

**RE-EMPOWERING THE MUSICAL ARTS EDUCATION IN  
NIGERIA FEDERAL UNIVERSITIES: THROUGH THE PROVISION  
OF ADEQUATE LEARNING ENVIRONMENT.**

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**Abstract**

The paper was a descriptive survey which sought to identify the extent to which the provision of adequate learning environment would help to re-empower the musical arts education in Nigeria universities. Purposive sampling techniques were used to select two federal universities. The sample size comprised of all the population of the study, numbering 203 students studying music in University of Nigeria Nsukka (UNN) in Enugu State and Nnamdi Azikiwe University Awka (NAU) in Anambra State. Four research questions and two null hypotheses guided the study. The instrument for data collection was a 45 - item questionnaire developed by the researcher. The instrument was validated by experts in music departments. The reliability coefficient of internal consistency of 0.83 was obtained using Cronbach Alpha technique. Data collected were analyzed using mean statistics to answer the research questions while the null hypothesis were tested using t-test statistics at 0.05 level of significance. The result among others revealed inadequacy of learning environment for re-empowering the musical arts education. Recommendations include: the federal government should provide funds for equipping the Federal Universities with infrastructural facilities and with the professional bodies like the Association of Nigerian Musicologists (ANIM) mount strong awareness in the study.

## **Introduction**

The term 'musical arts' reminds us that in African cultures, the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice. However, each has a distinctive feature with unique theoretical or descriptive terms in every culture area (Nzewi, 2003:13) Nzewi observed that creative inspiration or a musical theme is a taproot fed by cultural and cosmic ideas, and artistic branches of this creative taproot are expressed and simultaneously, separately, or sequentially as: structured sound from sonic objects (music), aesthetic/poetic stylization of body motion - (dance), measured stylization of spoken language - (poetry and lyrics), metaphorical reflection of life and cosmos displayed in action - (drama), and symbolized text and décor embodied in material objects - (costume and scenery). Further, Nzewi added that each branch resonates and reinforces the logic, structure, form, shape, mood, texture and character of the other, such that in the African musical arts, there are interrelationships that show how:

- The music reflects the dance, language, drama and/or costume.
- The dance bodily translates the music, language, drama and/or costume and scenery.
- The poetry and lyrics narrate the music, dance, drama and/or material objects.
- The drama enacts the music, dance, language, costume and/or material objects.
- The material objects, costume and scenery highlight music, dance, drama and/or language.

The implication is that, in the African indigenous musical arts milieu a competent musician is likely also to be a capable dancer, visual - plastic artist, lyricist, poet and dramatic actor. The principles of recreation and entertainment are embedded to all the social and human objectives or contexts of an artistic display, while the central

idea of recreating, acting or enjoying together informs the principle of "play" as a generic term for the musical arts in some African cultures.

In line with this assertion, Einar (2003) pointed out that, like the many music programme, the publication on African - sensitive musical arts education deals not only with music and musical arts education, but also with basic democratic rights. It deals with the responsibility one generation has toward the next. It also deals with people living together in local communities and in the global world. Africa - sensitive Musical Arts Education deals with the above, because that is what musical arts education is all about. Herbst, Nzewi and Agawu in Einar (2003), have understood that education in musical arts needs a conceptual framework rooted in culture and philosophy of the people it is for. They have also realized that an African - sensitive musical arts education can only be built through teamwork by professional people who themselves celebrate music within an Africa-rooted conceptual framework: scholars and researchers to bring forgotten and hidden African music out into the open; educators to design idiomatic ways and means of transmitting African musical traditions; artists to lead the way in creative processes, giving African music opportunities to challenge and be challenged by music's from other cultures; and politicians and other decision-makers to set the stage for full appreciation of an African-sensitive musical arts education in African schools. Nzewi (2003) further stressed that, knowledge acquisition in the musical arts is then qualitatively regenerative and quantitatively limitless for life.

