

LECTURERS' PERCEPTION OF SINGLE MAJOR MUSIC PROGRAMME IN COLLEGES OF EDUCATION IN SOUTHWEST, NIGERIA

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Introduction

Education is the backbone of any society; this is because citizens who have acquired educational skills in various forms can convert that knowledge into profitable ventures that will better their lives and that of others. This obvious importance of education to national, societal and personal development is the motivating factor behind the philosophy and goals of education in Nigeria. The three major systems of education in Nigeria are primary, secondary and tertiary education (World Education Services, 2017). Colleges of Education fall under the tertiary education system. It runs a 3-year programme and awards the National Certificate of Education (NCE).

A look at the National Commission for Colleges of Education (NCCE) website show that there are 160 accredited colleges of education in Nigeria. Only 20 offer music (Joint Admission Matriculation Board, 2020); 7 of which are located in the Southwest. In addition, twelve courses are listed in the 2012 revised publication of the NCE minimum standard for Arts and Social Sciences education. Out of these twelve, Cultural and Creative Arts, Social Studies, and Music are subdivided into single and double major programmes (National Commission for Colleges of Education, 2012). Each institution is free to run a single major or a double major music programme. They can also run both programmes simultaneously at their discretion.

This study explores the music lecturers' perception of the single major programme in Southwest Nigeria and also suggests a way forward towards effective implementation. Specifically, this paper intends to investigate the major issues with the implementation of the single major music programme in selected colleges of education, outline the prospects of operating a single major programme and suggest ways by which colleges of education can effectively implement the single major music programme. Primary data were gathered using descriptive research method with the aid of open ended interview questions. Simple random sampling method was used to select music lecturers each from three colleges of education in the Southwest. Each lecturer teaches 100, 200 and 300 levels. One respondent teaches African music, 3 of the lecturers selected teach Theory of music, while the other two teach applied music. Respondents were asked 3 open-ended interview questions pertaining to the differences between single major and double major music programme, perception of the single major music programme, as well as suggestions for effective implementation of the curriculum. Each structured question was patterned towards the objectives of the research. A total of 6 respondents were selected for this research; 2 from each of the colleges.

The research questions guiding this study are as follows:

1. What are the differences between single major and double major music programme in Nigerian colleges of education?
2. What are the perceptions of music lecturers to the single major programme in colleges of education?
3. What are the suggestions to effective implementation of the single major curriculum?

Theoretical Framework

This research is informed by Victor. H. Vroom's expectancy theory of motivation propounded in 1964. According to Azaliwa & Casmir (2016), the expectancy theory is based on the premise that individuals will modify their behavior based on an anticipated outcome; "bearing in mind that better performance will result in a desirable reward and that the reward will satisfy an important need." This means that effort is tied to a perceived outcome.

Vroom's Expectancy Theory is divided into three parts. The first is expectancy. People decide to increase (or decrease) their effort on a task if they expect (or do

not expect) it to lead to a successful end. The second is instrumentality. This is the act of connecting something to an outcome and basing their reaction to that connection; a student who believes that attending classes regularly and getting involved in music rehearsals will be instrumental to attaining expertise in their musical career, will take music courses seriously. The third division is valence. This can be explained as the value a student places on a course because of the satisfaction he or she gets from it. A combination of these three components of expectancy theory provides insight to help address the problems of implementation and how motivation can boost prospects.

In the case of this research, the perception of music lecturers is informed by how they can effectively judge the outcome of running a single major programme vis-à-vis the factors of expectancy, instrumentality and valence.

Brief background of selected colleges of education

Federal College of Education, Abeokuta, Ogun state, was created in 1976 as the Federal Advanced Teachers College until 1982 when it became a Federal College of Education. FCE, Abeokuta runs only the single major music programme. With about 160 music students presently enrolled in the department, the available music combinations are, Music/Christian Religious Knowledge, Music/Social Studies, Music/Yoruba, English/Music, Music/Theatre Arts, and Music/Igbo.

