowande. In addition Akpabot among many others who laid the foundation for contemporary Nigerian art music by championing indigenous hymnody and integrating folk elements into various ensemble music compositions (Omojola, 1995 as cited in Osinigwe n.d). Emphatically, Sowande for instance pursued advanced musical training in England. And upon his achieving high qualifications in organ performance and composition, his works combined African melodies with European classical forms, such as his piano works *Oyigiyigi* and *Kyrie*. Mores so, Akpabot who studied in London and later joined the University of Nsukka in Nigeria, composed orchestral works that integrated traditional *Ibibio* percussion instruments with European wind orchestras. His works exemplifies a fusion of African and Western musical elements. His compositions *Ofala* and *Nigeria in Conflict*, treated African instruments not as exotic add-on but as equal partners in orchestral performance (Omojola, 1995 as cited in Osigwe n.d). Futhermore are the works of other early Nigerian composers, such as Ayo Bankole, Akin Euba, and Meki Nzewi among many others who also contributed to these evolving traditions of African music.

Notably, Nzewi advocated a more radical approach, emphasizing the autonomy of African orchestral music as an independent art form rather than a derivative of European traditions. Nzewi's efforts to transcribe and perform traditional *Igbo Ese* music using modern concert presentation techniques illustrate a profound commitment to authentically representing Nigerian music within contemporary frameworks (Osinigwe, n.d). These developments coincided with Nigeria's independence in 1960, symbolizing a broader cultural and national renaissance. Therefore, when music education became institutionalized within Nigerian universities alongside the advance music degrees that early musicologist had obtained after their studies overseas, these musicians began to gain international recognition. Their ability to incorporate indigenous forms into ensembles performances alongside classical ones reflects a group of musician's synthesis that honored both African heritage and global musical traditions (Omojola, 1995). Despite this reimagining and further efforts to decolonize ensemble music education and performances to reflect Nigeria cultural identity, majority of postcolonial ensembles in Nigeria remains hybridized. Similarly, Sadoh claims that all musical genres in post-colonial Nigeria ranging from popular dance music and church music to art music and even traditional styles are now deeply shaped by foreign cultural influences. To him, the effects of colonial rule are clearly evident in the characteristics and elements of most

music policies, infrastructure and formal music training in Nigeria during the 20th and 21st centuries (Sadoh, 2009).

The Influence of Postcolonial Music Education in Department of Music Ensemble Studies, Uniport

Ensemble studies in the Department of Music at the University of Port Harcourt are uniquely contextualized into what can be described as a hybridized approach that is blending Western ensemble traditions with African musical elements. The philosophy guiding this hybrid model is a strong commitment to cultivating an environment where music is appreciated not only as an art form but also as a vital cultural expression. This allows students to explore and perform music in its full richness and diversity. This philosophy shapes the academic and creative activities of the department, underpinning a pedagogical framework that views both music education and ensemble performance as interconnected scholarly and expressive journeys. Therefore Ensemble studies at the department of music Uniport comprise six integrated courses which include opera, orchestra, wind band, stage band/jazz band, choral music, and African traditional dance ensembles. These courses are offered across all undergraduate from 100 to 400 levels. The study and performance practice of ensemble courses covers various aspects such as composition, costuming, instrumentation, performance and stage management.

On the other hand all of these components are reduplicated in African traditional dance however, from a purely cultural perspective. While the African indigenous ensemble remains rooted purely in traditional forms, the other ensembles blend African and Western musical elements, creating a hybridized style of performance. This fusion enables the expression of African cultural identities within predominantly Western musical frameworks, a dynamic interplay between tradition and modernity in the department's ensemble practice. Thus, classifying ensemble studies in ways that reflects early African musicologist hybridized concept of western music and ensemble that reflects an undiluted African forms are needed for a better understanding of western influence and dominance on Uniport ensemble studies.

The Hybridization of Ensemble Music Structure and Performance Dynamics in Department of Music Uniport

The Western Orchestra, opera, choral, wind band and stage band/stage band ensembles at the University of Port Harcourt (Uniport) functions within a formal music education structure. Thus aligns with the use of standard western instrument families (strings, woodwinds, brass, and percussion) for both independent and accompaniment role. Excluding stage band/jazz band performance, the organizational structure typically led by a conductor, governs both the interpretation of classical Western repertoire (vocal/instrumental) and performances of Nigerian art music within the ensembles. Notably, Nigerian art music introduces indigenous musical modalities, such as unique rhythmic patterns, melodic contours, and narrative text-based storytelling, which infuse the ensemble's performances with a distinct African aesthetic. This hybridity is reflected in the conductors' adaptations, who often employ expressive gestures tailored to African rhythmic complexities and dynamic variations, thereby modifying traditional Western conducting methods (E, Benjamin, Personal Communication, 19th 2025). Another outlook in this category is the ensemble's costuming. The ensemble's costuming further

illustrates this cultural blending. While performance within the Western classical pieces would demand formal western attire, African art music performance features contemporary African costume such as Ankara material. This material culturally inspired blouse or gowns for female performers and shirt for male symbolizing a conscious negotiation between global classical standards and local cultural identities. This hybridity is not merely aesthetic but reflects deeper cultural exchanges and adaptations, challenging eurocentric dominance in musical practice (Smith, 2004). This exchange extends into areas of applied major and minor courses in the curriculum where instrumental training and skills transcend to majorly orchestra, wind band, and stage band among others.

