

STATUS OF MUSIC EDUCATION PROGRAMME IN THE COLLEGES OF EDUCATION IN A SOUTHWESTERN SENATORIAL DISTRICT IN NIGERIA

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Abstract

Music as a subject remains one of the teaching subjects at the primary and secondary school levels in Nigeria that demands skillful teachers for its effective teaching in the classroom. However, the emerging issue is the criticism levied against college of education as one of the avenues for the preparation of prospective music teachers to teach at the basic levels of education. This paper therefore examined the status of music education programme in the colleges of education in a southwestern senatorial district in Nigeria. The descriptive survey research was guided by three research questions. The respondents for the study comprises 10 music staff and 100 music students making 110 respondents altogether. Descriptive statistics of frequency count, percentages and bar chart were used for data analysis. The findings revealed that though the objectives of music education are relevant and very achievable but it partly promotes cultural continuity. The human resources available are adequate, but the checklist showed that the available music material resources fall below the NCCE bench mark. The findings also revealed that some of the problems confronting the teaching of music in Nigeria include inadequate funding, stigmatization of music students, and overloaded music content among others. The paper recommends a review of music education curriculum content so as to adequately integrate more relevant and local/cultural needs of the society, and more sensitization of the citizenry on the usefulness of music education among others.

Keywords: College of Education, Music, Music Education, Programme, Southwestern Nigeria, Status.

Background

Music is one of the means through which cultural heritage and practices are passed to the different generations. Music is an essential inseparable and fundamental part of African cultures. Since the earliest times, man has often experienced his or her feelings through music. The musical themes are often a reflection of societal issues that manifest in the world view of the musicians, their audience and the geopolitical environment that they find themselves. The traditional system of the Nigeria society consider music to be an indispensable part of education and some families were renowned with long traditions of music making. Adeogun (2015) puts it that for long, indigenous Nigeria communities have had a highly structured music education system which is very effective in ensuring the continuity of their time-honoured musical traditions and cultures. Thus, indigenous people during the pre-colonial era often transmitted their musical genres for the promotion of their culture and unity.

The advent of western education through early Christian missionaries in collaboration with British Colonial authorities in the early part of twentieth century brought literary education and the arts including: music, drama and poetry among others in their efforts to enlighten the natives. As a result, the awareness for formal music education was raised through the inclusion of music in school curriculum. The media houses also helped to raise the importance of music education through various talks on the theory and historical values of music education (Olusoji, 2013). The current form of music education however takes off from the dictates of Federal Republic of Nigeria (2013:9) in its National Policy on Education which is stated thus “ that Federal Government, realizing the importance of arts and culture in the development of science and technology, has given Arts and Cultural Education their legitimate right in the nation’ s education system from the primary, post-primary and post-secondary institutions with their educational goals clearly stipulated. Hence, music along with arts, crafts and drama are enshrined in both the junior and secondary schools curriculum by the National Education Research Council (NERC).

In response to the challenges and realities of life, and the need for many Nigerian youths to acquire basic musical knowledge, the government established departments of music in institutions of higher learning including colleges of education, polytechnics and universities. Music education is a vital aspect of education which develops personality, creates a sense of belonging, promotes unity among children and enables them to achieve a set goal. Research has shown that children exposed to music education at tender ages develop mental capacity to perform better in other subjects than their peers (Oladipo 2014). This implies that music education holds a significant place in child development. Likewise, music still remains one of the subjects in secondary school education in Nigeria. Be as it may, its effective teaching and learning depends on the competency of the professional music teachers that are employed to handle the subject, and colleges of education remain part of the avenues where music teachers are prepared as qualified manpower to teach music in primary and secondary schools in Nigeria.

A good number of available studies on music at secondary and tertiary levels of education in Nigeria have actually created the gap which makes this paper to be very significant. For instance, Emielu (2004) in his assessment of formal music education in programmes in Kwara state at the secondary school level revealed that out of the total of about 280 secondary schools in Kwara state in 2004, only 18 schools offered music as curriculum subject, and they did so only at the junior secondary school (J.S.S) level. Attempt were also made by him to investigate reasons for low students enrollment in music in secondary schools and lack of encouragement on the parts of the schools administration was also identified. The other reasons found out further as affecting music in Kwara state secondary schools include lack of adequate and qualified music teachers. Consequently, music is offered when there is a teacher usually, one teacher to a school. But if the teacher resigns or is transferred, a vacuum is created and the subject is abandoned till another music teacher is recruited.

