



Exploring E-Learning Techniques: Music Education in Nigeria and the Prospects for African Music

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Abstract

This study examined a twenty-first-century innovation called electronic learning (e-learning) and its relevance in Music as a course of study in Nigerian university education. It highlights the prospects and possible challenges to the application of computer technology to African musicological systems toward a transformative scholarship in Nigerian university education. The article explains that the study of music learning has become sophisticated through the use of the internet and other electronic media the world over, with a vast domain of coverage that is dynamic and constantly evolving, therefore, teachers in African music should introduce learners to this new world and guide them through the transformative experiences provided by the e-Learning resources in the field of music. A philosophical approach is adopted using the normative-survey research method, with the ideas endorsed by relevant examples. It is believed that both graduates and undergraduates of music from Nigerian universities stand a better chance of human development through the application of the innovative medium of e-learning.

Keywords: Music, e-learning, Technology, Teaching and Learning, University, African music.

Introduction

The dramatic global technological changes present the Nigerian educational section with promising opportunities. Very recently, the World Declaration on Higher Education (WHOLE) for the 21st Century in its preamble reports that there is an increased demand for, and greater diversification in, higher education. In developing countries, the same report shows that access to education is limited, with less than 5% of students in tertiary education, compared to the world average of 16% (Gunga & Ricketts, 2007). With this declaration and the challenge of limited access to education, there are other issues like the quality of education including the use of modern technology in the teaching and learning of music. Exploring e-learning and other technological challenges that underscore 'vulnerable' third-world nations and under-developed countries, including Nigeria, at the lowest ranks in technological consideration is essential.

The issues of technological integration in the teaching and learning of music are geared toward the quality of education. Quality education is necessary to prepare a skilled and lasting socio-economic development in Nigeria. However, the development and implementation of policies aimed towards increasing the quality of education are vital. In Nigeria, there is an urgent

need to focus on more funding, to achieve the ambitious goal of providing quality education for all by 2030. A UNESCO report suggests that countries would have to allocate at least 20 per cent of the national budget to education. This seems unrealistic in Nigeria with its budgetary education allocation in the last ten years. Although the Nigerian government must prioritize the education budget for the quality of education and better education outcomes, the achievement of quality education in Nigeria would be improved with technology.

This precipitates e-Learning, as a technology with the dual benefit of expanding access and improving the quality of education. The mobility of this innovative technology implies that learning opportunities would exist beyond the classroom boundary. The benefits of e-Learning are enormous as will be highlighted in this paper. Exploring this technology would facilitate access to educational content, exchange of skills, and experiences. as well as knowledge transfer.

In Nigeria, as in many universities around the globe, “the life of a university has traditionally been focused around three activities: research, teaching, and community service” (Morris and Latham 2005, p. v). The activity of research is promoted by teaching. Teaching, on the other hand, is greatly impacted by research in a lot of ways especially considering the traditional methods of teaching/learning and the time factor required in research. There is a greater demand especially in Nigeria to explore greater media of diversification in higher education. In this regard, this paper advocates for the use of e-learning to provide quality education, with globally competitive and knowledgeable personnel, which will make learning accessible to many and in the process, produce a more elaborate kind of higher education. Digolo, Adag'o, & Katuli (2011) explain that e-learning comes across as a more beneficial educational technique than the traditional setup in the experience of Kenya.

It is not the focus of this paper to argue for or against the technique that is more beneficial in the actual practice, rather it is an advocacy for an integrative approach in educational techniques within the Nigerian university and music education, in particular. Another concern is providing quality and globally competitive education that would turn out knowledgeable personnel in the field. This is viewed from the background that most intending university students who study music are just talented and do not attain the basic rudimentary knowledge in music before coming to the university. This is so because most secondary schools do not offer music at the senior secondary level, forcing most universities' programmes in music to lower their standards to attract students. Perhaps it should be noted that the minimum qualification for admission in most Nigerian universities does not include music as a subject.

The admission of students to the university comes with the daunting task of raising a musicological foundation in the students. The question is, how can this be accomplished? How do we make musical art education in Nigeria accessible to many with global content? What tools and techniques do we need considering the traditional set-up in the teaching and learning processes that will make learning more beneficial in the university? These questions constitute the basis for this paper, which seeks to address the teaching and learning methods, and African music models, which cover both theoretical and practical musicianship within the university music curriculum without sacrificing theory for practice and vice versa. The focus is teaching and learning music in the university, and the model has been prescribed in *Benchmark Minimum Academic Standards* (BMAS) and the recent *Core Curriculum Minimum Academic Standards* (CCMAS) for Undergraduate Programmes in Nigerian Universities.