In other words, these areas are like an advance extension of applied music training in ensemble studies as ensemble studies is not a place to receive foundational instrument training. But a place where group of already trained instrumentalist and vocalist in the area of applied studies converges to orchestrate or sing scored pieces at first sight (K. Joshua, Personal Communication, August 11th, 2025). Therefore, it becomes a core requirement for music students to own and perform any western instrument of their choice in order to facilitate applied training for an effective ensemble studies. Hence while instruments are predominantly western, performance mode becomes strategic to include African forms as it is also an imperative for every major student to perform one tradition piece, classical piece in addition, one contemporary music piece. However, the specification to how these pieces are being administered to enact African cultural identity depends on individual music instructors (S. Chinoso, Personal Communication, June 11th 2025). This synthesis not only disrupts conventional western ensemble practices but also affirms African art music's rightful place within global classical traditions (Achieng'Akuno, 2019).

The Cultural Immersion of Africans in Uniport Music Department Ensemble Studies

Contrasting with the other ensemble courses in the western ensemble formalized structure, the traditional dance ensemble course at Uniport foregrounds community engagement, experiential learning, and cultural authenticity. This ensemble's integral role in accompanying African traditional dance performances reflects a pedagogical approach rooted in ethnomusicological principles that value immersion and cultural contextualization (Smith, 2004). Hence, students are required to visit local communities to study firsthand dance traditions, interact with cultural leaders, and receive direct training from indigenous practitioners. This process facilitates the internalization of music and movement specific to various ethnic traditions in Nigeria. In addition to such instances, just as the name implies, African traditional dance course also integrates dances of other African cultures. More precisely is the attestation of Newman; a year two hundred level music student who had witnessed and also participated in a South African dance performance in his year one second semester (N. Victor, Personal Communication, 19th 2025). Newman added that upon their (dance executives) returning to the university, the student dance committee often collaborate with peers, by inviting dance instructors from the ethnic group visited. In addition, they sometimes play a recorded version of the cultural dance to refine their understanding, before culminating in live performances that engages the view and examination of the course lecturer and other examiners.

Uniport traditional dance imbibes the use of local musical instrument for accompaniment and costuming which are often rented to authentically represent the specific ethnic groups involved. This also applies to instruments not readily available within the department. Hence students exercise considerable autonomy in selecting dances that represents ethnicities and other African countries such as Igbo, Hausa, South African, etc. For instance, a recent exam performance artfully fused Hausa and Igbo cultural elements to explore themes of inter-ethnic marriage, demonstrating both artistic merit and cultural significance. This often features the departmental indigenous percussion instruments available for performance practice such as the Djembe, Shekere, Talking-Drum, and Slit-Drum etc. Nonetheless, its consistent usage only depends on the nature of African musical instruments used in the next ethnic group in subsequent agenda to explore. Such ensemble structure echoes Schechner (2003) expansive view of performance, which extends beyond staged theater to encompass ritualistic and communal cultural practices. Traditional dance performance in Uniport often conveys narratives and social experiences such as interethnic marriage etc. Thereby reinforcing the ensembles role as a vessel of cultural expression and community identity which is in line with Turners (1982) view on the transformative power of ritual performance. However, when students do not share ethnic backgrounds with the dances they perform, the responsibility to master traditional rhythms often falls on the most musically skilled individuals (F. Gabriel, Personal Communication, August 11th, 2025). This flexibility, as described by the year 300 level student, allows the ensemble to simulate authentic cultural traditions even when direct ethnic representation is absent, highlighting adaptive strategies within music education that respond to institutional limitations.

In addition, despite the curriculum's inclusive aspirations, gender dynamics within the traditional ensemble remain uneven. This is because male students who are unable to dance are typically encouraged to play instruments, whereas female students are predominantly excluded to participate in dance role. Though there are no formal restrictions excluding female from instrumental roles, nevertheless, cultural assumptions and societal norms effectively limit their participation in attaining traditional orchestra capacities. Thus, they gain exceptions to other role in traditional dance performance when vocal soloists or choral groups are involved, providing alternative platforms for female performance. This implicit gender bias reflects broader Nigerian social conventions and reveals a gap between institutional goals and actual practice. Addressing these disparities is crucial to achieving genuine inclusivity and optimizing ensemble performance quality in education as well as religious spheres (Goffman, 2023; Oreri and Ibude, n.d).

