

STATE OF UNIVERSAL BASIC MUSIC EDUCATION IN KOGI STATE JUNIOR SECONDARY SCHOOLS

Reuben O. Ibidun, Ph.D
and
Maryvivan C. Anya-Njoku, Ph.D.

Introduction

Music education is described by Anya-Njoku (2007) as an educational process which entails the acquisition of knowledge, skills and attitudes in music that will foster the interest and ability of the learner to be useful to himself and his society musically (p.56). Adeogun (2006) declared that “music education is a discipline that helps prepare personnel that are technically competent in music making and capable of managing/mediating, interaction between man, music and society” (p.105). Similarly, Joel (2001) portrayed music education as:

The various ways of teaching and learning of various aspects of music with the aim of developing the learners vocationally, intellectually, emotionally, physically, and socially.... a vibrant tool that leads to socialization, enculturation, and transmission of what is worthwhile to those committed to it (p. 5).

The aim of music education is to inculcate in the learner musical skills, understanding and attitudes that will enable him/her gain a full grip on the total art and its societal functions, and with enthusiasm carry the joy of music he/she felt in the classroom to the daily living of his/her family and society; and earn a living through music, thus justifying the investment of the commitment to the students, to the parents, to the community, to the employers, and to the professions. Regelski (1981):

Music education does not necessarily seek to prepare professional musicians or critics, or even dilettantes. Music education seeks to discover and nurture potential musical talents. But above all, seeks to bring music to all people as an engaging and rewarding activity worthwhile for its own sake. In a sense, music education seeks to make music a rewarding, lifelong “hobby” for everyone (p.32).

Music plays a national and important part in children’s growth and development. Anyone who has worked with children knows that children love music and can engage in musical activities of various kinds. Infact “an early interaction with music positively affects the quality of all areas of children’s lives” (Esimone, 2012:11). “Development of musical skills comes from within, and the people and their music and ways of making music need to be listened to, heard and utilized as a basis for arts education” (Emeka, 2003:34), which includes music in basic education.

Education has been accepted as the key to success and an index for national development. Azikiwe (1993) defines education as the acquisition of the art of utilization of knowledge. According to him education is not just the acquisition of knowledge but the acquisition of the art of utilization of the knowledge acquired. Education is the process of acquiring new values and skills for the purpose of effective functioning in the society. It involves a pedagogical process, which if properly carried out should lead to the maturing of the person who has received it, to the extent that he is in a position to think and act meaningfully and in relevant interaction with members of society to their mutual benefit (Dickson 1985: 46).

The Nigerian Government in emphasizing the importance of education initiated education for all for the betterment of its citizens. The overall philosophy of the Nigerian education is to:

- (a) Live in unity and harmony as one indivisible nation founded on the principle of freedom, equity and justice.
- (b) Promote inter-African security and world peace through understanding.

If we actual belief and accept the above view of what education is and what education can do for us as a nation, it is pertinent for us to realize that for us to achieve the above aims, we need someone whose job it is to impart the knowledge to its citizens. In fact, good and purposeful teaching and instructional programme

can no longer be left to chances; hence there is need for teacher education. As teacher education is the soul of every modern educational system, a nation without good teacher education is in a declining state. The growth of such a nation will be stunted, if not distorted. In 2004, the *National Policy on Education (NPE)* was revisited and revised. The latest policy incorporated the features of the previous ones with a few additions backed up by the UBE.

The Universal Basic Education (UBE) programme is a nine year basic educational programme which was launched and executed by the Government and people of the Federal Republic of Nigeria to eradicate illiteracy, ignorance, poverty as well as stimulate and accelerate national development, political consciousness and national integration. The UBE programme in Nigeria is a strategy for the achievement of 'Education for All' (EFA) and the education related to millennium Development Goals (MDGs).