The paper aims to provide suggestions (or solutions) while examining the potential of e-learning as an avenue for teaching and learning music that should necessarily incorporate Indigenous music techniques in Nigeria. The intent is to explore the possibilities of expansion of music education through e-learning modules and highlight some challenges that may impede the

effective adoption of e-learning in Nigeria's musical arts education including the potential for national development. It is worthy of note that the BMAS learning outcomes for competence and skill in music contain *inter alia*: "The graduate of Music of our new twenty-first century should take full advantage of technological development, especially the computer revolution that has advanced the study of Music" (NUC, 2007. p. 146). This position is the crux of this paper and the advocacy for e-learning in music.

E-Learning as a Concept

Many authors have explicitly defined e-learning while others simply imply a specific definition or views of e-learning in their articles. These definitions materialize, some through conflicting views of other definitions, and some by simply comparing defining characteristics with other existing terms. For instance, Nichols (2003) defines e-learning as strictly being accessible using technological tools that are either 'web-based', 'web-distributed', or 'web-capable'. This notion of exclusiveness in 'web technology' for e-learning seems lopsided, as we see later. On the other hand, Ellis (2004) suggests that e-learning not only covers content and instructional methods delivered via CD-ROM, the Internet or an Intranet but also includes audio and videotape, satellite broadcast, and interactive TV. (cited in Moore, Dickson-Deane, & Galyen 2010, p. 129). In the same way, Rosenberg (2006) explains that "The use of technology to support learning is commonly referred to as e-learning. From training delivered at a specified time and place, we have moved to a model that transcends place and space, where instruction is continuously available" (p. 3). Thus, 'e-learning' in this paper is defined as teaching and learning that are delivered, supported, and enhanced through the use of digital technologies and media. This definition considers that e-learning may encompass face-to-face, distance and mixed mode or blended delivery models. The *e-* simply means electronic: internet or online, relating to or carried out using a computer or other electronic device, especially over a network.

In the same vein, an e-lesson has been identified, which Digolo, Andag'o and Katuli have explained.

E-lessons are generally designed to guide students through information or help them perform in specific tasks. Two distinct types of e-content have been identified, namely information-based and performance-based content. The former communicates information to the student, while the latter involves the building of a procedural skill in which the student is expected to increase proficiency. Both types of content are applicable to music education. The theory of music is information-based. and includes such aspects of history of music. ethnomusicology the psychology and sociology of music, among many others. The application of e-learning to information-based content would greatly enhance instruction in this area and provide a forum for students to interact widely with their peers and lecturers (2011, p. 136).

In this assertion, e-lesson typically covers the specification of music as a course in the university whereas e-learning presents more of a platform or environment for electronic learning. In this paper, e-learning and e-lessons are adopted and used interchangeably. This implies that *e-learning* integrates several terminological notions in the sphere of application of modern information and communication technologies in music training such as multimedia, digitalized media, education, based on web technologies, etc. This shows that teachers and learners should realize that new opportunities are offered by modern online and offline communications. In this case, persons with basic web skills are open to a new world of knowledge, ranging from free web surfing and self-

organized education. In music studies, there are many online resources and familiarization with internet culture, places, sites, search engines, etc. provide personalized experiences and a more structured approach like learning to play an instrument on YouTube.

Theoretical Framework

Constructivism theory of learning is used as a guide in this study. The theory exemplifies that knowledge is constructed by an active learner and that knowledge is socially constructed. In other words, to facilitate real learning, teachers need to organise their classrooms and their curriculum so that students can collaborate, interact, and raise questions with classmates and the teacher (Gould 2005). For the constructivist, knowledge is not transmitted from an expert or teacher to a passive recipient, the learner. Rather, it results from a cognitive activity of meaning construction. In constructivism, the learner is engaged in the construction of mental representations of the material to which he or she is exposed and to make sense of it. Through this approach, knowledge, therefore, results from the activity taken by the learner usually in a problem-solving activity, and from reflections on those actions. The main feature of constructivist theory is that it focuses on the learner where learners take responsibility for learning and become architects of their learning process, while the environment is learner-centred (Adriaen, 2002 in Okudo, 2013).