The just mentioned situations have underscored the need for re-empowering the musical arts education in Nigerian federal universities: through the provision of adequate learning environment. Many use the term empowerment without understanding what it really means. The term "empowerment" according to Uche and Nwanekezi (2007) remains one word that has been most frequently used, most misunderstood, and often misapplied. To them, some Nigerian people

see empowerment as a means of sharing from the national cake, while others may misconstrue it as part of government gimmicks aimed at arresting lecturers and students' restiveness. On the other hand, some lecturers may also misconstrue empowerment to mean curtailing the excesses of the man in the house; a fight for equality and sometimes a reversal of the traditional gender roles in the society.

Generally, however, empowerment is based on the belief that people can create and take action on their own behalf to meet their physical, spiritual and psychological needs (Nwosu 2007). Empowerment amounts to giving authority to someone and making him or her take full control of his or her destiny or giving someone a greater sense of confidence. It is a process of enablement towards self sustenance and self dependence. Empowerment could also be defined as a multi-dimensional social process that helps people gain control over their own lives. It is a process that fosters power in people for use in their own lives, their communities and in their society, by acting on issues they define as important. Empowerment is a process that challenges our assumptions about the way things are and can be. It challenges our basic assumptions about power, helping, achieving, and succeeding.

Re-empowerment therefore, means to empower again or to repeatedly empowered. Re-empower in a musical arts education in Nigeria federal universities: through the provision of adequate learning environment has great potentials to providing relevant and qualitative tertiary musical arts education that would equip their beneficiaries with reliable skills to be self-reliant. This will result in decreasing unemployment and improvement of standard of living of the Nigerian citizenry.

Learners in supportive environment have high levels of self-efficacy and self-motivation and use learning as a primary transformative force. Welcoming the learner - child, youth or adult, in an environment where they can feel safe and nurtured for is very important for the development of each individual and the society as a

whole. In support of this, Modeme (2009) opined that the learning environment in which a student learns is a strong determinant of students' interest and academic achievement. Therefore, adequate learning environment (Anekwe, 2004; Chukwu, 2003, and Maduewesi, 2001), is referred to the setting, physical and conceptual methods, media and technology needed to convey information and guide learners' study. The learning environment includes the space and how it is arranged and furnished, routines, materials and equipment, planned and unplanned activities and the people who are present. In her contribution, Osegoo (2004) stated that learning environment consists of all those physical-sensory elements such as lighting, colour, sound, space, furniture that characterized the place in which a student is expected to learn. Anekwe (2006) has summarized the various definitions of learning environment to include:

- The complete make up of the parts of the home or center and outdoors used for caring for children. The learning environment includes the space and how it is arranged and finished, routines, materials and equipment, planned and unplanned activities, and the people who are present.
- The place and setting where learning occurs; it is not limited to a physical classroom but includes the characteristics of the setting.
- All the variables involved in the physical, social and psychological context of learning.
- The instructional, interpersonal, and physical characteristics of the classroom which may influence student performance.
- The physical or virtual setting in which learning takes place.
- Environment that instigates the education of the learners that are involved.

The surroundings in which student learn can greatly influence their academic performance and well being of the institution. The architecture, layout, decoration and facilities of their institutions all play vital roles in shaping the learning environment, yet the importance

of this particular aspect of school life can often be over looked. Observations have shown that a good number of tertiary institutions in the country have poorly equipped laboratories / studios with gross inadequate facilities when compared with the students' population. Furthermore, poor learning environments could also be contributory to students' poor attitude and truant behaviour in the society.

Learning takes place in multiple settings and the learning environment can be structured or unstructured and the learning in different environments can complement each other. The paramount question this aims to address is - Have we assured every learner an environment that is both physically and psychologically enabling to their learning, and thus conducive to improving the quality of education and learning effectiveness which could also help to re-empower the musical arts education?