Oladipo (2014) in his own observation of the problems militating against the teaching of music in Nigeria secondary schools identified the cultural and creative arts curriculum, stigmatization of music students, lack of music teachers, inadequate teacher preparation and poor methodology, societal/parental view, poor funding, government attitude, attitude of some students towards music and the condition in which music is taught among others.

Adebiyi (2016) made an attempt to find out the major problems facing the study of music in Nigerian secondary schools and tertiary institutions and the perceptions of the society about music as a school subject in Lagos state. Findings from the study showed that most respondents choose music out of frustration, and that students showed total disappointment regarding the training, facilities and instructors in most Nigeria institutions. He further observed that music education in higher institutions in Nigeria require fine-tuning of their courses and staff to provide greater value to students.

The study of Ogunrinade (2013) on the assessment and description of Nigerian Colleges of Education Music Curriculum revealed the dominance and influence of Western music on the curriculum. This study of Ogunrinade (2013) was limited to the subject matter of music curriculum in Nigerian College of Education. He however applauded the well-intended lofty goals of music education which must be accomplished at the college of education level. Those goals are the objectives of the NCE Music programmes. According to the National Commission for Colleges of Education (NCE), the actualization of Nigerian Colleges of Education music objectives and the adequacy of the entire programme are part of what any programme assessment entails. However, Ogunrinade (2013) did not assess the availability and adequacy of the resources which are the inputs that go into music education programme implementation in Nigerian Colleges of Education. In another study by Adeogun (2015) on a critical assessment of music teacher education curriculum for the Colleges of Education in Nigeria reported that despite periodic review of colleges of education programmes by NCCE, little is reflected on Nigerian music educational experiences and aspirations.

The studies available to the researcher showed that there are inadequacies in the offering of music as a subject in Nigerian secondary schools and the studies which focus on music education in

Nigerian colleges of education are mostly limited to the subject matter of music education programme as well as limited in scope. The wide gap is that none of the available studies examined music education programmes in Nigeria in term of the relevance of the objectives, availability and adequacy of the human and non-human resources which are the tools of its implementation, and the methods used for its implementation were also not covered at least in Oyo state of Nigeria.

Since Nigerian Colleges of Education provide the manpower needed for teaching music in secondary schools, the focus of this paper is very significant for continuous improvement in the preparation of music teachers for basic levels of education in Nigeria.

Statement of the Problem

Colleges of education are part of the avenues where music teachers are prepared for secondary schools, but the available studies were limited to the subject matter of the course and very limited in scope. Also, the periodic reviews of colleges of education programmes by National Commission for Colleges of Education (NCE) largely ignored Nigerian music educational experiences, and the inputs which go into the programme implementation. In addition, some other reviewed studies available show that there are inadequacies in the offering of music as a subject in Nigerian secondary schools, and these inadequacies are not unconnected with lack of adequate music teachers and poor methods of teaching the subject among others. In the colleges of education where manpower are prepared for job placement as music teachers, none of the available studies examined music education programme in terms of music objectives, resources and problems confronting music education programme implementation in Oyo state of Nigeria.

These put together, created the gap to be filled, and thus the researchers focused on the training institutions where music teachers are prepared for secondary education in Nigeria. On the ground of the above, this paper examined the status of music education programme in the colleges of education in a Southwestern senatorial district in Nigeria.

Purpose of the Study

The main aim of this paper was to examine the status of music education programme in the colleges of education in a Southwestern senatorial district in Nigeria. The specific objectives of the paper are to:

1. examine the relevance of the objectives of Music Education in the colleges of education in Oyo senatorial district in Southwestern Nigeria;
2. assess the availability and adequacy of human and non-human resources of Music Education in the colleges of education in Oyo senatorial district in Southwestern Nigeria;
3. examine the problems confronting the teaching of Music causes in the colleges of education in Oyo senatorial district in Southwestern Nigeria.

