

DWINDLING ENROLMENT OF STUDENTS IN MUSIC AS CHOICE OF STUDY IN ADEYEMI
FEDERAL UNIVERSITY OF EDUCATION, ONDO

D.O.A. Ogunrinade, PhD & J.O Falusi, PhD
Department of Music,
Adeyemi Federal University of Education, Ondo.
ogunrinadedo@aceondo.edu.ng
jacvour@yahoo.co.uk

Abstract

Music is a universal concept, a means of livelihood, a fast growing business and a business that both old and young people get involved in both singing and playing profession. This study examined factors responsible for low enrolment of students in Music as a choice of study. A descriptive research design was adopted for the study and the research instrument was a structured questionnaire which was administered on music students, music performer and music teachers, who were randomly selected for the study. The result obtained revealed that deficiency of qualified music teachers in schools (primary and secondary) did not encourage the zeal of many students that would have desired to choose music as a course of study in higher institutions. Furthermore, there is need for adequate and relevant musical instruments as well as ample time for students' practical activities. The study recommended that school administrators and government should give incentives and preferences to those that love to study music (for example scholarship awards), government should also ensure adequate provision of relevant learning materials and equipment for music education right from the elementary school and periodical review of curriculum in order to meet up with contemporary developments, issues and global music scholarship.

Key word: Music Education, Technology, Objectives of Music Teaching in School
Culture , Problems of Music Teaching and Learning, Social benefits of music

Introduction

Undoubtedly, music captivates the attention, elicits feelings, and influences many cognitive processes. A ubiquitous myth in our culture holds that emotions are more nuanced and mysterious than cognition. Though feeling may be "deeper" in some way due to earlier evolution, this does not necessarily mean that understanding music's role in emotional stability is difficult. According to research findings, thinking and memory interact and develop together, and that music can help solve issues related to universal laws of cognition (Hylton, 2002). Conversely, Edward (2004) claimed that music could activate a brain function that is naturally involved in creating maps. Music comprises a wide variety of styles, each with underlying cultural allusions and societal understandings that further add to the complexity. In addition to developing various forms of musicianship related to their individual musical identities in a globalised world, learning music in school improves pupils' inventiveness and adaptability to diversity in daily life (Kertz-Welzel, 2018). Schools around the world have increasingly sought to incorporate various cultures and styles into their music curricula , in an effort to combat the dominance of Western classical music and maintain and convey their local traditional cultures..

Music is an essential part of African lifecycle, accompanying many kinds of events, including childbirth, marriage, hunting and even political activities. Many cultures use songs and dance to ward off evil spirits and pay respect to good spirits, the dead, and the ancestors. The majority of sub-

Saharan African folk music and traditional music are functional in this nature. There are different kinds of work songs, ceremonial or religious music and courtly music performed at royal courts, and typically none of these are performed outside their intended social context. However, African society has changed in response to the forces of colonization, independence and globalization, the place and styles of music had changed as well, which has brought about adapting to the new situations and changes. Though there have been changes in some of the style of our music, including the infusion of musical instruments, musical styles, and genres from outside the African continent, music remains very important in Africa today. Also, as Africans travelled from Africa to other parts of the world, both as a result of African slave trade and migrations, the music and dance forms of the Africans in diaspora have influenced a number of international musical styles and genres, including many Caribbean and Latin American music genres like rumba and salsa, as well as providing the foundation for musical tradition behind African American music (Ivan, 2002).

Statement of the Problem

There is no gainsaying that lack of interest on the part of some students based on poor musical foundations, expensive nature of musical instruments and materials, poor representation of the subject matter in the curriculum and inadequate provision of relevant musical learning materials, non-recruitment of competent and qualified music teachers are all factors responsible for ineffective teaching of music. This study tends therefore to examine factors responsible for low enrolment of students in music as choice of study.

Objectives of the Study

1. To examine factors militating against students' interest in music as a course of study;
2. To proffer workable solutions in promoting students' interest in music as a course of study.
3. To look into factors influencing the choice of career of students in music as a career choice

Research Questions

1. What are the factors militating against students' interest in music as a course of study?
2. What are the ways of promoting students' interest in music as a course of study?
3. What are the factors influencing the choice of career of students in music as a course or career choice?

Music Education

Music is very important not only for its entertaining function, but also as a component of the learnt curriculum. Mark (2007) recognises that music occupies an undeniable integral place as a taught subject. This is not only because it helps us to understand our culture but when we make music we, demonstrate our cultural attributes like values, beliefs and our aspirations. Therefore, culture identifies who we are. Sackman (2013) suggests that, "If musical behavior is integral to human design, it should be equally integral to any educational system that professes to educate the whole person". Therefore, to train the whole person whose appetitive, rational and spirited faculties are balanced, music should be enshrined in the curriculum as one of the four pillars suggested by Plato (Tang, 2013). If this is true as it sounds, education systems world over that do not completely offer music are not in complete balance, no matter how small the percentage it may be. Suffice to say, students in these schools were denied an opportunity to develop holistically. So many scholars and researchers have grappled over providing a clear cut definition which has not been so in along time. The problem is that,

music education embraces so many programs like electives, required, live classroom music, humanities and integrated components. As such, it would be difficult to give an umbrella term because each program would need a unique definition. Furthermore, the umbrella term would be too broad and meaningless. Among many, the definition considered here is from the perspective of an envisaged good music education program which is, "one that improves a student's ability to discriminate, understand and respond meaningfully to music expressive of worthy human feelings" (Mark, 2013).