Specifically, physical learning environment however, implies the physical location, buildings or space, furniture, infact, all the infrastructural facilities and equipment for effective teaching and learning. The social environment includes the level of classroom interactions between students and teachers, students and learning materials; and teacher and teaching aids, it shows how friendly the teachers, students and the heads are in the classroom.

Ergonomics is the term used for all human factors in a given environment that affect their productivity. It relates to human capability and limitation to performance. Awotua-Efebo (2000) regrets that the educational sector especially in Nigeria seems to have given it little consideration. Ergonomics in the teaching/learning environment plays two major roles: to enhance the effectiveness and efficiency with which students learn and teachers instruct; and emphasize increased comfort, greater teaching/students acceptance of teaching methods and materials and then acceptance of the teaching/learning environment (Anekwe J. U and Ifeakor A.C., 2008). Ergonomical factors such as visual capability, acoustics, illumination,

colour, ventilation, temperature and flexibility should form the basis of data to be used in the design and building of the classroom environment.

In order to achieve the set standard which will re-empower the musical arts education, teaching and learning have to be restructured to be in line with the global trend. The old fashion of using teacher-centered method of teaching as against student - centered has to be done away with. Teaching and learning in this information and communication era require new teacher role. Teachers are to be facilitators and guides but not custodians, source, and alpha and omega of knowledge (Akudolu, 2002). To achieve the type of musical arts education that would be acceptable at the international competitive global market, new technologies of the day have to be integrated into the musical arts education in Nigerian Federal Universities for self-reliant and national development.

Therefore, to re-empower the musical arts education in Nigeria Federal Universities, enabling environment that would facilitate teaching and learning becomes very crucial.

The problem of this study pose as a question is, would provision of adequate learning environment help in re-empowering the musical arts education in Nigeria Federal Universities?

### **Purpose of the Study**

The general purpose of this study was to determine the mean ratings of male and female music students on whether the provision of adequate physical learning environment would re-empower the musical arts education in Nigeria Federal Universities.

#### **Specifically, the Study sought to:**

1. Determine the mean ratings of male and female music students on whether the provision of adequate physical learning environment

would re-empower the musical arts education in Nigeria Federal Universities.

2. Ascertain mean ratings of male and female music students on whether the ergonomics considerations in the design of the classroom environment would re-empower the musical arts education in Nigeria Federal Universities.
3. Determine the mean ratings of male and female music students on re-empowering the musical arts education based on the social climates of Nigeria Federal Universities
4. Assess the mean ratings of male and female music students on the strategies to be adopted for adequate learning environment in re-empowering the musical arts education in Nigeria Federal Universities.

### **Research Questions**

- (1) What are the mean ratings of male and female music students of Nigeria Federal Universities on the provision of adequate physical learning environment for re-empowering the musical arts education.
- (2) To what extent are there ergonomics considerations in the design of classroom environment for re-empowering the musical arts education in Nigeria Federal Universities.
- (3) Are there differences between the mean ratings of male and female music students of Nigeria Federal Universities on social climate for-re-empowering the musical arts education.
- (4) What are the mean ratings of male and female music students on the teaching strategies adopted for adequate learning environment for re-empowering the musical arts education in Nigeria Federal Universities.



### **Null Hypotheses**

- (1) The mean ratings of the male and female music students of the Nigeria Federal Universities on the provision of adequate learning environment for re-empowering the musical arts education will not differ significantly.
- (2) There is no significant difference in the mean ratings of the male and female music students of the Nigeria Federal Universities on ergonomics considerations in the design of the classroom environment for re-empowering the musical arts education.

### **Research methodology**

#### **Design of the study**

The study was a descriptive survey research which sought to ascertain whether the adequate learning environment would re-empower the musical arts education in Nigeria Federal Universities.

#### **Area of Study**

The study was done in two Federal Universities in Nigeria - University of Nigeria Nsukka, (UNN) in Enugu State and Nnamdi Azikiwe University, Awka (NAU) in Anambra State.

