

**Teaching and Learning in the Humanities  
and Social Sciences:  
Perspectives of Competence**

**Teaching and Learning in the  
Humanities and Social Sciences:  
Perspectives of Competence**

*Edited by*

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**A Publication of  
Adeyemi Federal University of Education  
Ondo, Nigeria**

*Published by*  
School of Arts and Social Sciences  
Adeyemi Federal University of Education, Ondo, Nigeria

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Adeyemi Federal University of Education  
Ondo, Nigeria 2023

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ISBN 978-978-86217-1-8

*Produced and Printed by*  
**EBONY BOOKS & KREATIONS**  
3, Gbolasere Street, Ologuneru  
Ibadan, Oyo State  
© 0802 208 2826, 0803 404 4405, 0905 710 6805  
ebonykreations1@gmail.com

## Foreword

I feel privileged to be requested to write the foreword to this book entitled: *Teaching and Learning in the Humanities and Social Sciences: Perspectives of Competence*, a publication put together by the School of Arts and Social Sciences, Adeyemi Federal University of Education, Ondo, Nigeria. The contributors to this book are seasoned scholars in their various fields with solid academic standing. Each of them has unveiled the most salient points in the emerging issues in multi-dimensional pedagogical perspective.

The three-module book, has been broken down into units, which no doubt provides a clear discussion of each of the topics. Of great interest are the first five units of the first module which engaged critical areas of teaching profession. The second module centres on lesson planning and methodology of teaching courses in Arts and Social sciences. Module three focuses on instructional materials for teaching and learning. This ranges from improvisation to utilisation of materials that could be gainfully used in the teaching of courses in Economics, Theatre Arts, History, Geography and Political science in Nigeria school system.

I wish to commend and congratulate the Dean and her team for coming up with this noble idea and nurturing it to fruition. The quality, readability and language used to convey ideas in this book will appeal to students, educational practitioners and general readers.

I therefore, strongly recommend the book as a special and general text for students at all levels as well as practising teachers in tertiary educational institutions.

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## UNIT 4

# **Music Teachers' Professional Competence and Compliance With Ethical Codes**

Adeola Funmilayo ODUNUGA PhD

### **Introduction**

Professional competence is the capability to perform the duties of one's profession generally or to perform a particular professional task, with the skill of acceptable quality. It is the constant use of knowledge, skills, reasoning, and values, in our work schedule for the benefit of individuals and society. This type of competence builds on a foundation of basic skills, knowledge, and moral development (IAHPC, 2022). The skills are usually developed through training and practice, while the knowledge is the ability to apply information, facts, and procedures in different situations. This competence which is linked to the workplace is observable, measurable, and transferable. Professional competence is developmental, impermanent, and context-dependent. It is esteemed by the professional associations and bodies associated with the workers' vocations. The core competencies in professions are communication, participation, and a strong commitment to work and it should be established by the organization (Prahalad and Hamel, 1990). This means that every profession is expected to establish its own competency standard. Competency standards are based on the ideals that workers uphold professionally and are concerned with how professional knowledge and skills are applied in the workplace.

The recent trends in the music teaching profession have exposed lapses that are pervasive in the level of competencies that music teachers in Nigeria possess. This has given room for the need to

appraise music teachers' competence in order to expand effectiveness and productivity in the classroom. Music teacher professional competencies are those things that are expected of a music teacher. These include 'knowledge of music teaching techniques, engaging students with music in a meaningful way, implementing the music curriculum effectively, assessing students' abilities in the various aspects of music; and explaining and demonstrating musical concepts' (Ballantyne, 2006). It equally involves the orientation and training of the mind in understanding and appreciating the worth of music coupled with discipline, good dressing, and cordial relationships with the students, and being a good role model (Oduunuga, 2016). The preparation of music teachers in Nigeria is expected to produce these competencies in musical knowledge, musical understanding, and musical performance skills. It should also lead to professional competencies in teaching music. The preparation of music teachers should lead to the personal development of the teachers.