College of Education, Ilesa, Osun state, runs both single and double major programmes simultaneously. The college which took off on 28th march 1978 has the following course combinations, Music/Christian Religious Knowledge, Music/Social Studies, Music/Yoruba, and English/Music. *

Adeyemi College of Education, Ondo state, was established in 1963 to produce qualified teachers to teach in secondary schools and teachers' training colleges and to conduct research and experiments on methods of teaching at all levels of education in Nigeria. It runs both the single and double major music programmes simultaneously. The single major programmes involve the combination of courses from four other departments involving Social Studies, Religious Studies, English Language and Yoruba Language. Since it admitted its first set of thirty-three students for 2011/2012 academic session, the department has grown tremendously.

Presentation and Analysis of Data

Data for this research was sourced from music lecturers in three different colleges of education in the southwestern part of Nigeria. Namely, Federal College of Education, Abeokuta, College of Education, Ilesa and Adeyemi College of Education, Ondo. The choice of respondent was done without prejudice as no particular criteria was used for selection except that the respondent was an academic staff of the department of music.

Each respondent was sent three questions via WhatsApp and allowed to answer them expressively through WhatsApp voice note. The questions asked are as follows:

1. Can you tell me the differences and similarities you have noticed between the single major and double major curriculum?
2. Please explain in details the challenges you face teaching students who combine music with another subject. For example, a student offering MUS/CRS (Music/Christian Religious Studies) combination
3. Do you think there is a future for music education in colleges with the single major programme? If yes, what are your suggestions for effective implementation?

Answers were then transcribed and analyses while paying attention to differences and correlations in responses. Furthermore, the data from respondents were categorized and presented as findings.

Discussion of Findings

Based on the research questions asked, the findings are grouped into three parts; Differences between the single and double major programme, Challenges in implementing the single major programme and Prospects for the single major music programme.

Differences Between the Single and Double Major Programme

A critical look at the minimum standards for Nigeria Certificate of Education (Arts and Social Sciences) confirms the differences and similarities reported by respondents. Below is a compilation of their reports.

The only similarities between the single and double major programme is the fact that they both have the same course contents and span a period of 3 years. The differences, as illustrated in the excerpt below, exist in the course credit and status.

Table 1a: Year III second semester courses for Double Major

COURSE CODE	COURSE TITLE	CREDIT	STATUS
MUS 321	Theory of Music V	2	C
MUS 322	Elements of Dance Choreography	2	C
MUS 323	Elementary Keyboard Harmony	2	C
MUS 324	Conducting & Ensemble Management	2	C
MUS 325	Applied Music V	3	C
MUS 326	Ensemble Music Studies V	2	C
MUS 327	Orchestration Fundamentals	1	C
	TOTAL	14 Units	

Table 1b: Year III second semester courses for Single Major

COURSE CODE	COURSE TITLE	CREDIT	STATUS
MUS 321	Theory of Music V	1	C
MUS 322	Elements of Dance Choreography	1	E
MUS 323	Elementary Keyboard Harmony	1	C
MUS 324	Conducting & Ensemble Management	1	C
MUS 325	Applied Music V	1	C
MUS 326	Ensemble Music Studies V	1	C
MUS 327	Orchestration Fundamentals	1	E
	TOTAL	7 Units	

Table 1a and 1b show that, although the courses to be offered by 300 level students in their second semester are the same, the single major courses carry one credit each, totaling seven credits. Another notable difference is that all courses in the double major curriculum have compulsory status while in the single major curriculum, MUS 322: Elements of Dance Choreography and MUS 327: Orchestration Fundamentals are highlighted as elective courses.

Challenges in Implementing the Single Major Programme

There are peculiar challenges that were raised by respondents which are considered to be herculean in nature. They include:

Issues with time: Due to the fact that students have to combine music with another subject, there is usually a conflict between having time to attend rehearsals which are not usually accounted for on the school timetable and attending lectures in other departments. For instance, a MUS/CRS student has to make out time to attend General Studies classes, Music classes and classes in the department of Christian Religious Studies, after which he or she has to return to music department for rehearsals. An interviewee stated that students find it hard to fully participate in music rehearsals because of the demands from their second combination. In addition, he observed that students are not available for lectures because they have other commitments in the department of their second course combination. This report is corroborated by another respondent who complained that the contact time with students is inadequate compared with the elaborate course content. The respondents unanimously agree that time allotted is inadequate for teachers to cover the syllabus and for students to fully benefit from the lecture.