#### **Population of the Study**

The target population consisted of 203 respondents from the two federal universities. The population was made of 83 (male - 46 and female 37) and 120 (male 68, female 52) undergraduates of music departments in both the universities of Nigeria, UNN in Enugu State and NAU Awka in Anambra State respectively.

### **Sample and Sampling Technique**

Purposive sampling due to nearness was used to select the two federal universities viz University of Nigeria Nsukka (UNN), in Enugu State and Nnamdi Azikiwe University Awka (NAU), in Anambra State. The sample size comprised of 100% of the population of students studying music, from 100 level to 400 levels in the degree programme of the two universities, that is 203 (83 from UNN and 120 from NAU). The choice of 100% was made due to the number of students offering music in the degree programme from 100 to 400 levels in the two universities is small.

### **Instrument**

The instrument for data collection was a 45 item modified Likert type questionnaire developed by the researcher. The weightings of the responses for research question one, three and four were Strongly Agree (SA) = 4 points, Agree (A) = 3 points, Disagree (D) = 2 points and Strongly Disagree (SD) = 1 point. The weightings for research question two were, Very High Extent (VHE) = 4 points, High Extent (HE) = 3 points, Low Extent (LE) = 2 points and Very Low Extent (VLE) = 1 point. For ease of analysis, only Agree (A) and Strongly Disagree (SD) were used while High Extent (HE) and Low Extent (LE) were used. The weightings were added to get the average for acceptable mean, viz:  $4+3+2+1 = \frac{10}{4} = 2.50$ . This becomes the accepted mean while 2.49 or below is not acceptable.

### **Validation of the Instrument**

Two experts from the department of music in University of Port Harcourt validated the instrument. The experts, after examining the instrument, made some corrections in precision of items and ambiguity of statements. These corrections were effected in the final draft of the instrument.

### **Reliability of the Instrument**

The split half method for testing reliability was applied. The researchers administered copies of the instrument to a sample of 40 (20 males and 20 females) undergraduates of music department in University of Port Harcourt in Rivers State who were not part of the study. Their mean ratings were separated into odd and even numbered items. The two halves were correlated using the Pearson Product Moment Correlation analysis. To obtain the reliability coefficient for the four sections of the questionnaire; spearman Brown Prophecy coefficient formular was used to get the reliability to be, section A = 0.76, Section B = 0.88, Section C = 0.82 and Section D = 0.80, were satisfactory for the study.

### **Method of Data Collection**

The data were collected with the help of two research assistants. Each was assigned to a university to distribute copies of the questionnaires. The questionnaires were collected the next day thereby ensuring 100% return.

### **Method of Data Analysis**

Mean scores were used in answering the research questions. The two null hypotheses were tested at 0.05 level of significance using t-test. This is deemed appropriate because two independent groups were compared.

### **Results**

The results of the study were presented in tables 1,2,3 and 4 while the test of hypotheses were presented in tables 5 and 6.

**Table 1: The results were presented in lien with table 1 mean and standard deviation of male and female music students on the adequate physical learning environment of the Nigeria Federal Universities.**

S/N	Items on the physical learning environment	Male = 103			Female = 99		
		$\bar{x}$	SD	Remarks	$\bar{x}$	SD	Remarks
	The following aspects of physical learning environment are adequately provided in your university						
1	Enough building for classrooms	2.02	1.68	D	2.01	1.67	D
2	Enough setting chairs/desks for students.	2.23	1.99	D	2.38	1.78	D
3	Some classes are merged for lack of classrooms.	3.06	2.12	A	3.95	2.16	A
4	Well ventilated rooms for classroom	2.45	1.56	D	2.10	1.98	D
5	Library with enough modern music books.	2.11	1.05	D	2.13	1.21	D
6	Inbuilt toilets with pipe borne water in the compound.	2.30	1.03	D	2.32	1.91	D
7	Performance or Recital hall with stage.	2.22	1.07	D	2.28	1.25	D
8	African music room with instruments.	2.00	1.02	D	2.13	1.15	D
9	Studio with recording facilities.	1.10	1.01	D	1.51	1.06	D
10	Computer laboratory	2.13	1.10	D	2.23	1.19	D
11	Piano in lecturers offices.	2.19	1.20	D	2.30	1.21	D
12	Piano in the classrooms	2.45	1.29	D	2.40	1.28	D
13	Orchestra room	1.28	1.25	D	2.35	1.12	D
14	Chamber room	1.20	1.11	D	1.15	1.05	D
	Grand Mean	2.05	1.32		2.23	1.43	