Research Questions

The following research questions guided the paper

1. How relevant are the objectives of Music Education in the colleges of education in Oyo senatorial district in Southwestern Nigeria.
2. How available and adequate are human and non-human resources for Music Education programme in the colleges of education in Oyo senatorial district in Southwestern Nigeria.
3. What are the problems confronting the teaching of Music Courses in the colleges of education in Oyo senatorial district in Southwestern Nigeria.

Scope of the Study

The paper is limited to the status of Music Education programme in the colleges of education in Oyo senatorial district in Southwestern Nigeria. Also, music education lecturers/instructors and their students who are male and female altogether are within the scope of this paper.

Methodology

Research Design

The study adopted the use of descriptive survey in which no variable was manipulated since the relevant data are usually collected on the existing condition.

Population of the Study

The population of the study covered only the two Colleges of Education situated in Oyo senatorial district in Southwestern Nigeria where music education is offered namely: Federal College of Education (Special), Oyo, and Emmanuel Alayande College of Education, Oyo state. All the male and female music staff and students in the two Colleges of Education formed the population of the study. Lanlate College of Education, Lanlate, Oyo State and Mufu Lanihun College of Education, Ibadan, Oyo State were excluded from the population of this study because Music Education is not offered in the two Colleges of Education. The specific population of the music staff and music students in the two colleges of education covered in this study are as presented in the table below.

Table 1: Population of Music Staff and Music Students in the Colleges of Education

S/N	Name of College	Music Lecturer		Music Instructor		Music Students		Level		
		Male	Female	Male	Female	Male	Female	100	200	300
1.	Federal College of Education (Special) Oyo	5	-	2	-	34	8	7	14	21
2.	Emmanuel Alayande College of Education, Oyo	6	-	1	-	75	24	55	21	23

Total in category	11	-	3	-	109	32	62	35	43
Total	11		3			141			

As shown in table 1, there are eleven (11) music lecturers and three (3) music instructors in the two Colleges of Education, making fourteen (14) music staff altogether. The number of music students in all is 141 altogether, the population of music staff for the study is 14 (eleven lecturers plus three instructors) while music students population is 141.

Sample and Sampling Techniques

Through purposive sampling technique, two Colleges of Education in Oyo Senatorial district with music departments were selected for this paper. The music lecturers, instructors and music students were respondents for this study because the population of music staff and students in the Colleges of Education appear to be manageable (not too large) by the researchers. Therefore, the total number of music lecturers and music students eventually used as respondents for this study are presented in table 2 below.

Table 2: The Respondents used for the study

S/N	Name of College	Music Lecturers		Music Instructors		Music Students
		Male	Female	Male	Female	
1.	Federal College of Education (Special) Oyo	3	-	2	-	35
2.	Emmanuel Alayande College of Education, Oyo	4	-	1	-	65
	Total	7		3		100

In all, ten (10) music staff (7+3) and one hundred music students (100) making one hundred and ten (110) respondents altogether were the respondents used in this study.

Research Instrument

Research instrument tagged “ Music Education Programme Assessment Rating Scale (MAPARS) was used for relevant data collection for this study. The research instrument was partly adapted from National Commission for Colleges of Education (2002). Music Education Programme document for NCE and also partly designed by the researchers based on the relevant existing literature reviewed. The research instrument (MEPARS) is divided into two main sections: A and B, Section A was structured to obtain demographic data on the characteristics of the respondents. It sought information on the respondents’ institution, designation, gender, level, working experience, qualification and area of specialization as may be required. Section B is divided into three parts. Each

of the part 1, 2, and 3 was structured to gather relevant data to answer each of the three research questions. Part 1 focus on research question 1 which is on the relevant of the objectives of music education as documented in the NCCE programme document. The respondents were to rate each of the objectives in term of Relevant and Very Achievable (RVA), Relevant but Averagely Achievable (RAR), Relevant but Rarely Achievable (RRA) and Not Relevant (NR). Part 2 contains 24 items which fosters the availability and adequacy of human and non-human resources for music education programme in the colleges of education in line with research question 2. The response categories for the items in part 2 are Available and Very Adequate (AVA), Available and Averagely Adequate (AAA), Available but Not Adequate (ANA), and Not Available (NA). Part 3 of the research instrument contained 16 items covering the possible problems confronting the teaching of music courses in the colleges of education as stated in research question 3. The response categories for part 3 are: Very Significant (VS), Significant (S), Slightly Significant (SS) and Not Significant (NS).