Therefore, music education context would be understood in terms of the environment that supports the learning of music, the quality of the program, use of technology and the facilities that go along with it. These would involve the nature of the music classrooms and their proximity to other buildings as well as the stock of music instruments and their condition (Abril & Gault, 2008). Furthermore, school size would be an important contextual aspect of music education in determining students' participation in high school music programs (Falconer, 2013).

Generally, the learning environment, school facilities and their state play an important role in motivating learners to participate in any learning activity. Lyons (2001) observed that the power of influence is so great that it exceeds family factors, sociostatus, behavior and frequency of availability at school put together. From school facilities, technology is the greatest influence on the choices that students in high school now make to study music (Williams & Dammers, 2014). In the paragraphs below, a discussion of music technology and quality music program is presented.

Technology

Recently, gadgets like tablets, laptop computers, mp3, phones and search engines like YouTube have really become handy in music education. Students are also increasingly using them in and out of school. Of much interest is the kind of music they listen to. Most of them listen to pop music and this usually creates a conflict with what is emphasized in school music (Capaldo & Bennett, 2011). A study by Leung and Xie (2011) revealed that in China, alternative music schools surpass normal day schools in terms of participation and enrolment. Usually these are weekend schools. Is there a missing link here creating this abnormal situation? This conflict may be responsible for students not willing to enroll for music because school dictates the music it desires them to learn, not what they enjoy and listen to all the time. Therefore, it is needful to negotiate this conflict of interest using technology to bridge the gap between informal and formal music (Stowell & Dixon, 2013).

Music technology here will be considered to imply gadgets like electronic keyboards, external sound modules (microphones), multi-track recording software and equipment (desktop), synthesizers, hardware sequencers and a wide range of software applications like Finale, Cubase, Sibelius, Fruitleeps, that allow the sequencing, notation, editing and recording of audio (Mattson, 2012). Music technology also embraced other forms of musical instruments like brass, wind, electric guitars and a wide variety of western instruments. It also included interface gadgets which would help other forms be plugged in like computers, tablets, phones and laptops.

Music technology has the power to improve music enrolment in a high school if used properly (MCCurddy, n.d.). As Mattson (2012) suggests that, "Notation and sequencing software can aid students in the study of composition, aural skills and sight reading. Accompaniment software aids students in the study of improvisation, practice and performance techniques". This portrait of

music technology is quite impressive and desirous as an aid to improving music class enrolment. However there is usually a challenge. This challenge is what Crawford (2009) observed when she studied Information and Communication Technology (ICT) resource limitations in Australian high schools. The survey revealed that despite schools planning for what to procure for various departments, these resources were usually unequally distributed. Art and music were usually excluded from the list of beneficiaries. Eventually this led to a poor status of music education which gave administrators a strong reason to deny them further support.

The main ICT gadget used for Internet or Intranet connections today is a desktop computer. Many schools have computer laboratories which, on many occasions, may be used by all disciplines of the school. The most common problem which often discourage learners of music is the computer pupil ratio. In most cases one computer maybe shared by two or more pupils. In cases as these, tasks may take time to complete. Maintenance and quality of these gadgets also play a major role in influencing pupils to participate in music. Crashing of hard disk is most often the common problem while most schools never have contingency funds aimed at maintenance and repair works (Kvajargah & Saadattlab, 2014). Therefore, ICT sustenance and appreciation remains a challenge for schools and students. It is a common phenomenon world over now to call for increased use of ICT like "Computer, Internet, videophone systems, radio, television, multimedia projector in curriculum implementation, curriculum content in the form of pictures, posters, videos, audio/sound" (Nwana, 2012). Important as this is, the challenges of this new technology in music education which was unheard of a decade ago, should not be underestimated (Crawford, 2009).

ICT is really welcome to boost output modes of instruction in the classroom to enhance learning. However, there is no evidence of studies to ascertain the safety of these gadgets to students especially when it comes to exposing learners to content from the internet. Studies should be done to understand the impact say YouTube has on students' choices, self-responsibility to copy write videos, dangerous websites, school control measures and discriminating behavior (British Educational Communication and Technology Agency, 2005).

Objectives of Music Teaching in School

Since music is part of human culture, which should be imbibed, projected, and perfectly transmitted, it ought to have a recognized process by which it could be acquired as Abiogu, Mbaji, and Adeogun (2015) observed. Therefore the National Curriculum in Ojuola (2015) stated the objectives of music teaching as essentially to develop:

- (i) Awareness and appreciation of organised sound patterns.
- (ii) Skills in movement, such as motor co-ordination and dexterity, vocal skills and skills in aural imagery (imaging and internalising sounds) acquired through exploring and organising sound.
- (iii) Sensitive, analytical and critical responses to music.
- (iv) The capacity to express ideas, thoughts and feelings through music.
- (v) Awareness and understanding of traditions, idioms and musical styles from a variety of cultures, times and places.

- (vi) The experience of fulfilment which derives from striving for the highest possible artistic and technical standards.

The stated objectives are evidenced in the revised and expanded Federal Ministry of Education SSCE Curriculum, NEDRDC (2004) and the National Policy on Education (2010) in which the objectives of music teaching have largely emphasized the individual skills acquisition, aesthetic development, cultural awareness and self-fulfilment of the students. Furthermore, it has clearly shown according to Adegbite in Ojuola (2015) that the teaching of music in secondary schools is not simply solving a narrow aesthetic task, it is an active force of a higher order stimulating the individual's spiritual and creative potentials.