Contrary to the constructivist theory, music learning in Nigerian universities is fixed and fashioned towards the essentialist models where what to learn is already fixed and students or learners are expected to follow strictly what has been transferred to them without questioning. In languages, this may be ideal, but in music, this model is restrictive. For example, in constructivism, the teacher's role is to mediate between the learner's current and emergent understanding if s/he must make a meaningful impact in the lives of the learners. Thus, teachers become guides, coaches, and facilitators, with an emphasis on higher-order cognitive skills. In other words, constructivism is a framework for thinking about how students can learn in given situations and how others can mediate in the process of learning. For example, teachers informed by the new constructivist theories seek to support learning, not control it. They collaborate with their students and encourage them to collaborate, not to compete, with one another. In the context of this article, constructivism theory implies that teachers and students in music have similar opportunities to explore the dynamics of modern technology, where collaborative learning leads to transformative learning.

Exploring the Twenty-First Century Compliant Education in Nigeria

According to the paper on education transformation on the *Positive Impact of eLearning-2012 update*¹, the use of e-Learning comes from using information communications technology (ICT) to broaden education opportunities and help students/users develop the skills they and their countries need to thrive in the 21st century. During the Covid-19 pandemic, the Nigerian public educational system experienced a total shutdown. This shows that the dynamics of e-learning were either non-existent or completely ignored. An emerging body of evidence suggests that *e-learning* in music can deliver substantial positive effects on national development in Nigeria. The following highlights have been observed through personal experiences and selected interviews.

- 1) Students are more engaged and able to develop 21st-century skills
- 2) Teachers have a more positive attitude toward their work and can provide more personalized learning.
- 3) Family interaction and parental involvement may increase
- 4) Communities benefit from bridging the digital divide. Economically disadvantaged students and children with disabilities benefit particularly.

- 5) Economic progress can result from direct job creation in the technology industry as well as from developing a better-educated workforce.

The importance of e-learning in music as a contemporary method of acquiring knowledge in the twenty-first century and university education that can explore its benefits for national development cannot be overemphasized. This method of learning is expected to cover personal practical sessions for learners on different musical instruments, thus it would produce diverse instrumental specialities to meet the demands of both the Nigerian music industry and the contemporary music world while contributing immensely to national development.

In another dimension of discourse, Brown (2007) has highlighted three main roles in which a computer can take part in music education: they can act as a tool, a medium or a musical instrument. It is a tool for recording, editing, analysing and sequencing sounds; a medium for music storage, indexing and distribution; and a musical instrument for synthesizing music in real-time. However, the mode of accessing the web in modern times is multidimensional - handsets and other mobile devices.

Student musicians spend most of their time practising and with the use of these mobile devices. Student musicians spend most of their time practicing and with the use of these mobile devices they acquire more specialized skills using *e-learning* materials. These countless hours of practising help them learn to interpret a piece of music as the composer imagined it, but also develop their style – one that is unique to each of them with *e-learning* resources as a guide².

The concern in this paper is focused on music as a professional discipline considering its multidisciplinary background especially how we can develop African musicology. Perhaps, from the African music perspective, it would be impossible to discuss culture without music and vice versa. Music in this position is culture personified. Music covers communication, languages, philosophy, fine arts, theatre, religion, etc. All these contribute to graduates' experiences as they face the reality of the musical world. Conversely, the reality of a music degree is that one must have acquired the basic proficiency in both theoretical and practical examinations, which include the playing of musical instruments and a sound footing in the interdisciplinary stance of music. Thus, whatever imbalance may exist in this training process has to be addressed using every available resource, including more detailed machinery, such as technology (ICT) facilitated to create greater exposure to musicological studies in Nigeria. The main aim of such exposure should be to transform learning experiences in Nigerian universities to compete with world-class standards.

Internet and Telecommunications (IT)

The role of technology in teaching and learning is rapidly becoming one of the most important and widely discussed issues in contemporary education policy (Rosen & Well, 1995; Thierer, 2000 cited in Aduwa-Ogiegbaen & Iyamu, 2005). Most experts in the field of education agree that, when properly used, information and communication technology (ICT) holds great promise to improve teaching and learning in addition to shaping workforce opportunities. Poole (1996) has indicated that computer illiteracy is now regarded as the new illiteracy. This has gingered a new and strong desire to equip schools with computer facilities and qualified personnel necessary to produce technologically proficient and efficient students in developed countries of the world. There is no doubt that computers can aid the instructional process and facilitate students' learning. Many studies have found positive effects associated with technology-aided instruction (Burnett, 1994; Fitzgerald & Varner, 1996). The contemporary challenge is how ICT has been applied to transforming the experiences of learners in the university.