Howbeit, the inclusion of music in the Universal Basic Education programme is significant to the life of every Nigerian child as it helps to enhance the educational improvement in the sociological, psychological, spiritual, economic and cultural development of the child. The objectives of the *UBE Musical Arts Curriculum* are set to realize these national goals and objectives. Thus, in Olorunsogo and Olorunsogo (2015), the implementation guidelines for the UBME spell out the following objectives:

- a. To inculcate a genuine love for and a conscious pride in one's cultural heritage;
- b. To develop:
 - Musical literacy
 - Standards of musical criticism to be based on the content and form to be found in Nigerian traditional music.
 - The capacity for intelligent critical appreciation of music in general.
 - A consciousness of the similarities and differences between African and European musical and poetic structures with a view to examining how European structures can be adopted to the advantage of African music.
 - A genuine love for good art, regardless of its origin.
- c. To explore music as an art with the specific aim of satisfying the spiritual emotional and aesthetic needs of the individual as a Nigerian.

- d. To encourage human relationship through complete activities such as drumming, dancing or singing groups or through friendly competitive events (p.45).

To actualize the goal of this study, there is a fall back to the general objective which helps to identify the ubiquitous indigenous musical resources from which a body of knowledge can be extracted and developed for use as instructional material in our educational institutions in Nigeria. This study also argues that music lessons in the UBE junior secondary school should be made interesting and enjoyable right from the school foundation (lower – upper basic), in order to arouse and sustain the interest of the students to higher level. Music learning by children is also linked to the concrete; the seeable and the touchable at the basic level. This, therefore, encourages the availability and utilization of musical instruments, audio-visual materials and symbolic musical objects alongside abstract musical ideas and concepts suitable for each of the stages, especially the JSS stage under the UBE programme.

Available records show that there is a steady drop in the number of candidates for the music option in Senior Secondary School Certificate Examination in the State. The implication of it is that the UBE Junior Secondary School students that are supposed to graduate into the senior secondary school level are not adequately prepared or inspired at the basic education level before entering into the SSS. The researcher in the course of supervising student-teachers at their various teaching practice stations also observed that, in some secondary schools where music is taught (as part of the cultural and creative arts subject), the students seemed not to be interested in music or enjoying musical activities as was observed in Fine Arts. Musical instruments are not used in some of the schools while some have very old musical instruments. The following research questions were raised to guide the study:

1. Are there enough music resources or instructional materials for the teaching of music in the UBE JSS in Kogi State?
2. How effective is the lesson delivery of music teachers in UBE JSS in Kogi State?

The study seeks to:

1. Ascertain the availability and utilization of instructional music resources in the Junior Secondary Schools under the UBE programme in Kogi State?.

2. Evaluate the effectiveness of the lesson delivery of music teachers in the UBE Junior Secondary Schools in Kogi State?

It is hoped that the result of this study will provide insight to the school authorities on the benefits of teaching music in schools. Moreso, the outcome of the study will help the government assess the UBE programme so as to take appropriate action that would be of benefit to the school administrators, parents, teachers, students and the communities where the programme is run. This study was delimited to 21 randomly selected UBE Junior Secondary Schools in Kogi State. One (1) school was selected from each of the 21 Local Government Areas of Kogi State for this study. The main focus of the study is the JSS 1-3 in the study areas. The subjects of the study are therefore made up of 21 music teachers and 630 students drawn from the 21 schools selected for the study.

Research Question 1

Are there enough resources or instructional materials for the teaching of Music in the UBE JSS?

Table 1: Availability and adequacy of resources and instructional materials for the teaching of music in Kogi State UBE JSS

S/N	Item	Mean	SD	Decision
16	Listening room	2.90	0.77	Agreed
17	Concert hall	1.76	0.44	Disagreed
18	Music auditorium	1.67	0.48	Disagreed
19	Practice room/facilities	2.43	0.81	Disagreed
20	Performance opportunities (example: orchestral group, dance/drama group, opera group, choral groups, etc.	2.57	0.60	Agreed
21	Electronic keyboard	1.90	0.83	Disagreed
22	Recorder	2.81	0.81	Agreed
23	Band-set/Drum-set	2.76	0.77	Agreed