Problems of Music Teaching and Learning

The teaching and learning of music had hitherto been attended by lingering problems. These problems given the required recognition and consideration could be surmounted. These problems shall be enumerated and discussed appropriately in this study. Many music scholars have been greatly disturbed with the current trend of music and its educational implications. Adegbite in Ojuola (2015) opined that with such an invaluable role music played in the society such as being a medium of expressing joy, sorrow, and merry making when activities involving life cycle like birth, marriage and funeral ceremonies are performed and especially as a medium for keeping records of history, myths, and legends of the non-literate traditional societies such as ours; music would naturally be expected to take a prominent place in Nigerian educational system. Unfortunately, music was not considered a subject worthy of pursuit as an academic subject by serious minded people compared with other professional subjects like Engineering, Medicine, and Law among others.

Centron (1985) suggested that in training programmes be designed for teachers to enhance more rigorous and measurable standards that will meet global needs. Also, vocational subjects (under which music falls) should be included at the end of the secondary school experience to prepare students or learners for jobs or careers to reinforce their creativity skills. He opined that new technologies will change the look of the classrooms and make teaching and learning more pragmatic. He said further that private sector can play major role in funding education through schools to expand their programmes. This assertion further justifies the growth of private owned secondary schools. Faseun (2001) in a research finding revealed (shockingly though) the general notion of a sample of adults in Nsukka who felt it is not prestigious to be designated a music graduate. Therefore, they rather preferred their wards to be medical doctors, lawyers, pharmacists, historians, fine-artists and engineers. Also, they believed that money invested on music education is a waste of resources. This general notion has in no small way been responsible for the low patronage enjoyed by music and the unpopular enrolment for the subject both in the Junior and Senior Secondary School Examinations.

Faseun (2000) equally enumerated such factors as:

- (i) Shortage of technically and professionally competent teachers of music at all levels of education in Nigeria.
- (ii) Poor organisational patterns of music and music teaching in Nigeria secondary schools as evidenced in music being taught at only reputable secondary schools.
- (iii) Inadequate or lack of knowledge about the function of music as a school subject.
- (iv) Students who study music in Nigerian Secondary Schools lack the necessary background for the type of music taught in Nigerian schools.

- (v) The condition under which the teaching of music is done is not conducive.
- (vi) The teaching methods employed are not suitable for the concepts to be taught.
- (vii) There are inadequate musical instruments to carry out the teaching.
- (viii) The music curriculum they operate is not perfectly in order for the learning environment, Faseun (2000).

Also, research findings of Ogunniyi and Fabayo (1998) in Ojuola (2015) showed that low level of students' academic performance (especially in public schools) can be attributed to inadequacy of teaching resources, poor learning environment and decline in quality of teaching. These factors equally have direct effect on the teaching of music and students' performances. Adegbite in Ojuola (2015) rightly opined that poor funding of music by government especially, in the area of providing materials and infrastructure needed to facilitate conducive teaching and learning environment has had adverse effect on the subject. From the foregoing, it is quite shocking and unfortunate to know that teaching and learning of music had suffered great set-back over the years of its inclusion in the school curriculum with little or no effort at all by all its stakeholders in revamping it. However, concerned researchers have continued to work assiduously to channel a new course for the study of music in schools, in order to facilitate virile teaching and learning activities and conducive environment for it.

Ajao in Ojuola (2015) while sampling the attitude of students to music learning discovered that majority of students offering music as a school subject feel inferior to the other students offering other subjects especially the sciences. Salaman in Ojuola (2015) looked at the problem from the classroom setting where most of the time the teaching method may not encourage the students to learn the basic skills necessary for them to be accomplished in music vocation. This view was shared by Scholes in Ojuola, (2015) who opined that if nothing is done to improve the techniques of teaching music, in schools, proficiency would become insufficient and its goals unattainable. This can in effect jeopardise the students' future musical life and career. Parkinson in Ojuola observed that teaching has been difficult and uninteresting because teachers still hold on to the old and archaic concepts of education such as a "transmission theory of education" as opposed to more modern ones as John Dewey's "natural theory of human growth" which allows the learner to explore and discover facts and develop skills through experience. He also appraised other theories propounded by Montessori, Summer Hill and Skinner. This submission by Perkinson is evident in the teaching and practice of music, where theory is often emphasized due to non-availability of music instruments that will enable the students to experience and develop the required skill in the subject.

Furthermore, Hewton in Ojuola (2015) viewed the situation from the economic recession which engendered education in recession. Teachers were inadequately remunerated and the incessant delay in the payment of salaries had brought their morale to very low ebb especially in public schools. This problem the private sector now capitalized on by designing a salary package that looked robust enough to lure teachers from public schools to private schools. Also, government manpower has dropped sharply and the need for private sector participation becomes pertinent to engaging manpower, hence, the proliferation of privately-owned schools. Apart from the societal/students unfavourable cold attitude towards music learning and musical career in school, other impeding factors have been identified.

There should be equality of opportunities for individuals to develop their potentials unhindered. Developing such potentials means developing marketable individuals that will contribute to the

stability and growth of the national economies that sustain it. The government has done well by providing room for music education in the New National Policy on Education. More could still be done by adequately funding music education. Also, in order to uplift the standard of teaching and quality of teachers, music as a teaching subject has been introduced to many more Colleges of Education and research has gone into eliciting effective teaching methods some of which are: Kidaly method, Orff Schulwerk approach, The Carabo-cone method, Suzuki talent education, Individualized instruction in music by Garwood Whaley, Dalcroze Eurhythmics, The Gordon Theory of learning music, The Manhattanville music curriculum approach, The contemporary music project among others (Faseun, 2000).