Music teachers' competence can be divided into various categories: they are professional, cognitive, affective, psychomotor, and pedagogical. Music teachers' competence has a lot of influence on the learner because the teacher's competence in the subject matter is a pre-requisite for effective teaching. Nielsen and Westby (2012), succinctly remarked that becoming a professional music teacher in today's society calls for a knowledge upgrade because of the changes in the conditions of society. Technology and industrial advancement have redefined knowledge and have established new challenges, hence the need to develop and update their professional competence (Krejsler, 2007). This study takes a cursory look at the promotion of music teachers' professional competence amidst these new challenges to professional lives. The specific objectives of this study, however, include among others:

- (a) examining the concepts of competence and profession;
- (b) articulating strategies to be adopted for effective promotion of music teachers' professional competence and their compliance with ethical codes;

- (c) examining models that can be set up for the promotion and sustenance of music teachers' professional competence;
- (d) assessing critically the teaching and learning of music in Nigerian schools.

## **Conceptualization of Terms**

### **Concept of Competence**

Competence is a term used extensively by different people in different contexts. So it is defined in different ways. Cheetam and Chivers (1998) perceived competence as the result of a mix of underlying personality traits, such as communication, self-development, creativity, conflict analysis, and resolution which in turn permits the existence of cognitive, functional, behavioral, and ethical competencies, and together determine professional competence. Teacher education and job performance of a teacher are the contexts in which competence is used here. Competencies are the requirements of a competency-based teacher education, which include knowledge, skills, and values the trainee teacher must demonstrate for successful completion of the teacher education program. A few characteristics of competency are:

- (a) one or more skills whose mastery would influence its attainment;
- (b) linkage with all the three domains under which performance can be assessed, covering the domains of knowledge, skill, and attitude;
- (c) competencies are observable and demonstrable; and
- (d) because the competencies are observable, they are also measurable and assessable. It is not necessary that all competencies of a teacher have the same extent of knowledge, skill, and attitude. There may be some competencies of a teacher which have the same extent of knowledge, skill, and attitude. There may be some competencies involving more of knowledge than skill and attitude, whereas, some competencies may be skill or

performance loaded. Teachers' incompetence could result in decreased enrolment and equally, reduce the quality of students' academic achievement. A study of music teachers' professional competence is important because the findings would improve music teachers' effectiveness. This in turn would contribute to increased music student's achievements and this is paramount in this age of accountability.

### **Concept of Profession**

The concept of a profession refers to a specialized field of work that requires advanced knowledge, skills, and expertise. Yusuf, Afolabi, and Oyetayo (2014), defined a profession as an occupation or vocation that requires special skills, knowledge of some department of learning, and qualifications especially one with high social status. Professions often serve critical societal needs and encompass various fields such as medicine, law, engineering, teaching, and more. They typically have formal education, training, and certification processes to ensure competence and adherence to ethical standards. This implies that each profession like the teaching profession has explicit abilities and information joined to it. It will be extremely challenging for anybody who isn't into the training to operate successfully. Professionals are expected to uphold high standards of conduct, provide expert advice or services, and prioritize the well-being of their clients or the public. Professions often have established codes of ethics and regulatory bodies to maintain standards and protect the interests of both practitioners and those they serve. Being a professional usually involves membership of a profession (Krejsler (2007) in Nielsen and Westby (2012).

### **Theoretical Framework**

The theoretical framework of this study was premised on two models that have to do with teaching and competence. This is because the study focuses on music teachers and competence. The models are Bloom's taxonomy of learning and competency theory as presented by Westera (2001). The competence theory reveals that competence

is usually associated with highly professional performance and there is a direct link in the field of education between a teacher's professional competence and pupil performance. When one adapts Westera's theory (2001), to the context of music teaching, it reflects that music teachers' performance depends on the music teachers' knowledge, (comprised of subject matter and general pedagogy), which is directly linked to the teachers' competencies, characteristics, and attitudes as illustrated in Figure 1. Bloom's taxonomy of learning is relevant to this study because music as a discipline involves the three traditional domains of learning which are referred to as the cognitive, affective, and psychomotor domains. Both theories offer a schematic view of the operational structures of music teachers' performance and competence.