Comparative Analysis

The Dual Practice of Ensemble Studies in Department of music Uniport

The coexistence of both contextualized ensemble performances at Uniport embodies a dual pedagogical approach that reflects the broader tensions and opportunities within Nigerian music education. Ensemble courses within the western perspectives and category prioritizes formal training, sight-reading proficiency, and engagement with a standardized classical repertoire, which helps in preparing students for global music careers and technical mastery. Conversely, the traditional dance

ensemble in Uniport emphasizes cultural immersion, oral transmission, and experiential learning, which cultivate cultural literacy, adaptability, and community engagement. Nevertheless, the placement of purely African forms (instrumentation and singing etc) in supportive traditional dance obviously state a structural imbalance that places a large percent of ensemble studies on a public domain and that of the African culture on a less valuable and marginalized condition. This structural formation creates a comprehensive educational philosophy that opposes balance in global musical competency with deep-rooted cultural knowledge in postcolonial music education (Smith, 2004, Achieng'Akuno, 2019). Therefore, this duality aligns with postcolonial critiques of educational curricula to formerly colonized societies, as articulated by Said (1978) and Bhola(2014). As both scholars argue that for Nigeria to achieve authentic cultural autonomy, and entrenched epistemological hierarchies, privileging Western knowledge must be dismantled. The continued dominance of western musical structures in Nigerian higher education, according to Osinigwe, is not incidental. He further added that it is a colonial legacy that categorized African music as “tribal” or “informal while valorizing Western music as “universal” and “superior.” (Osinigwe, n.d.). Such hierarchies perpetuate cultural imbalances that postcolonial theory seeks to challenge (Sawant, 2012; Ashcroft, 2017).

Furthermore, Ashcroft (2017) highlights that postcolonial theory, especially when intersecting with globalization theory critiques superficial incorporations of Western musical instruments into Nigerian institutions, as he questions the ongoing globalization of western culture in Nigeria. This theoretical lens encourages institutions like Uniport to critically evaluate their curricula and embrace more substantive integration of indigenous musical systems, thus reclaiming cultural agency and authenticity. Drawing on Schechner (2003) and Turner (1982), this will position ensemble studies at Uniport as not merely artistic expression but a vital social practice that sustains community identity, spirituality, and social cohesion. Although it current traditional dance ensemble, in particular, functions as a living site of ritual and cultural storytelling, embodying the intersection of music, dance, and social transformation. Considering the prioritization of Western instruments, marginalization of African instruments and gender role allocation in traditional dance ensemble, it becomes evident that student access to culturally relevant skills in ensemble studies is lessened. These entrenched practices indicate that the department has yet to fully explore its national and cultural mandate to reflect Nigeria's diverse cultural heritage and economic opportunities in ensemble studies. Therefore, the study recommends an ethno-philosophical approach toward ethical reimagining of ensemble studies in Uniport music department.

Ethno-Philosophical Approach to Ethical Reimagining of Ensemble Studies in Department of Music, Uniport

The initiative to ethically reimagining the University of Port Harcourt's (Uniport) music orchestra ensemble aligns fundamentally with core principles in ethnomusicology. This principle emphasizes a culturally situated, inclusive, and decolonized approach to understanding and practicing music (Adeogun, 2021). Furthermore, critical examination of Nigerian university music education reveals the persistent dominance of Euro-American classical music traditions, a legacy deeply entrenched since the colonial period. This hegemonic dominance not only sidelines African musical traditions but actively perpetuates a Eurocentric philosophy that marginalizes indigenous knowledge systems,

undermining the richness and complexity of local musical expressions. In response, Adeogun advocates for a form of decolonization that transcends superficial incorporation of African elements. Rather, he calls for a critical, contextual engagement with multiple musical knowledge systems that fosters coexistence and intersectionality rather than reinforcing hierarchical paradigms (Adeogun, 2021). This imperative for decolonization resonates with Edward Said's concept of Orientalism, which elucidates how Western scholarship has historically constructed the other.