Validation and Reliability of the Research Instrument

The Music Education Programme Assessment Rating Scale (MEPARS) was subjected to content validity by giving twenty (20) copies of it to two experts in music education in Federal College of Education, Osele, Abeokuta, Ogun state where music education is offered where the copies of research instrument were administered. Thereafter, Cronbach Alpha Reliability Co-efficient was determined using Cronbach Alpha statistical tool. A high reliability co-efficient of 0.81 obtained was considered reliable and thus the research instrument was considered adequate for the study.

Method of Data Collection

The researchers with three (3) research assistants were involved in data collection within the time frame for the conduct of the study. Permission was sought from the Head of Departments in the two Colleges of Education and upon approval, the data collection was carried out within a few weeks.

Method of Data Analysis

Descriptive statistics of frequency count, percentages and bar chart were used to analyse the relevant data collected. These were helpful to quantify the responses of the participants and give adequate interpretations on each of the items as appropriate with a view to providing answers to the three research questions which guided the study.

Research Question 1:

How relevant are the objectives of Music Education in the colleges of education in Oyo senatorial district in southwestern Nigeria?

Table 3: Music Staff Responses on Relevance of the Objectives of Music Education in the Colleges of Education

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S/N	Objective of Music Education in Coll. of Educ.	Relevant & Achievable	Relev. but Averagely Achievable	Relev. but Rarely Achievable	Not Relev.
1.	Offer courses in African and Western European Music	8 (80.0)	2 (20.0)	-	-
2.	Produce well qualified NCE teachers capable of teaching music at pre-primary, primary and the junior secondary level	10 (100.0)	-	-	-
3.	Produce teachers for the private sector, churches, mosques, armed forces, media houses, adverting, companies etc.	10 (100.0)	-	-	-
4.	Produce NCE teachers who are prepared and are capable of benefiting from further education in music.	10 (100.0)	-	-	-
5.	Promote Cultural Continuity.	1 (10.0)	3 (30.0)	6 (60.0)	-
6.	Make NCE teachers acquire skills in music for Self-reliance.	9 (90.0)	1 (10.0)	-	-
Average (%)		80.0%	10.0%	10.0%	

- The values in parentheses are in percentages

As shown in table 2, ten (10) music staff which were on ground responded to the objectives of music education, and their responses are as shown in table 3 above: the objectives of music education in the Colleges of Education as responded to by the staff (music education lecturers and instructors) are presented in table 3. Their responses to objective 1, 2, 3, 4 and 6 show that those music education objectives are relevant and very achievable. However, objective 5 which state that music education “promotes cultural continuity” is applauded relevant but rarely achievable (60.0%). This implies that perhaps in term of music curriculum content and implementation, music education at the college of education level is faulty in respect of the promotion of cultural continuity. On the average, 80.0% is recorded for music education objectives that they are relevant and very achievable.

Table 4: Music Students’ Responses on Relevance of the Objectives of Music Education in the College of Education

S/N	Objective of Music Education in Colleges of Education	Relevant and Very Achievable	Relevant but Averagely Achievable	Relevant but Rarely Achievable	Not Relevant
1.	Offer courses in African and Western	85 (85.0)	10 (10.0)	5 (5.0)	-

European Music.					
2.	Produce well qualified NCE teachers capable of teaching music at pre-primary, primary and the junior secondary level.	(90 (90.0)	10 (10.0)	-	-
3.	Produce teachers for the private sector, churches, mosques, armed forces, media houses, adverting, companies etc.	81 (81.0)	18 (18.0)	1 (1.0)	-
4.	Produce NCE teachers who are prepared and are capable of benefiting from further education in music.	97 (97.0)	3 (3.0)	-	-
5.	Promote Cultural continuity.	21 (21.0)	15 (15.0)	64 (64.0)	-
6.	Make NCE teachers acquire skills in music for self-reliance.	72 (72.0)	24 (24.0)	4 (4.0)	-
Average (%)		74.3%	13.3%	12.4%	

- The values in parentheses are in percentages

As shown in table 4, music education students due to their exposure to the content of the course also hold the view that the programme objectives 1, 2, 3, 4 and 6 are relevant and very achievable with percentages ranging between 85.0 and 72.0, except objective 5 with 21.0%. This equally implies that music education in the college of education does not promote cultural continuity as expected. Notwithstanding, on the average, music education programme objectives are relevant and very achievable (74.3%), the music students responded. The bar chart (figure 1) below further shows a clearer picture of the music staff and students on the relevance and achievability of Music Education Objectives in the Colleges of Education.