More recent methods are identified as Concept mapping approach, Individualized instruction and Programmed learning, of which the concept mapping approach (CMA) seemed the most favoured and widely used among music teachers. Finally, Adegbite in Ojuola (2015) advised music teachers to strive at inspiring music students to recognize their inner selves, to grasp with understanding a part of their humanness and to appreciate further their similarities and disparities with other people.

Quality of Music Programs

A quality music program is one that meets the needs of diverse musical needs of a society, very well valued and supported by the school administrator; well allotted time on schedule without conflict with other subjects; well-connected between music class and instrumental instruction; one well supported in resources and deeds by administrators, staff and community; one which is offered from first year of school up to the last grade of secondary school and covering a wide range of activities; and one that incorporates performances like orchestra, jazz band, choral and is well funded in terms of outside performances (Pearson, 2015).

Furthermore, the quality of instruction alone can also determine the quality of music program (Falconer, 2013). In 2013, Falconer's study in perceptions of teachers and administrators revealed that the quality of music programs was a factor in addressing low participation. From interviews conducted, it was noted that government budget cuts were a hindrance to most schools to establish a good music program. It was noted especially that this problem was evident at elementary and middle schools. The problem here is that, this has a spilling effect in the sense that, secondary school enrolment depends on the feeder elementary and middle schools. If these feeder schools have a poor music program, there would be firstly, no students to enroll at secondary school and therefore continuity suffers. Secondly, secondary schools depend on building from the foundation laid at elementary and middle school. Without students from this level this build up is impossible.

The above findings were consistent with what Ng and Hartwig (2011) found out in Australia when studying the teachers' perception about the declining enrolment of students in high schools. The revelation was that parental support and the quality of music program were high predictors of enrolment. These studies were all done in an environment with a perceived good music culture especially the sight reading culture. What would be the findings in a completely different set up whose music reading culture is slightly average or below? This research endeavored to explore this aspect in an African set up. Above all, the body of knowledge available seems to suggest that researchers have not undertaken investigations such as establishing whether an active, well organized

and equipped music department would have a positive or negative influence on the choice a student makes to study music or not.

Musical culture

Music is probably one of the most available essential parts of culture in most societies of the world. There is apparently no known culture world over that is lacking in music. Despite this ubiquitous nature, the way music is used and perceived differs from culture to culture. According to Garfias (2004), Music has a status and function in each culture. There is a way that people use it, practice it, continue it and think about it which is unique to each culture. When we talk of the general traditional African music culture, a lot of differences emerge in the way it is perceived and how music is passed on and how the training of the musicians is done. For instance, one of the methods of passing musical skills to another generation is by oral tradition. A number of African musical songs and dances were and are still transmitted from one generation or group to another orally (Ogunrinade, 2015). There is no notation of some kind except dependence on the power of memory. This is totally different from the western way of doing things. Furthermore, training of musicians is by observation and imitation of the skilled player and usually this runs in families or clans. Formerly in African setting, it is believed that you cannot be a musician unless you are born in a musical family (Aniedi, 2012).

Music is also a corporate activity meaning it is presumed to be a property of the community. As such music culture in terms of performance and making, involve individuals working together in a complimentary manner. For instance drumming depends on interlocking rhythms of various players to come up with a whole performance. So one player's rhythmic pattern will have gaps that should be filled skillfully by another player with proper timing and precision. In such manner, each performer becomes very significant to achieve the whole. Apparently this corporate way of performance has been related to the way these societies live that communality is quite important than individuality. Most African people live in communities where sharing and care for one another are great values of family ties (Garfias, 2004).

Moreover, culture is so powerful that it affects members of society in the way they think, eat, dress, relate, speak, walk and live. It is a brand of their identity. Children are no exception to this cultural influence and learning process. It begins through the songs and games they learn from their siblings, parents and society. For example, the mother from birth and throughout infancy sings to the child lullabies and those nice soothing melodies to send it to sleep. These experiences according to Soccio (2013) will later determine the choices they make at school for their desired music experiences. In other words, depending on the socialization they went through, they may or may not value the music experiences they find at school. Hence, culture embraces norms, values, traditions, rituals, beliefs, customs, artifacts and music itself which a child experiences beginning at conception itself and culminating at death.

Music Curriculum and the Child Experience

It is common sense that every culture has its own cherished music which is highly valued. The conflict with music culture and music education in school lies in the school's emphasis on different things contrary to the child experience. Here in Africa it could be seen as ascendancy of western musical contents in the school music curriculum. But the fact remains that in western world this phenomenon is equally available and is jeopardizing the outcome and result of student performance in music class

as well. The implication of this is that musical instruction in the school curriculum is usually not related to the experience of the students. The knowledge and understanding of what music looks like to the child such as style, genre, form and the likes (musical experienced of the child with the parent and peers before getting to the school) are quite different from what is placed before the child in the school (the music curriculum in the school) . Consequently, they lack the relatedness that should exist between home music culture and school music. Therefore the need for music teachers to acquaint themselves with music making ventures related to student past experience to be better placed to address the gap is imperative (Regelsky & Gates, 2009).

Canedo (2013) did an ethnographic study in Spain using convenience sampling and methodological triangulation in order to obtain the credibility criteria. The aim was to investigate the differences that exist in skills used in music analysis, and their music preference in class, with those used in their daily life. The study revealed a significant difference hence divulging the gap that exists between the students' home music culture and school music culture. The main predictors of their preferences and practices in music were social environment, family (parents) and friends. Parents were linked to the influence in childhood music, while friends were linked to current preferences of music. The study is not very clear on the population, and how saturation was reached at, but it however gave a detailed triangulation.