In 1988, in an attempt to keep pace with the development of computer education, Nigeria enacted a Policy on Computer Education. According to Okebukola (1997) cited in Aduwa-Ogiegbaen and Iyamu (2005),

The plan was to establish pilot schools and thereafter diffuse the innovation, first to all secondary schools and then to the primary schools. Unfortunately, beyond the distribution and installation of computers in the Federal Government Colleges. the project did not really take off the ground (p. 16).

He concluded that computer is not part of classroom technology in over 90% of public schools in Nigeria. Thus, the chalkboard and textbooks continue to dominate classroom activities in most public secondary schools in the nation while private schools and universities have upgraded to using whiteboards. If a country such as Uganda which has less than a-fifth of Nigeria's resources, is now using information and communication technology to help secondary school students to become better information users, why is Nigeria lagging? The answer is simply the mismanagement of the country's huge resources and the inability of political leaders to prioritise Nigeria's developmental needs.

The use of in the Nigerian universities is fast becoming a luxury. In the University of Uyo, for example, the creation of industrial attachment for students offering Computer in the General Studies programmes is a welcome development. However, there is a need to monitor what is taught. The use of the internet (for example) in the Department of Music, University of Uyo, Nigeria, has been hindered by poor electricity. It is noteworthy to commend the recent introduction of computer-aided learning for musical notation in the department with the use of Sibelius, Finale and Noteworthy, as positive steps towards acquiring the 21st century skills. However, the use of *e-learning* resources for teaching music is seemingly non-existent and should be explored. This method of learning in music, as in the case of several disciplines using current technology when introduced, would revolutionise the learning experiences of students while connecting them to the various digital formats, protocols, access, and design procedures that are associated with the digital transfer of data and the internet. Mash (1999) has observed that a large proportion of the music produced, archived, and distributed today is accessible via the Internet. These internet materials are available for access to both individual and group users, The use of these materials for learning provides access to technical learning aids, education, and skills to its users, especially in the field of music. Until this model of learning is explored, learners will continue to use the 'orthodox method' in a technologically fast and dynamic environment.

Music and National Educational Goals

Udoh (2011) has noted that the goals of Nigerian tertiary education as enshrined in her National Policy on Education include:

- (a) To contribute to national development through high-level manpower training,
- (b) To develop the intellectual capacity of individuals to understand and appreciate their local external environments, and
- (c) The acquisition of both physical and intellectual capacity of individuals to be self-reliant and useful members of the society, while national and international understanding and interaction.

The achievements of these goals depend greatly on the adaptability to technological changes and diversification in our tertiary educational training. This will involve adopting new approaches that will make tertiary education in Nigeria more flexible, efficient, and accessible. The need for partnership in education and training with tertiary educational systems and public specialized training institutions (including computer conservatoires) cannot be overemphasized. To achieve

significant levels of growth in Nigeria, in addition to combating the challenges of becoming internationally competitive, the quality of tertiary education and training needs to be greatly improved upon, especially in consideration of the challenging technological developments³

For example, the Academic Staff Union of Universities (ASUU)¹ has raised challenges inundating Nigerian universities to include the following:

1. Less than 10% of the universities have video Conferencing facilities.
2. Less than 20% of the universities use interactive boards.
3. More than 50% do not use the public address system in their lecture overcrowded rooms/theatres.
4. Internet services are non-existent, epileptic and slow in 99% of Nigerian universities
5. Nigerian universities' library resources are outdated and manually operated whereas bookshelves are homes to rats and cockroaches.
6. No university library in Nigeria is fully automated. Less than 10% are partially automated.

Analysis and Discussion

The educational goals are translated for implementation by different disciplines. In the case of music, the summary of the content of the academic programme of the Department of Music, University of Uyo, Nigeria served as a model. The department runs a four-year Bachelor of Arts degree in music which comprises the following areas of study:

- (a) Theory of Music – with emphasis on Western music
- (b) History, Form, and Literature of Western Music
- (c) African Music - Served as blanket area for African musical arts
- (d) Practical Musicianship - with emphasis on Western music
- (e) Specialization in stress areas, and other related required courses