Figure 1: Relevance and Achievability of Music Education Objectives in Colleges of Education

Research Question 2:

How available and adequate are the human and non-human resources for music education programme in the colleges of education in Oyo senatorial district in southwestern Nigeria?

Table 5: Availability and Adequacy of Human and Non-Human Resources for Music Education Programme in the Colleges of Education

S/N	Human and Non-Human Resources for Music Education	Available and Very Adequate	Available and Averagely Adequate	Available and not Adequate	Not Available
1.	Music Lecturers	101 (91.8)	9 (8.2)	-	-
2.	Music Instructors – Instrument Technologists e.g – Piano, Tuners, Repairers and Musical Instrument Builders, Laboratory Technician/ Attendants.	61 (55.5)	22 (20.0)	19 (17.3)	8 (7.3)
3.	Music Tutorial Staff	-	-	-	-
4.	Classrooms with Staff-Student Ratio	84 (76.4)	17 (15.5)	2 (1.8)	7 (6.4)
5.	Music Laboratories/Studio	-	-	-	110 (100.0)
6.	Equipped Auditorium/Chamber for Rehearsals and Concerts.	-	-	-	110 (100.0)
7.	Fully Air-conditioned Room(s) for the Storage of Various Instruments, Equipment Records, Cassettes, Video Tapes etc.	-	-	-	110 (100.0)
8.	Audio Room/Listening Room.	-	-	-	-
9.	Staff Offices.	71 (82.7)	11 (10.0)	8 (7.3)	-
10.	Well Equipped Music Library.	-	-	103 (93.6)	7 (6.4)
11.	Western Keyboards/Orchestral Instruments.	105 (95.5)	5 (4.5)	-	-
12.	Upright piano in the Auditorium (manual /electric).	-	-	106 (96.4)	4 (3.6)
13.	Portable Keyboards	98 (89.1)	8 (7.3)	04 (3.6)	-
14.	Winds e.g Piccolos, Flutes, Clarmets, Flat A Alto and Brass, Saxophones, Hornes, etc	87 (79.1)	11 (10.0)	2 (10.9)	-
15.	Brasses, Trumpets, Cornets, Trombones, etc	83 (75.5)	26 (18.2)	7 (6.4)	-
16.	Percussions, Jazz drum sets with Cymbals, Snare and High-hats etc.	79 (71.8)	29 (28.4)	-	2 (1.8)
17.	Strings – Violins, Violas, Violoncello, Guitars (acoustic and electric) etc.	75 (68.2)	32 (29.1)	3 (2.7)	-
18.	Recorders – Descant, Treble and Alto.	41 (37.3)	52 (47.3)	7 (6.4)	10 (9.0)
19.	Idiophones – Musical Pols, Bells, Clappers, Xylophones, Gongs, etc.	55 (50.0)	37 (36.6)	1 (0.9)	17 (15.5)

20.	Manbranophone – Assorted types of the Leather Drum e.g Dundun, Konga, Bongo Drum etc.	72 (65.5)	9 (8.1)	28 (25.4)	1 (0.9)
21.	Chordophones – Assorted types of String Instruments e.g Goge, Une, Ubo-akwara, etc.	67 (60.9)	1 (0.9)	40 (36.4)	2 (1.8)
22.	Aerophone – Assorted types of Wind Instruments e.g Opi, Oja, Kakaki, etc.	18 (16.4)	29 (26.4)	60 (54.5)	3 (2.4)
23.	Electro-acoustical Instruments and Equipment – Amplifiers, Loudspeakers, Microphones, Equalizers, Synthesizers.	70 (63.6)	39 (35.5)	1 (0.9)	-
24.	Audio Visual Aids – Records Players, Cassette Players, CD Players, DVD, Video Tape Recorders	68 (61.8)	15 (13.6)	21 (19.1)	6 (5.5)
Average (%)		61.7%	10.5%	22.6%	5.2%