In this context, African music is exoticized, subordinated, and incomplete when compared to western standards. Said's framework reveals the power dynamics underlying such constructions, highlighting how colonial epistemologies shape the production and validation of knowledge, including musical knowledge (Said, 1978). Therefore, Uniport should engage in an act of resistance against Orientalist narratives so as to reclaim agency and authenticity for indigenous music. Complementing this postcolonial perspective is the concept of the subaltern, articulated by scholars like Gayatri Spivak, which addresses the systemic silencing of marginalized groups within dominant power structures (Spivak, 1988). This theory is particularly relevant to Uniport's efforts to elevate traditional African orchestral practices as findings show a year one student of music department since the last academic session is currently majoring on the Djembe Drum traditional musical instrument. This is a welcome development to the department of Music, Uniport as it was affirm that Uniport lecturers, most especially those in the ethnomusicology area of music often debate on the decolonization of western musical instruments ensembles (F. Barinaaya, Personal Communication, August 11th 2025). The place of such decolonization in Meki's philosophy would consider purely African traditional orchestra in a postcolonial Nigeria era. Nonetheless, scholar such as Osinigwe would suggest a concurrent integration of both instrumental ensembles. Osinigwe's reports that while Meki's philosophy is profound for music education generally in a postcolonial era, his opposing view is consequential to other benefits linked to the long establish western form of music education universally (Osinigwe, n.d). Therefore, the effectiveness of this innovation in Uniport music department do not only emerge a new responsibility but also call for more ethical strategies. Thus, in reimagining Uniport music department ensemble studies, the ethnomusicological perspective is quite essential for a more ethically accomplished change rather than a complete imitation of African cultural norm. This is because ethnomusicology, by its nature, refrains from ranking cultures as superior or inferior, thereby adopting a framework of cultural relativism. In other words, the application of tools within the ethnomusicology area of music for Gender dynamics in Uniport African traditional dance ensemble also warrants attention. Such highlight is necessary as Ozah (2015) report of female exclusion from Ejagham cultural practices likewise underscore a profound Gender inequality in African cultural identity.

Hence ethnomusicology would serve as perspective in justifying recommended ethical changes from African imperative that practices rigid gender roles. Be it a critically examined judgment as to where necessary it should be implemented and to what aspect it should be rejected. This is essential to enable the department cultivate a cohesive African identity that prioritizes institutional goals of gender equity which encompasses both economic empowerment and social inclusivity in every aspect of traditional dance

ensemble performance practice. Considering that students of all genders contribute equally to paying the same tuition fees and seeking knowledge within the same Nigerian socio-economic landscape characterized by widespread financial challenges. Assertively, gender parity in educational policy must extend beyond rhetoric to practical implementation. Such advocacy for reform of ensemble studies at the University of Port Harcourt can transcend mere performance to represent a strategic avenue for addressing broader socio-economic disparities, thereby expanding access to knowledge and opportunities for the collective advancement of society. By creating such space against historical ensemble music education that largely excluded indigenous musicians (students, and communities), current re-imagination of ensemble studies would embody the subaltern's voice. A voice that transforms the musical space of ensemble studies into one of empowerment and inclusion in tertiary institution. However, Sunday-Kanu (n.d.) assertion into the alienation of cultural music study in secondary schools echoes how students newly enrolled into music department becomes a challenge to changes that tertiary music institution seeks to address. In enriching this discourse, Wallach and Clinton (2019) document the increasing integration of postcolonial and globalization theories in ethnomusicology. Such theoretical expansion allows scholars to better understand how historical power relations and global capitalist forces influence musical production, dissemination, and identity formation. This insight is particularly salient for Uniport department of music ensemble, which negotiates the complexities of maintaining local cultural specificity while engaging with global musical flows, thereby participating in the dynamic processes of cultural exchange and innovation. The foundational works of ethnomusicologists such as Nettl, Blacking, and Agawu emphasize that African music's essence lies in its communal, spiritual, oral, and performative dimensions features that resist reduction into Western models of notation and orchestration (Agawu, 2003; Blacking, 1973; Nettl, 1983). Therefore, ethnomusicological relativism in Uniport ensemble reform should allow for practical transformative change that educates, innovates, and advocates for African music traditions that rejects gender inequality, resist reductive hierarchies and embraces pluralism.

I. Conclusion

The legacy of colonialism has long shaped music education in Nigeria, with western ensemble traditions dominating and often overshadowing indigenous musical practices. However, there is a promising movement toward restructuring this global and local musical ideation in ensemble studies placement in the Department of music Uniport. Nevertheless, progress remains gradual as only one student have embraced reforms aimed at integrating traditional orchestra ensemble into the Department curriculum. To accelerate this transformation, it is recommended that students be encouraged to master both indigenous and Western major and minor instruments as this will aid a stronger foundational support for traditional orchestral ensemble. Furthermore, ethnomusicology scholars in Africa should develop a universal traditional music theory as this will provide the necessary academic structures to underpin the efforts to fully decolonize ensemble studies in Uniport. In addition, the department should also create structures that reduplicate other various ensemble courses in ways that purely define African cultural identity just like the African traditional dance course. While all of these are very important, the Department of music administration should

request infrastructure and equipment from the University as well as external donors to support high-quality traditional ensemble studies. Lastly, dance ensemble of other world cultures should be incorporated as an additional ensemble in the department of music, University of Port Harcourt.

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