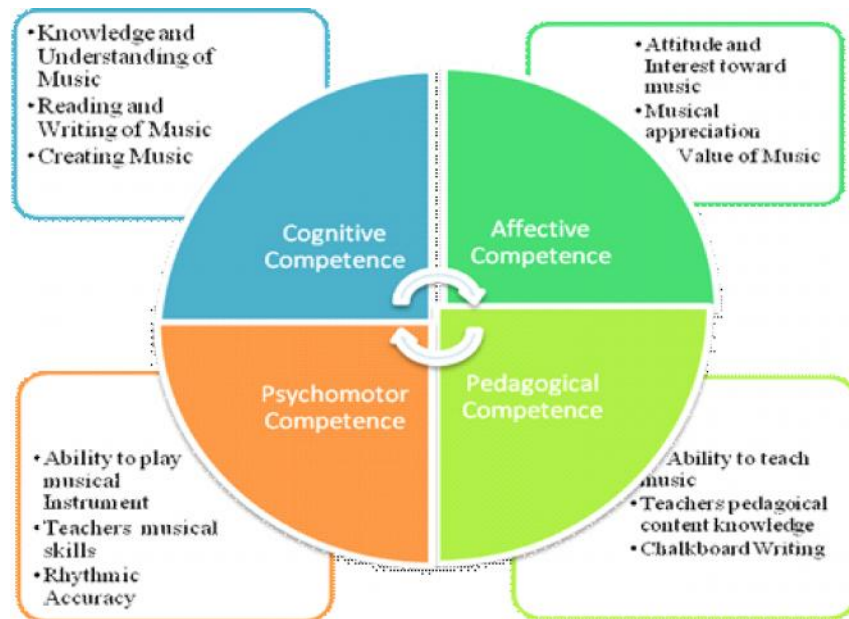


Figure 1: Music Teachers Competency Framework

Source: Odunuga, A.F. (2015)

Music is a multidimensional art form that combines cognitive, emotional, and physical elements. This framework presented is intended to give an understanding of the variables associated with music teachers' competence. In developing music teacher competencies, musical cognitive competence, affective competence, psychomotor and pedagogical competence as listed in the diagram above should be the main focus.

### **Cognitive Competence in Music**

Cognitive competence is the cognitive processes that involve thinking creatively and critically, it includes reasoning, making deductions, self-reflection, and coordination of numerous perspectives as depicted in Figure 2. According to Davidova (2019), cognitive competence is regarded as 'learning to know as teachers'. This concerns several aspects of knowledge generated by one's own practices: deep knowledge in a study subject, as well as in pedagogy and psychology couple with the knowledge of new technologies applied to subject teaching (Mishra and Koehler, 2006). It equally involves the knowledge and understanding of historical, cultural and structural features of the subject area on the basis of interdisciplinary in the curriculum; knowledge of school curriculum, class management, methodologies, education theories and assessment (Darling-Hammond and Bransford, 2005). Cognitive competence in music is defined as the ability to perceive, remember, and discriminate sequences of tones or beats. The ability to create appropriate and original music is also part of cognitive competence.

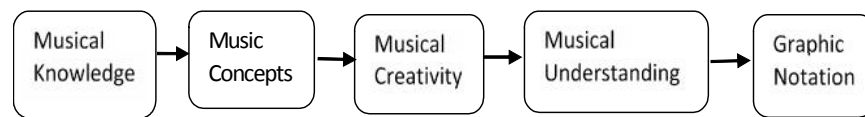


Figure 2: Cognitive competence in music

In music teaching, cognitive competence involves the teacher's knowledge of music as a subject matter. This includes knowledge

of music theory, music concepts like rhythm, melody, harmony, and music writing. The teacher should also be equipped with a high level of musical understanding, analysis, and interpretation of music notations.