- The values in parenthesis are in percentages

Table 5 presents the list of the human and non-human resources which are the input essential for the teaching and learning of music courses at the college of education level. As shown in the result presented, the respondents (music staff and students) altogether on the average, responded that 61.7% of the resources are available and very adequate; 10.5% - available and averagely adequate; 22.6% - available but not adequate; and 5.2% of the expected resources are not available. It therefore implies that the availability and adequacy of human and non-human resources for music education programme in the Colleges of Education in Oyo State are far above average, though there are still need for improvement. Some students responded that although there are indigenous African musical instruments but they do not have access to learning of most of the instruments because there lecturers do not know how to play them. This may be as a result of non-availability of music tutorial staff who are skilled instrumentalists in African and western instrument to teach students how to play those instruments as recommended by NCCE (2002).

As a step further to show the specific numbers of the human and non-human resources for music education programme in the Colleges of Education during the assessment process, the checklist of the resources is presented on college basis below.

Table 6: Checklist of Human and Non-Human Resources for Music Education in the Colleges of Education in Oyo State

S/N	Human and Non-Human Resources for Music Education	Federal College of Education	State College of Education
		College 1	College 2

1.	Music Lecturers	5	6
2.	Music Instructors	2	1
3.	Music Tutorial Staff	-	-
4.	Classrooms	General	General
5.	Music Laboratories/Studio	-	-
6.	Music Auditorium/Chamber	-	-
7.	Music Store	1	1
8.	Music Staff Offices	5	4
9.	Music Library	-	-
10.	Western Keyboards (portable)	13	20
11.	Upright Piano	1	2
12.	Winds	Clarmets – 2 Flute – 1 Saxophones – 2	Clarmets – 3 Flute – 6 Saxophones – 3
13.	Jas Drum Set	1	2
14.	Drum Set	1	1
15.	Strings	Box Guitars – 7 Electric Guitar – 3 Violins – 2 Violoncello – 1	Box Guitars – 3 Violins – 3
16.	Recorders	Treble – 1 Alto – 1	Treble – 3 Alto – 3
17.	Idiophones	Xylophone – 1 Bell – 11 Clappers – 3 Gongs – 2	Xylophone – 3
18.	Membranophones	Traditional Dundun Drums – 3 Konga – 1 Bata – 1 set	Traditional Dundun Drums – 4 Bata – 1 set
19.	Chordophones	Goge – 1	-
20.	Aerophone	Kakaki – 1	-
21.	Electro-acoustical Instruments and Equipment	Amplifier – 1 Loudspeakers – 3 Microphones – 6 Equalizers – 2	Amplifier – 1 Loudspeakers – 3 Microphones – 4 Equalizers – 1
22.	Audio-visual Aids	Record Players – 1	Record Players – 1

	C.D Players – 1	C.D Players – 1
23. Trumpets	4	3
24. Igbo Musical Instrument	Bongo We } 1 set	Ekwe – 1
25. Trombones;	1	1
26. Cornet	1	1
Total Numbers of Musical Material Resources	82	76

In table 6, the list of music material resources available excluding the human resources and general classrooms are 82 in numbers for College 1 (Federal College of Education) while those of College 2 (State College of Education) is 76. It means that the Federal College of Education has more music materials resources compared with those of their counterparts in the State College of Education. This perhaps may be because federal colleges of education are founded by the Federal Government of Nigeria.

Research Question 3: What are the problems confronting the teaching of music courses in the colleges of education in Oyo senatorial district in southwestern Nigeria?