In another perspective, Siebenaler (2006) investigated a suburban high school in California using 288 respondents broken down into 176 enrolled and 112 not enrolled vocal music students. The aim was to identify factors that would predict continued participation in high school choral music using a survey. The findings revealed that the influence that the home and parents in particular played was very important in determining the choices students make to participate in music related activities like choir, band, folk dance and music class. The results were that, those who continued to participate had parents who were involved in music themselves and had homes where music activities were valued. This implies therefore that, their music culture was responsible for this continuing and the opposite is also true. Emberly (2009) investigated children in Limpopo province in order to understand musical cultures of childhood in South Africa. The aim of the study was to prove that music culture embraced by children may not be an exact replica of what the older generation envisages for their younger folk. The study involved exploring the local and global influences of media on the local South African language, traditional songs and games and programs watched on the media and how these, influence children's formation and sustenance of unique musical cultures peculiar to children. The study was purely qualitative, based on ethnographic approach. From some of the findings, it came out that children in the same age identify with their nation South Africa (national identity) and that, music is used as an "education tool to engage and interact with their social and cultural identities" (Emberly, 2009).

The results posits the fact that there are musical differences throughout Limpopo, which champions the idea that children come from diverse music cultures evidenced even within close geographic proximity. This finding is quite important especially when considering music curriculum development. With this diversity, would the curriculum wholly designed to have a biased on western music be compatible with children from such a society and culture? This brings in the observation made by (Zuyin & Jiaying, n.d) in their study that, schools music should consider music culture and incorporate the aspects thereof to enhance acceptability and increase participation in music programs. Furthermore, Emberly (2009) observed that children were curious to learn about music experiences

of American children. They were even ready to learn songs from American children's repertoire. This finding is important too because it brings out the aspect of being open in their perception of other cultures a cardinal attitude in school music which is largely foreign culture.

Family support

Family support, being a vast social structure, in this context should be understood as to mean the educational level of parents, family background, social class and locality or residence. These aspects of family support have been found to have a significant relationship with students' participation in high school music and consequent academic achievement. Duncan and Magnuson (2005) studied the socio-economic aspect of family, and concluded that the nature of neighbourhood, social class, family type, methods of siring, type of family really matter in academic involvement and excellence. Alex, (2003) asserts that, lower class families tend to be hard on their children removing almost all freedom children deserve.

In contrast, middle class loosen up and somewhat emphasize freedom of choice. Middle class children due to the way they are brought up are likely to engage in subjects that train up and enhance talents (Shanks & Destin, 2009). So lower and middle income children are much more likely to participate in music. Studies are many in family background, however it appears most of them have concentrated their efforts in areas which have a perceived well developed school music programs. The investigations seem not to address family backgrounds as regards places like Africa, where countries vary in terms of having well established music programs. Where availability of music instruments emphasized by school music whose inclination is western, is not only scarce but expensive too. Some countries have strong and advanced programs while others like Zambia do not have. Therefore, the need for such a study as this, which was conducted in that context.

Family motivation is also a very important predictor in decisions children make to participate in school music. This is so because the family is the first socializing agent a child encounters. Therefore, impressions made at this stage are quite lasting. From studies conducted concerning family, Sichivitsa (2007) discovered that most children who were motivated to do choir either had parents who were singers themselves or encouraged them to do so. Siebenaler (2006) also confirmed earlier studies done before his that, family motivation was an influential predictor in continued participation in choir. Unlike the other two studies, Jeff (2009) looked at it from the music director's point of view. Findings were that, directors rated family motivation in form of family involvement as a very important social predictor in enhancing pupil participation in choir. Klonowski (2009) suggests that families that discourage students by not giving support at emotional and personal level as well as in deed, lower the motivation drive of students to participate in music.

However, there is a gap in this literature reviewed on family motivation. It does not bring out family influence in a social setting where music is not given serious instruction from a tender age, let alone in the adolescent stage. This is so in most African countries which gave a reason enough to investigate this phenomenon in that setting. Gallagher-Mackay, Kidder, Methot, Proulx and Zafari (2013) filed in a report on their findings about the public funded schools of Ontario Canada concerning the gap in poverty and inequality in Ontario schools. The report states that those students who are enrolled in schools with high income status, are likely to participate in music programs like orchestra, choir and band

The current study looked at three schools whose students were from mixed socioeconomic backgrounds. The researcher's desire was to investigate and confirm whether findings in the report above would corroborate same results in the schools that were targeted. A study by (ThienAn & Khuong, 2015) looked at identifying what engenders motivation in the students of music and what can be done to improve music education in Ho Chi Minh City of Vietnam. Quantitative research methods were used together with survey questionnaire using five point Likert scale. The respondents involved a sample of 350 students sampled from six music academies. Among the predictors employed were religion, age, income, inspiration and flexibility. From the results, income ranked among the top three. It came out that income is always a barrier in people trying to realize their life's dreams especially for students looking to realise their dreams in music. One of the reasons is that, instruments are difficult for students of low income to buy and maintain and so they drop out. However the opposite is also true for students within high income bracket who can afford their own instruments and so are likely to participate more (Price, 2010). The sad part is, most students fall in the low income bracket and therefore this adversely affect participation in music at all levels of education.