### **Affective competence**

Affective competence involves the right attitude and value towards music. This competence helps the teacher in music appreciation and achieving effective listening skills. It reflects in the music teachers' motor reactions, the number of recognized sound characteristics, and the types of recognized sound characteristics. It can also be measured through sustained musical memory, understanding, and response to different periods and typologies in music. Affective competence according to Davidova (2019) can be linked with 'learning to feel as teachers'. This is linked with intellectual and emotional aspects of professional identity (Hagger and McIntyre, 2006). It includes attitudes, expectations, self-efficacy, self-awareness, and mediation between ideals, aims and school realities (Geijsel, Slegers, Stoel, Krüger, 2009). Speaking about music teacher's professional qualities, it should stress special significance of emotional competence; particular structural component of this kind of competence is the musical emotional experience: the ability to feel it by itself, the ability to articulate it with musical expression and the ability to bring about a positive experience of music acquisition in learners. The content of the subject, music, gives the emotionally competent teacher more opportunities than other subjects to create a positive experience in the learners.

### **Psychomotor Competence**

Psychomotor competence in music refers to the ability to integrate physical movements and coordination with musical skills and expressions. It involves the development and refinement of motor skills, such as playing an instrument, singing, conducting, or engaging in other musical activities that require physical dexterity



and coordination. It is a vital aspect of musical performance. Psychomotor competence plays a crucial role in musical performance, as it allows musicians to translate their artistic intentions into expressive gestures and actions. It encompasses a range of skills, rhythm perception and production, posture and body alignment, breathing techniques, and the coordination of multiple body parts. By honing their psychomotor competence, musicians enhance their technical proficiency, expressivity, and ability to communicate their musical ideas effectively. Here are some key aspects related to psychomotor competence in music:

### **1. Instrumental Technique**

Psychomotor competence is particularly evident in instrumental performance. Musicians must develop and refine their technique to produce accurate pitches, execute complex passages, and convey expressive nuances. This requires precise control over finger movements, hand-eye coordination, and muscle memory.

### **2. Vocal Technique**

Singers also rely on psychomotor competence to control their vocal apparatus effectively. This includes breath control, articulation, vocal resonance, and intonation. Singing involves intricate coordination between the respiratory system, vocal folds, tongue, lips, and other vocal structures.

### **3. Body Movement and Gesture**

Beyond playing an instrument or singing, musicians often incorporate body movement and gestures into their performances. This includes actions such as swaying, nodding, or conducting. Body movements can enhance expressivity, rhythmic precision, and communication between performers in ensemble settings.

### **4. Motor Coordination**

Psychomotor competence in music involves the coordination of

multiple body parts and systems. For example, pianists must coordinate both hands to play different melodic lines simultaneously. Drummers need to coordinate their hands and feet to create complex rhythmic patterns. String players coordinate bowing techniques with fingering on the instrument.

## **5. Timing and Rhythm**

Precise timing and rhythm are fundamental to music. Psychomotor competence enables musicians to perceive and reproduce rhythmic patterns accurately. It involves internalizing a steady pulse, subdividing beats, and synchronizing movements with musical time. Drummers, percussionists, and dancers often specialize in developing a heightened sense of rhythmic coordination.

## **6. Expressive Gestures**

Psychomotor competence allows musicians to convey emotion and musical interpretation through physical gestures. These gestures include dynamics, articulation, vibrato, glissando, and other expressive techniques. For example, a violinist might use bowing techniques to create a wide range of expressive effects.

## **7. Posture and Alignment**

Maintaining proper posture and body alignment is essential for musicians. It helps prevent physical strain, injury, and allows for optimal sound production. Musicians must develop awareness of their body posture, alignment, and tension levels to support efficient and expressive playing or singing.

## **8. Adaptability and Flexibility**

Psychomotor competence enables musicians to adapt to different musical styles, genres, and performance contexts. It involves the ability to adjust technique, articulation, and physical gestures to suit the demands of different musical compositions or improvisational settings.

Developing psychomotor competence in music requires consistent practice, deliberate repetition, and feedback from teachers, mentors, or peers. It involves both physical exercises and mental imagery to reinforce the mind-body connection. Over time, musicians refine their motor skills, enhance their expressive capabilities, and gain a deep understanding of the physicality involved in creating music. The psychomotor competence of the music teacher is illustrated in Figure 3.