Table 7: Problem Confronting the Teaching of Music Courses

S/N	Problem Confronting the Teaching of Music in Colleges of Education	Very Significant	Significant	Slightly	Not Sig.
1.	Overloaded music content	15 (13.6)	87 (79.1)	8 (7.3)	-
2.	Stigmatization of music students (music is the last resort).	13 (11.8)	94 (85.5)	3 (2.7)	-
3.	Students attitude to music as a course of study.	15 (13.4)	93 (84.5)	2 (1.8)	-
4.	Societal influence.	9 (8.2)	95 (86.4)	6 (5.5)	-
5.	Inadequate funding	97 (88.1)	13 (11.9)	-	-
6.	Mismatch in music resources allocation	-	5 (4.5)	68 (61.8)	37 (33.6)
7.	Time factor	31 (28.2)	70 (63.6)	9 (8.0)	-
8.	Excess music course units (for simple major music students)	32 (29.1)	69 (62.7)	9 (5.2)	16 (9.1)

- The values in parenthesis are in percentages.

Table 7 presents the list of problems that are presumed to be confronting the teaching of music courses in the Colleges of Education in Oyo Senatorial district in southwestern Nigeria. From table 7,

the respondents (music staff and students) altogether responded to the problems highlighted. It is very clear as shown in item 5 in the table that inadequate funding is a very significant problem confronting the teaching of music in the colleges of education with a percentage of 88.1. Also, the following are rated as problems significantly confronting the teaching of music in the highest order of the percentage ratings.

- Societal influence (item 4) 86.4%.
- Stigmatization of music students (music as the last reports) 85.5%.
- Students' attitude to music as a course of study 84.5%.
- Overloaded music content- 79.1%.
- Time factor- 63.6%.
- Excess music course units (for Single Major Music Students) - 62.7%.
- Mismatch in music resources allocation is slightly significant a problem (61.8%) to the teaching of music education as responded by the respondents.

Discussion of Findings

This paper has been able to assess music education programme in the Colleges of Education in Oyo Senatorial district in southwestern Nigeria, and the findings are discussed in the order in which the results of the data analysis are presented. The findings on the relevance of the objectives of music education in the Colleges of Education (Research Question 1) as presented in table 3 clearly reveal that five out of the six objectives are relevant and very achievable. That is, music education programme offer courses in African and Western European music (80.0%); produce well qualified NCE teachers capable of teaching music at pre-primary, primary and the junior secondary level (100.0%); produce teachers for the private sector, churches, mosques, armed forces, media houses, advertizing companies, etc (100.0%); produce NCE teachers who are prepared and are capable of benefiting from further education in music (100.0%); and make NCE teachers acquire skills in music for self-reliance (90.0%). The music staff however responded that the “ promotion of cultural continuity” is a relevant music education objective (60.2%), but is rarely achievable, perhaps this as a result of claims that music education programme in colleges of education is overloaded with Western European music compared with African-oriented culture. This study agrees with the assertion of Adeogun (2015) that the philosophy and thrusts of the institutions which teach music, lay strong emphasis on Western music. Thus, the real goal is quite different from the stated one (Okafor, 2005). African culture is grossly undermined, hence African cultural continuity is affected. On the average perception, music education objectives at the college of education level is scored relevant and very achievable with 80.0% and 74.3% by the music staff and music education students respectively (Table 3, 4 and Figure 1).

The findings on how available and adequate are the human and non-human resources for music education programme in the Colleges of Education in Oyo Senatorial district in southwestern Nigeria (Research Question 2) revealed that 61.7% of the human and non-human resources are available and very adequate (table 5). However, a look at the findings in the checklist presented in table 6 show that there are issues with the specific state of human and non-human resources for music education in the selected colleges of education, the 61.7% recorded on the average notwithstanding. For instance, National Commission for Colleges of Education recommended a minimum of 8 lecturers for Music Department as well as ratio 1:20 (Lecturer – Student) for any Music Education programme in College of Education in Nigeria

Going by five (5) music lecturers in the Federal College of Education and six (6) music lecturers in the State College of Education, it means that more music lecturers are still needed in both Colleges of Education. However, the present enrolment of Music Education Students in the Colleges of Education (Federal College of Education -100 level -7 music students; 200 level- 14 music students; 300 level - 21 music students (42 altogether)) and (State College of Education -100 level - 55 music students; 200 level - 21 music students; 300 level - 23 music students (99 altogether) are 141 music students all together. On material resources for music education, the non-availability of music tutorial staff, music laboratories/Studio, music auditorium/chamber, music library and a good number of the identified items above (table 6) are not sufficient in term of numbers compared with the music students' enrolment, and this situation becomes worrisome in music education programme implementation. More specifically, in terms of musical instruments, staff and other facilities, the NCCE stipulates that each department of music must have among other things, 10 or more upright pianos in classrooms practice cubicles, ensemble room and staff offices; about half a dozen or more of practice cubicles each equipped with a piano or electronic keyboard, and a minimum of five to six lecturers for single major and eight lecturers for double major (NCCE, 2002).