Peer influence in music

When children leave the socializing environment of the home, they are likely to join school where they will be members of peer groups. Consequently, they begin to learn the norms of these groups and assimilate them. Groups eventually become a measure of how far they are willing to go with group norms and sever some family values. Some of these cherished norms lead to anti-social behavior which may antagonize them with school and home's unilaterally held values. This is what Amy (2011) termed as negative peer pressure. In this way Barbour (2008), recognizes that peers can influence a lot about the child encompassing things like what to learn, eat, watch, say, value, wear and know. Siebenelar (2006) carried out a study to determine strong predictors in student's participation in music. He used 288 high school respondents who comprised participants and non-participants in various music activities. He used questionnaires as a means of data gathering. The results pointed out eight predictors and among the strong predictors was peer influence. However, he seems not to address the aspect of whether this influence is linked to safety needs as portrayed in Abraham Maslow's hierarchy of needs.

Peer support in a school setting has a powerful influence in that it creates an environment which is comfortable, highly motivating and enjoyable. As such, peers can be a significant element in fostering enrolment and retention in music programs (Klonowski, 2009). A research study was conducted by (Cook, 2013) to determine the factors responsible for orchestra students' low participation in transit point between elementary and middle school. The respondents involved sixth graders who discontinued their participation in orchestra ensemble. A sample of 43 was selected but only 20 were able complete a five point Likert scale questionnaire online with the help of their parents/guardians after permission was sought for their involvement. Quantitative method was used for this study. Some of the areas considered were students' perception of elementary and middle school, parental support, peer influence and participation in and outside the school.

Findings on peer influence corroborated earlier studies that, peer influence has a positive or negative impact on participation. Generally the study revealed that respondents never received strong peer support to continue with the orchestra. For instance 70% said that their friends never discouraged

them to discontinue participation. However, the fact that some discontinued, is an indication that the action itself could have played a role in discouraging their participation. The findings of the study contribute greatly to what is already held and known. The problem with the study was that, the number of respondents used (20) is quite small to ascribe a generalization. The study also was done at elementary and middle school level. It would have been better to do a longitudinal study to understand these variances from elementary up to high school level. Due to the gap created at high school level as observed above, this study was carried out at high school level by this researcher to confirm whether the findings would be the same or not.

Freer (2014) endeavored to understand the students' musical identities and their continued or discontinued participation in choral music using written narratives and drawn images as interpretation of their musical perceptions. The respondents used comprised twelve young men sampled from Singapore pre-university schools. One of the aims was to relate individual decision to join choral ensemble with peer influence. Mixed methods approach was used for this study. The findings of the study posit a position that peer influence has an impact in decisions towards participation in music programs. Over average of the participants that is 66%, indicated that they were influenced to join the singing ensembles they were currently in. They also indicated that they have had influence from peers to either join or continue to participate. In this study there was no respondent who indicated negative peer influence leading to quitting or discontinuing choral participation. Again the number of respondents leaves much to be desired in terms of making the findings representative. The important thing about the study however, was that it was conducted in an area where this kind of method has not been used widely. Hence it makes the findings very significant to the body of knowledge. Peer influence is one of the constructs that was investigated in the current study. The researcher investigated this construct in an environment where little studies have been done in terms of its influence on participation in school music programs.

Social benefits of music

Perceived social benefits are to be sought in areas of career availability, academic excellence and after school social utility of skills acquired. Olusoji (2013) in his research answered the question whether the traditional stigma attached to music and music practitioners had reduced. The findings revealed that most parents have mixed views about music as a career. They contend that it is meant for low achievers in society. Some students interviewed indicated that they chose music out of frustration for not getting the grade to enable them be admitted to university. This is in contrast with what Leung and Xie (2011) noted in their study about the Chinese context where, matrix grade in music is a prerequisite for entrance in a University. However, other students saw career benefits in being a pop star than classical performer due to immediate financial benefits and fame they perceive. This could be one of the major reasons why enrolment and consequent participation in school music programs is reducing.

Research and literature emerging is proving the importance of music to the intellect (brain), society, creativity and healthy wise. The Royal Conservatory (2014) in collaboration with other institutions has carried out scientific research to understand the benefits of music education. According to their findings participation in music improves speech and reading ability in both middle and high school students. This is so because the

area in the brain that is involved with sound and syllable or word decoding is the same. So development through one means helps the other too. This has a social implication in the sense that one needs to communicate ably in order to be understood a phenomenon which is very cardinal to human survival. Places of work too need people who can ably communicate the aspirations and enterprise of the corporation which music education helps to give.

Another benefit has to do with creativity. Studies have revealed that musically trained students have a well-developed and better inter hemispheric communication of the brain than those who have not and so, are very creative. Creativity is a cardinal virtue in the business world and who does not want a creative employee these days? This is a social benefit which not only is handy in music but for enhancing employability as well. According to Kalivretenos (2015) creativity is one of the top-five skills important for success in the workforce. How much can we change the perception of both students and parents by availing such kind of information? It would definitely have far reaching results.

Furthermore, the study revealed that training in music improves the aspect of empathy and social awareness. This is so because music involves learning to appreciate the highs and lows of sound especially for the human voice. This is directly related to expression of emotion and mood. Training in music enhances this aspect and improves social relations thereof. Music training has an effect on prolonged health and resilience too. This has been proven in neuroscience where cases of autism, stuttering and strokes have been cured through music therapy. The study revealed also that frontal lobes responsible for higher cognitive activities of the brain are larger in musically trained students, an indication of the ability to think faster, efficiently and handle critical issues (The Royal Conservatory, 2014).

These findings are also recorded in the study of Skoe and Kraus (2012) who added that, musically trained students have robust brainstem responses to sound than those who are not. Performing in an ensemble provides an opportunity for students to meet and make new friends who have the same interest as theirs. This is important because in the society and at places of work they will meet new people some with different likes from them, so they need to learn skills to create and maintain these relationships (Judson, 2015; Kokotsaki & Hallam, 2011).