This is segmented into the following Courses: General courses (Rudiments, Foundation of Musicianship, and Music as Art and Science; Theoretical Courses (Harmony, Counterpart Analysis, Orchestration, and Composition); History and Form of Western Music; African Music and Ethnomusicology- Keyboard work; Individual Performance; Group Performance; Music Technology and Acoustics, and Music Education. The problem here is that the courses forming these areas of study are taught using the old conventional method. As Barbara Freedman has suggested, “In today’s world of music education, old-fashioned, lecture-based music appreciation and general music classes lack relevance for students and, frankly, just don’t cut it anymore” (2013, p. vi). In other words, the old conventional approach to music has given way to technology-mediated learning. This implies that students can have meaningful hands-on applied learning experiences that will impact not only their music experience and learning but also their understanding of twenty-first-century technology. While this article advocates for e-learning in Nigerian public universities, Onuora-Oguno and Umeojiaka (2020) report on existing models in four Universities in Southeast Nigeria. Their study shows that the utilization of e-learning/ICT in Nigerian music pedagogy leads to improved learning processes and high academic achievement of musicologists. However, they inadvertently did not mention how such models synchronise with African music. Thus, the current article takes a comparative view of an e-learning model and proposes that such a model be replicated in the Nigerian system. The example below highlights several e-learning resources available on e-lr.com.

At the e-learning resources (www.e-lr.com.au), the following resource analysis showing the content of online (web-based) music resources for teachers and students is available. They are:

¹ This is recorded in several Strike Bulletins, an industrial action briefing and communication with the public.

1. **Elements of Music:** Detailed descriptions of each element supported by scores and recordings; includes exercises and printable worksheets.
2. **Aural Skills:** Over 1.500 developmentally sequenced aural perception and sight singing exercises. The teacher site has PDFs of answers to download and print.
3. **Scale and Mode Builder:** Practice building scales and modes in an interactive environment.
Scales: major, minor, chromatic, pentatonic, whole tone, blues, and more.
4. **Rock Music:** Nearly 100 entries encompassing over 40 years of rock history, including biographies of 24 performers and information on 18 rock styles.
5. **Instruments:** Extensive information on the history, range, register, and use of a wide range of orchestra and rock instruments.
6. **Composing and Improving Projects:** Various composing and improvising projects for students of all ability levels, including composing for strings, composing the blues and composing for Film with Jan Preston.
7. **Genres and Styles:** Comprehensive information about musical genres and styles including the Baroque and Classical periods, blues, rock, and film music.

The comparison made above between the contents of the Department of Music, University of Uyo, Nigeria and the *e-learning* resources platform shows that *e-learning* should contribute effectively to classroom experiences for transformational education. This is demonstrated using *e-books*, *CDs* and *DVDs*, online and downloadable offline lessons as shown in the *e-lr.com*. In other words, access to the internet for YouTube download of video lessons for both instruments and theoretical courses including music analysis is a limited model of how the *e-learning* methods can contribute to musicological programmes in Nigeria. When we compare this model with Onuora-Oguno and Umeojiaka's (2020) perspective on the use of *e-learning* in Southeast Nigeria, the question that arises can be viewed comparatively using the *e-lr.com* example. In this way, the proposition is to explore *e-learning* where students will be actively involved in *e-lessons* where they must compete with scholars and students globally. Thus, the model of the *e-learning* resources at *e-lr.com* is elaborate and is domesticated in a single platform, providing a clear and strategic mode of learning experiences. Unfortunately, with the instability of electricity and slow internet connectivity caused by very low bandwidth, internet access and speed have become two conflicting realities in Nigeria.

Music and Transformative Scholarship through e-Learning

Despite electricity issues and internet speed in the Nigerian environment, music education should evolve into a dynamic training environment using modern pedagogical tools. It should comprise both the theory and practice of music, as these two aspects interact to enhance the practice of music as a discipline as we have seen in the *e-learning* resources. Although the theoretical aspect comprises a smaller proportion of the discipline in the real sense of the word, the successful interaction between theory and practice is vital to the understanding of music, and arguably, could result in better performance of the art of music. Both theoretical and practical facets are, therefore, important and complementary to music education. Music departments at all levels of education worldwide are generally considerably small for several reasons. First, much of vocal and instrumental tuition is skill-based, and geared towards developing proficiency in performance. Since students acquire playing or singing skills at different paces, there is a need for personal attention in teaching. Secondly, the idea of giftedness or talent as being important to the decision to study music tends to give some 'exclusivity' to the discipline, thereby locking out many potential learners.