The situation on ground (table 6 – checklist) as at the time of collecting data for this study is below the NCCE benchmark considering music education as a double major and single major programme. These findings agree with Emielu (2011) who observed in his research that facilities on ground as at 2004 in the teaching of music in the Colleges of Education in Kwara State were a far cry from the benchmark. This would in turn affect the effective actualization of music education objectives in colleges of education.

The findings on research question 3 which focused on the problems confronting the teaching of music courses in the Colleges of Education in Oyo Senatorial district, southwestern Nigeria as presented in table 7 and figure 2 explicitly make it clear that all is not well with music education programme in the Colleges of Education. Inadequate funding (88.1%), societal influence (86.4%), stigmatization of music students (85.5%), students' attitude to music as a course of study (84.5%), overloaded music content (79.1%), time factor (63.6%), excess music course units (62.7%) especially for single major music students are prominent problems confronting music education programme in

the Colleges of Education surveyed. Mismatch in music resources allocation is rated to be slightly significant a problem. Still, 61.8% responses recorded for it raises concern also. These findings corroborate some of the findings and reports of the existing literature like Oladipo (2014) who identified stigmatization of music students, societal/parental views, attitude of some students towards the subject and poor funding among others as factors contributing to the problem of teaching music in Nigeria. The view of Ogunrinde (2013) who observed music education curriculum content in Nigeria as being western in conception and realization affirms the problem of overloaded music content in this study. This often obviously leads to the teaching of traditional African music marginally and very inconsistently. In turn, it affects the promotion of cultural continuity. Similarly, the problems confronting music education in the Colleges of Education as found out in this study confirm the findings of Adebisi (2016) in his report that most of the respondents he used in his own study declared that they choose music out of frustration. Also, age-long stigma is also attached to music; and that their parents dislike music as a career for their wards. These problems altogether affect music education as a programme in the colleges of education covered in term of enrolment, its curriculum implementation and the products that eventually graduate from the music programme.

By virtue of the fact that music education is the heart beat of cultural development, the findings of this study deserve adequate attention for optimum actualization of music education programme objectives in Nigerian Colleges of Education.

Conclusion

This study has assessed music education programme in the colleges of education in Oyo Senatorial district in southwestern Nigeria. The descriptive survey has indeed brought to light the present picture of formal music education in the Colleges of Education in term of the relevance and achievability of its objectives, availability and adequacy of both the human and non-human inputs (resources) that go into the programme implementation for effective actualization of its objectives as set out by National Commission for Colleges of Education.

Similarly, the problems confronting the teaching and learning of music found out in the study and some of the other findings did raise contentions on the viability of music education programme to achieve NCCE objectives for the course. There is no doubt that the place of music education in music teacher preparation programmes cannot be ruled out, but the short comings in the programme both in the paper document and implementation should be addressed by relevant stakeholders for better productivity of this culture-driven and skill-based educational programme.

Recommendations

Based on the findings of the study, the researcher recommends that:

1. The society should be more sensitized on the usefulness of music education and its benefits to the society.

2. The curriculum planners and other relevant policy makers in music education should from time to time re-examine the contents of music education curriculum and review it in such a way that relevant local content that would make music education more relevant and meaningful to the society are adequately integrated.
3. Guidance counselors must double their efforts in giving proper advice to learners and parents on career choice and paths so as to encourage interested and gifted learners to pursue a career in music.
4. Provision of relevant material resources/facilities for music programme implementation in adequate terms should be the responsibilities of the government, private bodies/organizations and philanthropists in the society.
5. There should be standard music clubs and school orchestral to develop talented students in musical instruments playing.
6. The teaching of music courses in colleges of education should be more dynamic in approach so that music education programme can reasonably prepare music teacher trainees for the labour market needs in Nigerian society.

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