Issues with course content: Although each course has one unit, the content remains the same with that of the double major programme. The teacher meets the class for one hour per week, yet, is required to cover the same content as that of the double major where contact is two or three hours per week. This encourages a method of teaching where the lecturer teaches only the minimum standard or exactly the areas that will be set in the examination. There is hardly any room to explore other modes of teaching like outdoor experience and practical simulations.

Issues with expertise: Sometimes, students are faced with the dilemma of choosing what course to specialize in. Having less time to be impacted with enough knowledge to attain expertise in a given field, the student has to choose what course combination to devote more studying time and research to. At the end of the 3-year study, it is either the student does not have expertise in any of the combinations or has gained expertise in only one course combination. A respondent is of the opinion that when students are loaded with too many information in a short period, coupled with an unrealistic demand for expertise, the learning experience becomes cumbersome, students turn out to become "jack of all trade and master of none".

Issues with project and teaching practice: It is becoming a common practice that majority of single major students prefer to teach other course combinations during the teaching practice exercise instead of music. They also prefer to take up project topics from other departments. In one report, an interviewee reported that this is rampant in his institution. It is safe to say that since music is more of a practical course, a student who is yet to master this aspect may reconsider teaching music at the teaching practice exercise for fear of not being able to impart knowledge or failing the practice exercise. This researcher has discovered, from interaction with students, that they prefer the easy path. So, when students prefer to write their final project in other departments, it is because they consider music to be the more difficult path.

Issues with duplication of effort: In one of the colleges that run both single and major programmes simultaneously, it was observed that the same lecturer is expected to teach single major students separately from double major students and set separate examination questions which are demanding and time consuming. The fact that timetables and contact hours are different, yet, course contents remain the same, poses a burdensome task for the teachers.

Prospects for the Single Major Music Programme

Adeleke in Ahmadi & Lukman (2015) stressed that the education sector in Nigeria is facing challenges with the implementation of the secondary school curriculum because it is yet to address germane issues that contribute to the decline in the educational sector. To plan a curriculum, several factors must be put into consideration, among which is the implementation strategy and future priorities (Yu & Leung, 2019). One of the respondents is of the opinion that there should be a form of pilot testing to see how new policies can be effectively implemented and what future impact it will have on the students when they graduate into the society. While carrying out a research in Kenya, Mochere (2016) gathered that one of the reasons why schools have issues of competence is because a high percentage of music teachers indicated that “some skills like aurals, harmony, solfa notation and playing of African and Western instruments were not tackled in depth during pre-service training hence limited knowledge in the given areas”.

Often times, curriculum planners fail to consider the teacher whose job it is to interpret the curriculum and teach it to the student in such a way that the student is knowledge-empowered to contribute positively to the society. According to a lecturer from Adeyemi College of education, reports show that each course in the single major music programme is equivalent to one unit. This means that a student is expected to have one-hour contact with the lecturer per week; in the space of one month, the lecturer would have taught a course for 4 hours only. This is grossly inadequate for the existing course content.

According to the National Policy on Education (2013), the goals of Teacher Education are to:

- a) produce highly motivated, conscientious and efficient classroom teachers for all level of the educational system
- b) further encourage the spirit of enquiry and creativity in teachers
- c) help teachers fit into the social life of the community and the society at large and enhance their commitment to national goals
- d) provide teachers with the intellectual and professional background adequate for their assignment and to make them adaptable to the changing situations.

These goals reflect anticipation that after undergoing the teacher education programme, the music graduate will be equipped with the knowledge and skills needed to earn income and impact society. This therefore questions how effective the implementation of the single major programme is to the actualization of NPE goals.