Additionally, the more pragmatic reason regarding the expenses involved in equipping music rooms, and, in some instances, the requirement that students purchase their personal instruments further reduces potential customers (Digolo, Andag'o & Katuli, 2011). This scenario suggests the need for students to be guided on how to explore other avenues of acquiring what it takes to succeed in their studies; thus, e-learning becomes mandatory. The following online resources have been gathered covering both instrumental and theoretical practices in music. They are:

- (a) halleonard.com - (Website of Hal Leonard Publishers) There are many resources on this site: from books to DVDs, to software, to hardware, etc.
- (b) hearandplay.com – This site has won the best internet music school online for seven years consecutively in the United States of America. Hear and Play specializes in reaching out to millions with their newsletters, and webinars, and hundreds of thousands of musicians have benefitted from their gospel piano resource popularly known as *Gospel Keys*.
- (c) gospelskillz.com -This is a popular music site that specializes in Gospel Music Resources. The DVDs are available for various instruments like drums, bass guitar, piano, organ, saxophone, etc.
- (d) jazzbooks.com - This is a shop for jazz musicians and educators, Jamey Aebersold who is the site owner is famous for his contributions to jazz education and has written about 106 books.

Although the online resources listed above seem to favour the piano or keyboard instruments, many other resources are available with just a search on any search engine with internet access, and they can serve as guides to whatever resource area in music a learner is interested in.

Prospects for e-Learning in African Music

The highlights on Leonard Publishers, Hear and Play Corporation, Gospel Skills, and jazz books, show that the learning perspectives are conspicuously Western as illustrated in the previous section. The challenges to adapting this principle to African music, especially instrument teaching or learning is not only important but necessary as learners who have acquired the knowledge and skills of performing on the traditional musical instruments and have become skilled (experts) in such instruments would require e-learning resource to create wider exposure to the playing of these instruments. In Ibibio culture, for example, the *Ikon Eto* (Wooden Xylophone) stands out as both a melo-rhythmic instrument for solo performances and can also play an accompaniment role to vocal music. This paper advocates and recommends the creation of video guides for playing instruments like *Ikon* (xylophone), *Uta* (horns), *Ibid* (drum), etc. The same model can be replicated in other Nigerian ethnic groups, Yoruba, Igbo, Hausa-Fulani, Esan, Nembe, Tiv, and many others. The training guide/video, in its simplest model, should be uploaded on YouTube for as many learners as possible to access globally. This process should be repeated for vocal music where the unique varieties of different cultures of Nigeria could be explored. The next stage would be to create online sites and e-learning platforms where such online learning and resources can take place. It is noteworthy to mention that the Yoruba *Dundun* and *Bata* drums are already enjoying international exposure across many continents of the world. In the author's mind, e-learning can further add value to this global exposure to globalise other Nigerian musical instruments.

Conclusion

The development of modern technologies, especially the Internet, and the changes in ways of managing, communicating and knowledge transfer have, in recent years, resulted in changes in

the kinds of knowledge and ways for its acquisition. Perhaps, the Internet and the use of electronic devices have found their way into daily life) and usage, in various domains: entertainment, communication and in the educational sphere. It is naturally expected that educationally, the use of the Internet and electronic media for learning purposes should offer a global platform for information storage and its presentation in textual, visual, graphical or any other form. It should also serve as a means of synchronous and asynchronous communication; however, this seems to be a mirage in most Nigerian university music education. This paper highlights that, unlike traditional forms of learning, *e-learning* provides an increased demand for and greater diversification in higher education. Emphasis in this paper has been placed on *e-learning* and how it can impact the Nigerian tertiary educational level in music. The paper has also explained that learners already have access to these technological innovations through their mobile devices and all that is required by instructors is to guide the students on the best options under the principle of constructivism.

In Nigeria, it is observed that most institutions offering music programmes have often found it difficult to extend their courses outside the walls of their respective campuses due to the impracticability of transporting available resources for use outside of campus. However, it is increasingly evident that there is a need for the extension of music training to the many interested people who do not have opportunities to study the discipline at the university level. *E-learning* platform comes to mind as a solution to this challenge. The above situation compels service providers and educators in Nigeria to explore possibilities of conducting music instruction through the Internet and other electronic media as a way of teaching more people as exemplified in the *e-lr.com* platform. This paper concludes that *e-learning* has the potential to provide an effective solution to access that would enhance professional education in music within and outside Nigeria. The author has demonstrated the potential of *e-learning* to increase learning opportunities in music and the possibilities of diversification of musicology through it, especially in musical arts cultures, and the spread of African music traditions.

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