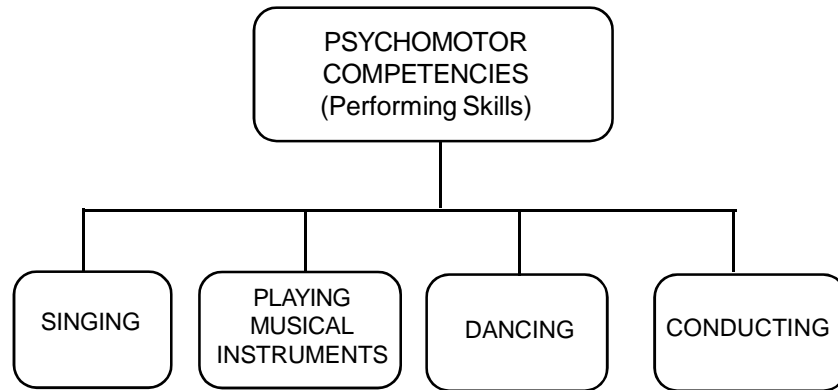


Figure 3: Psychomotor competence of the music teacher  
Source: Odunuga, A.F. (2023)

### **Pedagogic Competence**

Pedagogic competence is the acquisition and the perfect utilization of strategies necessary to impart musical knowledge in a way that will improve the general musicianship and academic achievement of students. These involve a good lesson plan, relevant methods of teaching, orderly class arrangement, and management, clarity of voice, legible board writing, reinforcement of students' responses, and comportment. A competent music teacher creates an environment that is fair, understanding, and accepting of diverse students, ideas, experiences, and backgrounds. Pedagogic competence

improves student learning. Time management, task planning, and strategies to promote self-regulated practicing are necessary classroom skills for a competent teacher.

The teacher must also be equipped with assessment techniques and general musicianship. Assessing students in music is very tasking because there is a tendency to be subjective in rating students' performances especially when it is practical. A competent teacher should work with existing rubrics or create an assessment sheet that has details of what competence is expected of the students. When assessing a student, the teacher must be positive and encourage improvement and applaud it. The assessment should not only be expressed through scores but through positive talk about their feelings, about what they have written or performed. This will encourage them to learn more.

### **Music Teaching and Learning in Nigerian Schools**

In Nigeria, music teachers are found in nursery, primary, secondary/basic, and higher institutions of learning (Colleges of education, Polytechnics and Universities). They equally work in music schools, conservatories, bands, churches, media, and advertising houses and companies. Graduates of colleges of education, polytechnics, and universities who have passed a two/three/four-year program in music are expected to be competent enough to teach in the lower cadre of education (nursery, primary and basic classes). While those with four years degree programs with Masters with or without doctorate degrees are expected to teach the higher cadre (college of education, polytechnic and universities). But recent research has shown that most music teachers face specific challenges that expose their inadequacy as it relate to their competency levels. For example, music teachers find it difficult to create or compose music and perform on musical instruments under the ruse that it is not their specialized area.

The essence of music learning is musical literacy, which is the ability to read and write music, develop communication and analytical skills, performance skills, general musicianship, and

creativity. However, records of studies (Fagbile and Olabiwonninu 2018; Ekwueme, 2010; Adeogun, 2006) show that music teaching in Nigerian schools is not producing these desired results. Mbanugo (2006), commented that Nigerians expect high practical music competence from products of the country's music education program. But painfully, indications show that most of our music graduates can hardly hold their ground in this respect. Olorunsogo (2000) also opined that the music graduates fall below standard because the amount of skill proficiency they acquired is below standard. Okafor (1988), stated that the exposure of the music teachers to music is too limited and their grasp of the subject weak. Many others blamed the inadequacies on the curriculum, infrastructure, and attitudes.