Further studies indicate that students who have been trained in music are more corporative to their teachers and their parents, they are willing to learn and commit to that, they have self-confidence and ably express themselves. Numerous literature indicate that students who participate in music generally abstain from substance abuse like drugs, alcohol and tobacco compared to peers who are non-participants (Judson, 2015). This and many other benefits mentioned above should be the fulcrum of advocacy to increase participation in music programs.

Research Design

Descriptive survey research was adopted for the study. This design is suitable for this study since it involved gathering data that describes events and that organizes, tabulates, depicts, and describes the data collection. The population of the study comprised of 59 respondents (39 students and 20 lecturers respectively) of the department of music Adeyemi federal University of Education, Ondo.

Sample and Sampling Technique

The instrument that was used for collection of data from the respondents was a well-structured questionnaire, for both lecturers' and students. The questionnaire comprises of two sections, section A demographic information of respondents, while section B is the research questions items to generate the opinion of respondents on the subject matter.

Validity of Instrument

The instrument has been subjected to the scrutiny by music expert and music educators. Suggestions, corrections and modifications were made and effected before the administration of the instrument. The questionnaire was personally administered by the researcher to the respondents. The researcher took time to explain the questionnaire to the respondents carefully and ensure immediate retrieval of the instrument.

Data Analysis

The data collected were analyzed using mean and standard deviation. This section present the analysis of data collected. It presents answers to the research questions raised in this write-up. Analysis of findings and discussion were generated based on answers to the research questions

Research Question 1: What are the factors militating against students' interest in Music as a course of study?

Table 1a: Students' Mean and Standard Deviation responses on the factors militating against students' interest in music.

SN	Items	N	Mean	Std. Deviation	Decision/ Remark
1	Most schools have no separate room for music class	39	2.51	1.073	Accepted
2	Enough qualified and adequate professional music teachers are not readily available in both primary and secondary schools.	39	3.13	.951	Accepted
3	Not many students are enthusiastic about studying music as a course	39	2.46	1.144	Rejected
4	Certificate is not a condition for good performance in music as a profession	39	2.18	.942	Rejected
5	Financial constraints in procurement of instruments or equipment for music practical,	39	2.77	1.135	Accepted
	GRAND MEAN		2.61		Accepted

Table 1b: Lecturers' Mean and Standard Deviation responses on the factors militating against students' interest in music.

SN	Items	N	Mean	Std. Deviation
1	Most schools have separate room for music class	20	2.05	1.050

2	Enough qualified and adequate professional music teachers are not readily available in both primary and secondary schools.	20	2.30	.923
3	Not many students are enthusiastic about studying music as a course	20	3.15	.745
4	Certificate is not a condition for good performance in music as a profession	20	3.40	.598
5	Financial constraints in procurement of instruments or equipment for music practical.	20	3.05	.826
	GRAND MEAN		2.79	

Table 1a and 1b above shows the mean responses of respondents on the factors militating against students' interest in Music as a course of study. The mean ranges from 2.05 to 3.40. The table shows that item 1, 2, and 5 in table 1a and 3, 4 and 5 in table 1b are accepted since their respective means are greater than the criterion mean of 2.50 while only item 3 and 4 in table 1a and 1 and 2 in table 1b were rejected because their mean is below 2.5. The grand mean 2.61 and 2.79 revealed the cumulative view of the respondents that the factors captured are militating factors against poor students' enrolment in music. This implies that the mentioned factors are the factors militating against students' enrolment in music.

Research Question 2: What are the ways of promoting students interest in music as a course of study?

Table 2a: Students' Mean and Standard Deviation responses on the ways of promoting students' interest in music

SN	Items	N	Mean	Std. Deviation
6	Adequate and qualified music teachers in both primary and secondary schools will promote better teaching and learning atmosphere for music as a subject.	39	3.44	.821
7	Provision of relevant and adequate musical instruments is imperative for the appropriate learning of music as a subject in both primary and secondary schools.	39	3.38	.590
8	There should be enough time for student' practical activities on the time table.	39	3.23	.931
9	Government and private proprietors' should provide enough facilities and equipment for music teaching	39	3.44	.852
10	There should be good interaction between staff and students	39	3.67	.530
	GRAND MEAN		3.43	

Table 2b: Lecturers' Mean and Standard Deviation responses on the ways of promoting students' interest in music.

SN	Items	N	Mean	Std. Deviation
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6	Adequate and qualified music teachers in both primary and secondary schools will promote better teaching and learning atmosphere for music as a subject.	20	3.85	.366
7	Provision of relevant and adequate musical instruments is imperative for the appropriate learning of music as a subject in both primary and secondary schools.	20	3.75	.444
8	There should be enough time for student' practical activities on the time table.	20	3.65	.489
9	Government and private proprietors' should provide enough facilities and equipment for music teaching	20	3.60	.754
10	There should be good interaction between staff and students	20	3.65	.489
	GRAND MEAN		3.70	

Table 2a and 2b above shows the mean responses of respondents on the factors militating against students' interest in Music as a course of study. The mean ranges from 3.23 to 3.85. The table shows that the entire items in table 2a and table 2b are accepted since their respective means are greater than the criterion mean of 2.50. The grand mean 3.43 and 3.70 revealed the cumulative view of the respondents that the factors captured are promoting factors to students' enrolment in music. This implies that the mentioned factors are the promoting factors to students increased enrolment in music.

Research Question 3: What are the factors influencing the choice of career of students in music?
Table 3a: Students' Mean and Standard Deviation responses on the factors influencing choice of career in music.