Ahmadi & Lukman (2015) defines curriculum as a well-defined and prescribed course of studies, which students must fulfill in order to pass a certain level of education. Both lecturers selected from the college of education, Ilesa, observed that the single major programme has a rich curriculum and if properly implemented has the potential of creating opportunities for an NCE holder. Having studied two courses, a graduate has more employment options to choose from as he or she is certified in both courses. Having the option of a single major programme will encourage admission seekers to consider enrolling for music in colleges of education, knowing that after graduation, they have two options to fall back on.

In addition, Emielu (2011) reports that in the College of Education, Ilorin, the rate of students' enrolment is encouraging owing to the fact that music is a single major subject in the department, so students can combine music with a second subject and be free to teach either of them on graduation. If only students truly assimilate what they are taught, they will become excellent teachers because they will have wider knowledge of other disciplines which adds to their experience, knowledge and subject delivery from an interdisciplinary point of view.

Recommendations

The study has the following recommendations:

Renewal of in-service teachers training: Once a teacher is employed, he is expected to make conscious effort to develop himself or herself on the job; this is referred to as personal development. In the same vein, those responsible for designing music programmes in tertiary institutions should make it a compulsory part of their task to drive home the need for training those who will be directly involved in running the programme and those who will interpret the curriculum. Coupled with that, there should be provision of facilities like musical instruments, remunerations, music studios, and so on as teaching and learning motivation.

More time should be allocated for lectures. One-hour contact per week between lecturers and students is too little time to complete the syllabus in a semester. Provision should be made on the college timetable for more contact period, so that students are not encumbered with more than they can assimilate.

Reduction of Number of Courses: There is a rising campaign for the reduction of music courses available to single major students. Since the contact period is inadequate, courses should be reduced to the core ones. Another option is to merge courses; for instance, applied music with aural training and sight reading.

Reduction of Course Content: One option that is similar to that already mentioned is to reduce the course contents. Stakeholders should review the courses and select those that are irrelevant to 21st century music education. Looking at what is obtaining globally and considering the campaign for a bi-cultural curriculum, some of the contents can be dropped.

Option for Specialization: This study recommends that after the first year of studying general music courses including, theory of music, history, music education, applied music, music technology, choral studies, and African music and dance studies, students should be given the option of specialization to reduce the work load. Music, in the department of the performing arts, University of Ilorin, Kwara state, comprises music, dance and drama. Music courses are compulsory for first year and second year students. At third year and fourth year levels, music specialists are expected to specialize in any of the following areas, harmony and counterpoint, orchestration, form and analysis, music ensemble, musicology, Afro-American music, history of music and applied music (Emielu, 2011).

Conclusion

Today, many public and private schools experience shortage of music teachers (Emielu, 2011) because they have opted to teach their second course combinations. According to NPE (2013), one of the goals of Teacher Education is to produce efficient classroom teachers for all levels of the educational system, therefore, if these colleges, that should be one of the major institutions producing music teachers, who will go to the classrooms to impact musical knowledge, is presently experiencing challenges of implementation because the motivation to commit to and continue with music is low among single major music students, what then does the future hold for music education? There is need to include in-service training whenever a new curriculum is being planned. My findings, coupled with research by scholars like Emielu (2011), Adeogun (2015), Kwami (1994), Onyiuke (2015) Mochere (2016), Ahmadi & Lukman (2015), Ojukwu (2019) and Faseun (2005) show that lecturers are handed NCE documents to implement the curriculum without proper sensitization. There is the need for deliberate intervention in the implementation of music programmes and curriculum.

This study has examined the challenges faced by three colleges of education in implementing the single major programme. Running this programme has a lot of prospects which will only be actualized if the challenges are addressed. The focus should be that students get the best musical experience during their years of study in the college and that lecturers are motivated to also give their best. Since the choice to actively engage in music classes is based on the perceived value placed on active learning and future outcomes, until the single major programme is repackaged and presented as a preferable alternative through pilot testing and more

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research carried out to assess instrumentality and valence, there is every tendency that the programme will not yield its expected outcome of producing music graduates with enviable musical expertise.

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