**Table 1**

In table 1, both male and female respondents indicated inadequate provision of physical learning environment in Nigerian Federal Universities. Both male and female have the overall low mean of 2.05 with the SD of 1.32 and the mean of 2.23 and 1.43 respectively.

**Table 2: Mean and Standard Deviation of Male and Female Music Students on Extent of Ergonomic Consideration of the Classroom.**

S/N	Items on the ergonomics consideration of the classroom	Male = 103			Female = 99		
		$\bar{x}$	SD	Remarks	$\bar{x}$	SD	Remarks
	To which extent are the following ergonomics (design for human comfort) considered in the design of your classroom environment						
15	Your classroom floor is cemented very well or tiled	2.47	2.00	LE	2.37	1.98	LE
16	The classroom floor is broken in many places making it do be very rough.	2.78	1.78	HE	3.02	2.05	HE
17	Your classrooms are painted	2.42	1.62	LE	2.35	1.68	LE
18	Your classrooms are air-conditioned	1.64	1.02	LE	1.77	1.11	LE
19	The seats are arranged in such a way that allows for movement.	2.10	2.00	LE	1.98	1.07	LE

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20	There are spaces in the classroom	2.23	1.63	LE	2.34	1.88	LE
21	Students can see the whiteboard well from where they sit.	1.86	1.02	LE	2.11	1.67	LE
22	Sometimes students do not see the whiteboard very well because of poor lighting.	3.24	1.75	HE	3.33	2.12	HE
23	There are flower around your classroom.	2.22	2.11	LE	2.01	1.93	LE
24	There are enough air coming into your classroom.	2.30	1.77	LE	2.11	1.31	LE
25	Classes are separated from another by screens instead of walls.	1.91	1.25	LE	2.04	1.79	LE
	Grand Mean	2.29	1.63		2.31	1.71	

**Table 2**

The data in table 2 revealed that items in numbers 16 and 22 scored up to the acceptable mean of 2.50 or above for both male and female music students while items in numbers 15,17,18,19,20,21,23 and 25 obtained low mean scores of 2.49 or below. This showed that generally, there were no ergonomics considerations in the design of the classroom environment.

**Table 3**

Mean and Standard Deviation of male and female music students on the Social Climates of the Nigeria Federal Universities.

S/N	Items on the social climate of the universities	Male = 103			Female = 99		
		$\bar{x}$	SD	Remarks	$\bar{x}$	SD	Remarks
	<b>The following are the social climate of your university which would help in re-empowering the musical arts education in Nigeria Federal Universities</b>						
26	The students love themselves.	2.03	1.06	D	2.56	1.54	A
27	There is normally in fighting between the students.	2.13	1.33	D	2.10	1.08	D
28	The students always have misunderstanding with the lecturers.	2.01	1.10	D	2.00	1.34	D
29	With the Head of Department (HODs)	2.12	1.01	D	2.14	1.43	D
30	Lecturers are very kind to students.	2.68	1.21	A	2.81	1.87	A
31	The Head of department is always kind to the students.	3.01	1.67	A	3.21	1.74	A
32	Students take their personal problem to their lecturers.	3.54	1.95	A	3.10	1.82	A
33	To the HODs	2.64	1.57	A	2.68	1.69	A
34	There is cordial relationship between the lecturers and students.	3.00	1.80	A	3.42	1.89	A
35	Male students and female students	2.01	1.02	D	2.41	1.19	D
	Grand Mean	2.52	1.47		2.64	1.56	

In table 3, the male students have an overall mean score of 2.52 with the SD of 1.47 while the female students have 2.64 with SD of 1.56 respectively. This revealed a general indication of cordial relationship amongst the music students in Nigeria Federal Universities.