### **Professional Standard of Practice**

The variety of schools that music teachers work in today involves a wide range of knowledge and competencies, from 'being a musician in an educational setting to being a school teacher in an artistic setting'. According to Kåre Heggen (2008) in Nielsen and Westby (2012), a profession needs a distinctive and accepted description of the specialized knowledge, skills, and values that it involves. Competent music teachers should be well versed in the knowledge of music theory and practice. This shows that a music teacher's competence is characterized by the performance of adequate musical skills with matching pedagogical skills. A music teacher is a professional musician and professional school teacher, so there is a need to combine and master these various professional roles [Bouij, 1998; Nielsen and Westby, 2012]. It is obligatory for music teachers to be able to compose or create music, sing or play skillfully on a musical instrument and organize concerts. They must be familiar with the latest media of instruction and be able to use them appropriately. They should be dedicated to teaching with musical expertise and inspiration (Odunuga, 2016). A music teacher is expected to be an active member of his or her professional association. Ajibulu (1999), defined a competent music teacher as

being characterized by good personal qualities, musical competencies, and professional qualities. They should have appropriate certification in order to teach musical knowledge and skills. Ajibulu (1999), further stated that music teachers must be able to perform with musical understanding and technical proficiency. They must be capable of playing accompaniments, be able to sing, conduct, compose as well as supervise and evaluate the performance of others. In addition, they should be able to evaluate students' academic achievement by setting examination questions, conducting continuous assessments, participating in invigilating examinations, and submitting results.

### **Conclusion**

The essence of music teaching and learning is to acquire musical knowledge and skills that will equip the learner to read, write and create music; it is thus expected of music teachers to be capable of producing the result that is needed in the music teaching profession without wasting materials, time, and energy. The competencies of individuals comprise knowledge, skills, attitudes, and values that will be utilized to perform specific and general tasks, solve problems and be able to function in a particular occupation. According to Feiman-Nemser (2008), there are four fundamental aspects of teacher competences: learning to think, know, feel and act as teachers. But, judging from the role that teaching plays in the lives of the students and society as a whole, it is believed that if the teacher impacts wrong information or knowledge to the students, it could affect generations yet unborn. The educational value of music is expected to be geared towards the development of the learner's cognitive, affective, and psychomotor domains of educational goals.

### **Recommendations**

Based on the above findings, the listed recommendations are for improvement of music teachers' professional competence. These recommendations should be implemented in collaboration with relevant stakeholders, such as music educators, administrators,

professional associations, and policymakers, to ensure their effectiveness and sustainability in promoting professional competence and ethical standards among music teachers. They are as follows:

1. **Continuing Professional Development (CPD):** Music teachers should be encouraged to engage in ongoing CPD activities to enhance their knowledge and skills. Workshops, seminars, conferences, and online courses focused on music education, pedagogy, technology integration, and ethics should be provided for these teachers. Incentives such as certification or recognition for participation in CPD programs should be provided.
2. **Mentoring Programs:** Mentoring programs should be established where experienced and respected music educators can mentor and guide new or less-experienced teachers. This can help new teachers develop their teaching skills, navigate ethical dilemmas, and become familiar with professional standards.
3. **Peer Collaboration and Networking:** Music teachers should be encouraged to collaborate and share best practices through networks, online forums, and professional associations. These interactions will provide opportunities for professional growth, sharing ethical concerns, and receiving feedback from colleagues.
4. **Ethical Guidelines and Policies:** A comprehensive ethical guidelines and policies specific to music education should be developed. This guidelines should clearly define expectations for professional conduct, relationships with students, assessment practices, and how to handle ethical issues. Providing regular training on these guidelines will ensure teachers to be aware of their responsibilities.
5. **Self-Reflection and Evaluation:** Music teachers should be encouraged to engage in regular self-reflection and self-

evaluation of their teaching practices and ethical decision-making. Tools or frameworks for self-assessment and reflection should be provided to help teachers identify areas for improvement and align their teaching with ethical codes.

6. **Regular Supervision and Evaluation:** There is a need to implement a system of regular supervision and evaluation for music teachers. This will entail conducting classroom observations, providing constructive feedback, and discussing ethical considerations. This process will ensure accountability and supports professional growth.
7. **Research and Publication:** Music teachers should be encouraged to engage in research and publication activities to contribute to the knowledge base of music education. This can include conducting studies, writing articles, or presenting paper at conferences, which will promote a culture of professionalism and competence.
8. **Recognition and Rewards:** Music teachers who consistently demonstrate professional competence and ethical behavior should be recognized and rewarded. This can include awards, promotions, or other forms of acknowledgment to motivate teachers and highlight exemplary practices.

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