24	Guitar	1.67	0.48	Disagreed
25	Clarinet	1.67	0.48	Disagreed
26	Mouth organ	2.29	0.64	Disagreed
27	Rattles	3.05	0.74	Agreed
28	Gongs/Bells	2.76	0.70	Agreed
29	Drums (e.g. talking drum, local drum, etc)	2.81	0.75	Agreed
30	Clappers	2.33	0.73	Disagreed
31	Flute (local flute)	2.19	0.60	Disagreed
32	Maracas	1.90	0.30	Disagreed
33	Accordion	1.57	0.51	Disagreed
34	Xylophone	1.52	0.51	Disagreed
35	Trumpet	1.71	0.78	Disagreed
36	Saxophone	1.52	0.51	Disagreed
37	Tambourine	2.14	0.79	Disagreed
38	Others (specified)	1.67	0.66	Disagreed
1- 38	Section Cluster	2.16	0.82	Disagreed

Results presented in Table 1 indicate that there are not enough materials for the teaching of Music in Kogi State UBE JSS. Out of a possible 23 different materials required for the effective teaching and learning of Music, teachers agreed to have only seven (7). Taken as a whole as revealed by the cluster mean of 2.16, teachers are united in reporting that materials for Music teaching and learning are not available in Kogi State UBE JSS. The stance of the teachers on the non-availability

and inadequacy of materials for Music teaching and learning is further corroborated by the students as indicated by results presented in Table 2.

Research Question 2

How effective is the lesson delivery of Music teachers in UBE JSS in Kogi state?

Table 2: Effectiveness of the lesson delivery of music teachers in UBE JSS in Kogi State

S/N	Item	Mean	SD	Decision
42	The teacher presents the materials clearly to show their relationship so as to make them meaningful.	3.10	0.54	Agreed
43	The teacher varies his/her method of teaching in order to increase the students' curiosity and arouse their interest.	3.19	0.40	Agreed
44	Individualized instructions are given to enhance mastery learning.	3.00	0.55	Agreed
45	Performing groups are formed to match theory with practice.	2.57	0.68	Agreed
46	Classroom assignments are done and corrected regularly.	3.19	0.40	Agreed
47	Evaluation of students' learning is done every fortnight.	2.76	0.63	Agreed
48	Students go on excursions e.g. to Radio/television houses, local music events, military band, etc. to gain musical experiences.	1.62	0.74	Disagreed

49	Students are engaged in drama/opera productions for the development of general theoretical skills.	1.81	0.60	Disagreed
50	Students are given opportunities to give short recitals.	2.48	0.60	Disagreed
51	Students are engaged in aural training by simple dictation.	2.10	0.83	Disagreed
52	Students are given sight-reading exercises from the staff notation.	2.05	0.81	Disagreed
42-52	Section Cluster	2.53	0.82	Agreed

Results presented in Table 2 reveal Music teachers lesson delivery practices. Overall teachers' self-report of their lesson delivery practices pointed to positive practices which could be considered adequate, but students have a contrary view. In Table 2, students reported that their Music teachers do not teach them well, and that they do not enjoy Music lessons.

The researcher noted in the course of the interviews that the students were faced with the problem of lack of or inadequate teaching/learning resources and instructional materials such as piano (keyboard), drums, gong/bell, guitar, flute, etc. Also, there was no conducive hall for music rehearsals or performances in spite of the fact that the UBE JSS curriculum captures performing art and entertainment. It was also noted from the students' responses that some music teachers did not have time for music lessons or activities as observed with fine art and other subjects. This means that truly most of the teachers handling music are not qualified. So, this can affect their approaches to teaching and their teaching strategies or methodology towards music lessons.

Conclusion

The curriculum requires other teaching and learning materials like television, radio, tape recorder/player, video recorder/player, audio and video clips, etc. for playing or showing performing musicians, but these resource materials were also not available in the UBE JSS in Kogi State. This also means that the curriculum is not effectively implemented and the delivery of the contents by teachers is not adequately supervised by the State Universal Basic Education Board (SUBEB). Responses from the interviews with selected students revealed that the few available musical instruments are old and no longer utilized. Majority of available musical instruments by these findings are recorders and few traditional musical instruments such as drums, rattles and gongs/bells which are easily affordable in most of the schools. This result can be appreciated in terms of availability of a few traditional musical instruments for culturally sensitivity in the area of study. The acceptability of the above results could have been doubtful if the responses of the music teachers and perception of the students had differed significantly. Responses also revealed that students are not usually engaged in music play-lets for development of general practical and theoretical skills. Students are not well exposed to aural training by simple dictation, sight-reading and other exercises from the staff notation at the UBE JSS. This shows that the teachers handling music were not delivering the contents of the UBE JSS curriculum as contained.