**Table 4**

**Table 4: Means and SD of male and female students on the teaching strategies.**

S/N	Items on the teaching strategy	Male			Female		
		$\bar{x}$	SD	Remarks	$\bar{x}$	SD	Remarks
	<b>Your university adopts the following teaching strategies for re-empowering the musical arts education in Nigeria Federal Universities.</b>						
36	Team teaching is often used in a course	2.55	1.36	A	2.69	1.81	A
37	More practical works are done than theory.	2.34	1.22	D	2.10	1.33	D
38	Musical instruments are normally used to explain abstract concepts.	2.12	1.11	D	2.11	1.63	D
39	Lecturers used learner-centered methods always.	1.98	1.06	D	1.87	1.09	D
40	Students are not allowed to contribute ideas in a lesson.	2.66	2.01	A	2.55	1.61	A
41	Students are given group assignments.	2.50	1.78	A	2.73	1.77	A
42	Computers are used in teaching learning process.	2.00	1.06	D	2.31	1.09	D
43	Students are sent on internet for browsing of	3.01	2.11	A	2.58	1.02	A



	assignments.						
44	Students are allowed to suggest ways in which their teaching and learning would be improved.	2.00	1.07	D	2.05	1.25	D
45	Audio-visual equipment are always used to concretize concept.	1.77	1.02	D	1.89	1.37	D
	Grand Mean	2.29	1.38		2.29	1.40	

**Table 4**

The data in table 4 revealed that the male students have the overall mean of 2.29 with SD of 1.38 while the female students have a mean of 2.29 with the SD of 1.40 respectively. This is an indication that the teaching strategies were unconducive for re-empowering the musical arts education in Nigeria Federal Universities.

**Table 5: T-test statistics of the mean ratings of male and female music students on the adequate physical learning environment of the Nigeria Federal Universities.**

Sources of variation	N	$\bar{x}$	SD	DF	t-cal	t-crit	Decision
Male music students	114	2.05	1.32	201	0.9	1.960	Ho not rejected
Female music students	89	2.23	1.43				

In table 5, t-calculated was 0.9 while t-critical was 1.960 at 201 df and 0.05 level of significance. Since t-calculated (0.9) is less than t-critical 1.960 hence, we fail to reject the null hypothesis of no significant difference between the mean ratings of male and female music students from Nigeria federal universities on the adequate physical leaning environment.

**TABLE 6: t-test statistics of the Mean Ratings of Federal Universities male and female music students on the extent of ergonomic consideration of the classroom**

Sources of variation	N	$\bar{x}$	SD	DF	t-cal	t-crit	Decision
Male music students	114	2.29	1.63	201	0.083	1.960	Ho not rejected
Female music students	89	2.31	1.72				

The result in table 6 showed that t-calculated was 0.083, while t-critical was 1.960 at 201 df and 0.05 level of significance. t-calculated (0.082) is less than t-critical (1.960), hence, we fail to reject the null hypothesis of no significant difference between the mean ratings of male and female music students from Nigeria federal universities on the extent of ergonomic consideration of the classroom.

Since the calculated t-value is less than the critical t-value, we accept the null hypothesis. This implies that there is no significant difference between the two groups.

### **Discussion of the Findings**

The findings in table I revealed that the respondents (both male and female) indicated that the available physical learning environment were not adequately provided in Nigeria Federal Universities learning environment influences learning, therefore must be considered seriously if standard in musical arts education is to be achieved in Nigeria Federal Universities. This finding is in line with the observations of Ekwueme (2010) that without an appropriate teaching/learning environment, a music teacher cannot function effectively or grow in the profession. The null hypothesis I in table 5 showed no significant difference in the mean ratings of the respondents. Provision of adequate instructional materials such as piano, xylophone, record player among others, infrastructural facilities, educational facilities and equipment is very crucial in musical

arts education. These will assist both learners and teachers to attain a level of performance that must meet their needs and also help in re-empowering the musical arts education in Nigerian Federal Universities.