SN	Items	N	Mean	Std. Deviation
11	The love for music is an essential factors influencing choice of career in music.	39	2.77	1.038
12	Availability of relevant and adequate musical instruments is a factors influencing the choice of career of students in music	39	2.82	1.189
13	Only few are enthusiastic about studying music as a course	39	3.13	.951
14	Music industry is one of the biggest area that generates income revenue for the nation	39	3.05	1.191
15	Fame is synonymous with music and musician	39	3.26	.785
	GRAND MEAN		3.01	

Table 3b: Lecturers' Mean and Standard Deviation responses on the factors influencing choice of career in music.

SN	Items	N	Mean	Std. Deviation
11	The love for music is an essential factors influencing choice of career in music.	20	3.85	.366

12	Availability of relevant and adequate musical instruments is a factors influencing the choice of career of students in music.	20	3.75	.444
13	Only few are enthusiastic about studying music as a course	20	3.65	.489
14	Music industry is one of the biggest area that generates income revenue for the nation	20	3.60	.754
15	Fame is synonymous with music and musician	20	3.65	.489
	GRAND MEAN		3.70	

Table 3a and 3b above shows the mean responses of respondents on the factors influencing students' choice in Music as a career. The mean ranges from 3.23 to 3.85. The table shows that the entire items in table 3a and table 3b are accepted since their respective means are greater than the criterion mean of 2.50. The grand mean 2.77 and 3.85 revealed the cumulative view of the respondents that the factors captured are promoting factors to students' enrolment in music. This implies that the mentioned factors are the promoting factors to students increased enrolment in music.

Discussion of Findings

The study found that separate classroom for music is not commonly available for the teaching and learning of music as a subject in both primary and secondary schools, there is dearth of qualified and adequate professional music teachers as well. This has resulted in lack of enthusiastic interest on the part of the students in studying music as a course in the institution of higher learning. Financial constraints in procurement of relevant and adequate musical instruments for music practical both for school activities and personal development are factors militating against student's interest which equally brought about low enrolment. It is not that students are not enthusiastic about studying music as a course of study and that certificate is also a prove for good performance in music as a profession. The finding is in line with the view of Faseun (2000) who enumerated factors such as shortage of technically and professionally competent teachers of music at all levels of education in Nigeria, poor organisational patterns of music and music teaching in Nigeria secondary schools as evidenced in music being taught at only reputable secondary schools. He further explicated that inadequate and lack of knowledge about the function of music as a school subject and that students who study music in Nigerian Secondary Schools lack the necessary background for the type of music taught in Nigerian schools and the teaching methods employed are not suitable for the concepts to be taught. In addition, there are inadequate musical instruments to carry out the teaching and the music curriculum they operate is not perfectly in order for the learning environment.

This study also found out that qualified music teachers in primary school and secondary schools will go a long way in promoting better teaching and learning atmosphere. Provision of relevant and adequate musical instruments is imperative to the apt teaching and learning of the subject and there should be sufficient time for student' practical activities, Government and private proprietors' should provide enough facilities and equipment for music teaching and there should be good interaction between staff and students, a factors that will promote the students choice and interest in choosing music as a career. This is in accordance with the views of Mark (2007) who recognised that music occupies an undeniable integral place as a taught subject. This is because music helps us understand

our culture. When we make music we, demonstrate our cultural attributes like values, beliefs and our aspirations. Therefore, culture identifies who we are. Sackman (2013) suggests that,

"If musical behaviour is integral to human design, it should be equally integral to any educational system that professes to educate the whole person". Therefore, to train the whole person whose appetitive, rational and spirited faculties are balanced; music should be enshrined in the curriculum as one of the four pillars suggested by Plato and should be appropriately catered for by making provision for the needful both human and equipment necessary for the teaching and learning of the subject.(Tang, 2013).

It was similarly discovered that the love for music is an essential factors influencing choice of student career in music and that availability of relevant and adequate musical instruments is a factors that promotes and necessitate the interest and the choice of student's career in choosing music as a discipline to be studied in the institution of higher learning. There is no doubt about the fact that the respondents recognised that music industry is one of the biggest areas that generate income revenue for the nation and that fame is synonymous with music and musician. The above factors influence the students in choosing music as a discipline. This is in line with the view of Lyons (2001) who observed that the power of influence is so great that it exceeds family factors, sociostatus, behavior and frequency of availability at school put together. From school facilities, technology is the greatest influence on the choices that students in high school now make to study music (Williams & Dammers, 2014).

The result obtained revealed that unavailability of qualified music teachers in schools (primary and secondary) did not support the zeal of many students that would have desired to choose music as choice of course of study in higher institutions. Furthermore, the prevailing situation in music industry shows that most performers are doing well in music industry did not study music as a course in schools but developed their passion with little assistance from people around them that knows little about music and the church they attend.

Conclusion

Music as a discipline is a universal and unique area of study in the field of art, over the years young men and women had leverage on it for livelihood. Consequently, government should make music compulsory subject at all educational levels so as to give a solid music background to every child. However, school administrators and government need to give incentives or preferences to those that love to study music (for example scholarship awards) adequate provision of relevant learning materials and equipment for music education right from the elementary schools should be made available. Training and retraining programmes should also be organized for music teachers in order to improve their level of professionalism. Since the music industry is one of the biggest areas that generate income for the nation; government should open or give room for people to open music academy that the certificate will be well recognized and placed on the same pedestrian with SSCE that students can use to further musical studies in higher institutions of learning. The government should also encourage more of the higher institution to have music departments that are well funded.

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