Recommendations

Based on the survey of literature and findings of the study, the following recommendations have been proffered for the development of music education in UBE JSS in Nigeria.

- Government should make the music programme a fully-fledged subject in the Junior Secondary School curriculum. It should not be taken as an alternative to any other subject in the JSS curriculum.
- Parents should encourage and provide children with the opportunity to experience music at home that is, listening to music singing and playing musical instrument if possible. The activities provided for a child should include a substantial amount of singing experience, preferably together with his/ her parents, an opportunity to explore a wide range of sound making materials, and focusing attention on the natural sound of the environment in which he/she lives. Parents should also provide children with the opportunity of watching performances at concerts or festivals in order to gain musical experiences.

- The UBE Junior Secondary School music (CCA) teachers as well as students should be sensitized and encouraged to participate in available workshops or seminars organized on the manufacturing or improvisation of simple home-made musical instruments. In addition, there are numerous sources on how to make home-made musical instruments. Music teachers and students can be encouraged to embark on fieldtrips to music departments in tertiary institutions like the University of Nigeria, Nsukka, Federal College of Education, Okene, Federal Polytechnics, Ibadan, Federal Polytechnics, Ilaro and others. This would help the music teachers and students to acquire more knowledge and skills required for a wide variety of experiences on the construction of various musical instruments (African or Western) in order to remedy the problem of lack of musical instruments at the lower level of our educational institutions. Based on this, elementary musical instrument technology was also introduced in selected school communities to expose and inspire the music teachers and the students on how to improvise. The researcher taught them the knowledge of materials, tools and the skills required for constructing simple home-made musical instruments such as rattle, clapper, flute, whistle, recorder and drum, which could serve in place of instructional materials for effective teaching of music. See plates below:



Plate 1 showing students and music teachers' involvement in the learning of how to make simple musical instruments using local materials, at Usungwe New Layout



Plate 2 showing students and music teachers' involvement in the learning of how to make simple musical instruments using local materials, at Usungwe New Layout

References

- Adeogun, A.O. (2006). Music education in Nigeria, 1842-2006: *Policy and contents evaluation, towards a new dispensation*. From <http://upetd.up.ac.za/thesis/etd/pdf>. Retrieved 7th May, 2020.
- Anya-Njoku, M.C. (2007). School music education in Nigeria today: the issue of relevance. *Journal of Arts and Culture*, 2 (1), 55-59.
- Azikwe, U.C. (1993). *Economic empowerment of women through the better life programme*. International Women's Day Symposium Organization by Enugu State Chapter of B.P. Held at Michael Okpara Square Enugu 8th March.
- Dickson, K.A (1985). "Education culture and development". In Emeyonu, E.N, Okoli, E. & Ali S.N (ed). *Education culture and development in Africa*. New York: PWPA, 46-51.
- Emeka, (2003). *On this mission of recovery: Music culture festival*, Enugu: MUSE, 38-45.
- Esimone, C. C. (2012) *Music in early childhood education: a study of selected pre-primary schools in Anambra State, Nigeria*. A Ph.D. thesis presented at the Nnamdi Azikiwe University, Awka.
- Federal Republic of Nigeria (2004). National Policy on Education. 4th ed. Lagos: Nissub Nigeria Enterprises.

- R. O. Ibidun & M. C. Anya-Njoku: *State of Universal Basic Music Education in Kogi...*
- Ibidun, R. O. (2019). *Study of the state of universal basic music education in Kogi State, Nigeria*. A Ph.D. thesis presented at the University of Nigeria, Nsukka.
- Joel, S. A. (2001). A Survey of teaching strategies and evaluation techniques of applied music in tertiary institution in Nigeria, *Journal of Nigerian Music Education*, 1, 66-73.
- Olorunsogo, I. and Olorunsogo, A.A. (2015). Indigenous songs for universal basic education programme in Nigeria: *Pedagogy and songs*, *Journal of Nigerian Music Education*, 7, 43-65.
- Regelski, T.A. (1981). *Teaching general music: Action learning for middle and secondary schools*, New York: Schivmer Books.