The results in table 2 revealed that all the respondents unanimously agreed that the extent to which ergonomical factors considered in the design of the classroom environment was low. This result is in line with the report of Awotua-Efebo (2000) who stressed that not much emphasis is given to the impact of ergonomical factors in the classroom. Behavioural sociologist and psychologists have found that the right use of colours with proper illustration can improve productivity (Birren, 1978; Nisbery & Shapero, 1984). Designers of teaching/learning environment therefore need to pay more attention on ergonomical factors in the classroom learning environment. Such factors as the physical size and shape of a classroom, large acoustically-treated auditorium for music performance. Large classroom with good amount of ventilation, good lighting, good acoustics, good sound proof and distance from noisy environs such as busy roads, markets, industrial areas among others, make for effective control of the classroom (Ekwueme, 2010).

In table 3, it was revealed that there was conducive social atmosphere for teaching and learning. Obviously a conducive environment has a vital role to play in facilitating learning. There was cordial relationship between lecturers and students and Heads of department and students. The finding is in line with the statement made in National Policy on Education, (2004), very strong cordial relationship is important for wholesome development.

The finding in table 4 indicated that the traditional methods of teaching and learning were in use in Nigeria Federal Universities. It is doubtful, therefore whether these methods would enable students to develop capacities, skills, abilities, knowledge and understanding needed to enter and make progress in employment as well as become useful and productive citizens in this technological era. For our

musical arts education to be accepted at the global market, teaching and learning require new teacher role. Lecturers cannot depend only on the traditional teaching tools such as chalk, textbooks, overhead video projectors and other types of traditional instructional materials to teach students and attitudes and skills required for achieving standard in musical arts education. The development and use of information and communication technology (ICT) devices and ideas to promote human learning is the hall-mark of an ICT - driver education (Akudolu, 2002). In order to achieve maximum benefits in all the domains of education in music, there should be adequate provision of both human and material resources in the school. In support of this assertion, Parker (1998) stressed that the buildings, the classrooms, equipment, the atmosphere of the school, the nature of discipline, sports, leisure facilities and the standard which the schools set in academic performance are important school environmental issues that determine the wealth of the school and the extent to which educational objectives are achieved.

### **Conclusion**

Re-empowering musical arts education in Nigeria Federal Universities: through the provision of adequate learning environment has great potentials to providing relevant and qualitative tertiary musical arts education. The attainment of a functional and relevant education will be a mirage without adequate provision of physical learning environment, ergonomics factors considerations in the classroom design, conducive atmosphere for inter-personal relationship and integration of new technologies to meet the challenges of globalization in line with computer age. This calls for serious considerations of capacity development of both lecturers, students, enabling learning environment for proper teaching and learning. No doubt, when these are achieved, our nation's dream for achieving standard in musical arts education for sustainable development will come true.

### Recommendations

Based on the findings of this study, the following recommendations are put forward:

- The federal government should provide fund for equipping the Nigeria federal universities with infrastructural facilities.
- The lecture-rooms or classrooms should be painted in pastels of the warmer colours like yellow or orange. These colours will liven the whole place so that students will feel some warmth and be able to participate in most of the activities in the classroom.
- The classrooms should be separated from one another by walls instead of screens.
- There must be drastic reduction in the number of candidates admitted into the universities that will be commensurate with the available facilities and staff for realization of standard education and sustainable development.
- The professional bodies like Association of Nigerian Musicologist (ANIM) and government should mount strong awareness campaign on the importance of re-empowering the musical arts education in the Nigeria Federal Universities.

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