

# EVALUATION OF CURRENT TREND IN MUSIC EDUCATION IN WUKARI LOCAL GOVERNMENT AREA OF TARABA STATE, NIGERIA

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## **Introduction**

The study of Art music from an African and most especially Nigerian point of view is consistently attributed to music education in schools and churches. As an offshoot of colonization, it is identified and recorded as an important tool for integrating Western culture into the Nigerian system alongside other African countries. Musical art education without doubt has facilitated and improved the documentation of African indigenous musical culture. Art music is described by Omojola as a form of paper music that presents a great deal of attention on the musical, technical or artistic interest of a musical piece to satisfy aesthetic enjoyment, Omojola (1995, p.6). Obviously, the notable positive implication of Art music education is its enhancement of African music creativity and interpretation of traditional music styles within the scope of their socio-cultural, religious and philosophical contexts.

The 19th century birthed the intensive integration of Western musical culture and civilization in Nigeria, with the church and school serving as the missionaries' space for integrating the indigenes of local communities into the new and better way of life they assumed to offer. With this primary aim and their understanding of the potency of music in shaping human identity and memory, Western musical training was one of the major colonization tools engaged. Upon visiting the northern region of Nigeria, unlike the southern region, the missionaries experienced strict opposition and consequently slow penetration of Western music education.

Today, the region still maintains a relatively poor interest and participation in formal music education. Government schools at all levels within the region, especially in Wukari LGA of Taraba State which is the focus of this study, scarcely give room for music in the school curriculum. Music practices within the region is considered purely functional rather than a subject to be studied or pursued as a formal career. Music education is left for church choristers, cultural musicians and popular musicians, often at an informal level. The study observed that while music performance is engaged sometimes as teaching aids in the classroom, it is indispensably engaged on assembly grounds and all special school events. Only a few non-governmental funded schools offer music as a school subject usually combined with other art subjects like fine and applied art and dance, and mostly not with professional teachers. This study carried out a factor analysis on the sourced primary data to investigate the underlying factors responsible for the current trend of non-inclusion of formal music education in government schools across the primary, secondary and tertiary educational levels in Wukari LGA of Taraba state Nigeria.

### **Statement of Problem**

Even though Music Education globally is experiencing improving trends in its engagement in Government and private schools at all levels. Government schools in the northern region of Nigeria, especially in Wukari LGA of Taraba State over the years do not actively engage music education in their curriculum. Although these schools indispensably engage music as teachings aids in classrooms, at school assembly and mostly during school special events, there exist the need to formally integrate music as a subject into the school curriculum. This study identifies the informal trend of teaching musical arts in these schools as well as the engagement of non-music experts in its teaching. Various factors responsible for this trend requires objective investigation.

### **Purpose of the Study**

This study is aimed at assessing the factors responsible for the current trend of non-inclusion of formal music education in government schools in Wukari LGA by:

1. describing the current engagement of music in the government schools within the study area,

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2. analysing the trend in the engagement of art music composition and music education in the study area, and
  3. identifying the possible factors militating against music education in the study area.

### **Research Questions**

1. What is the current state of music engagement in the government schools within the study area?
2. What is the engagement trend of art music composition and music education in the study area?
3. What are the possible factors militating against music education in the study area?

### **Hypotheses**

The hypothesis for Factor Analysis typically aims to examine the underlying factor structure of a set of observed variables. Therefore, the following hypotheses were tested:

H0 (Null Hypothesis): There is no underlying factor structure of formal music education in government schools in Wukari LGA.

H1 (Alternative Hypothesis): There is an underlying factor structure of formal music education in government schools in Wukari LGA.

### **Theoretical framework**

In Rogers, (2003), the 'Diffusion of Innovation Theory' as a sociological theory explains how new ideas, products, or practices spread and are adopted by individuals or groups within a social system. Developed by Everett Rogers in 1962, this theory provides insights into the process of innovation adoption and diffusion which occurs in stages among different categories of people such as the Innovators (These are typically adventurous, risk-takers, characterized by a high tolerance for uncertainty); Early adopters (easily adopt innovations early on and serve as role models for others); Early majority (are usually influenced by social pressure and the desire to avoid being left behind); Late majority (are the skeptical and cautious ones that adopt innovations primarily due to peer pressure and necessity); Laggards (are often resistant to change and prefer traditional practices over new ones and are usually the last group to adopt innovations). The Diffusion of Innovation Theory

O. E. Ekpo: *Evaluation of Current Trend in Music Education in Wukari L.G.A of Taraba* further highlights several factors that influence the adoption of innovations. These factors include the relative advantage of the innovation compared to existing practices, its compatibility with the current values and needs of individuals or groups, its complexity or ease of use, observability of its benefits, and the ability to trial or experiment with the innovation before full adoption. When studying music education trends, the Diffusion of Innovation Theory can be applied to understand how new pedagogical methods, technologies, or approaches are adopted and diffused within the field. This includes adopting the subject itself, new teaching methods, technology integration and disseminating research findings through new channels and networks.

On the other hand, the cultural theory, also known as the 'Theory of Cultural Analysis', was propounded by Mary Douglas and Aaron Wildavsky in 1982. The cultural theory explores how different cultural perspectives shape people's perceptions and responses to risk, particularly in relation to technological and environmental dangers. (Branden et al. 2019; Douglas et al. 1983; Douglas, 1982). It explores how cultural practices, beliefs, and values influence and are influenced by various social, economic, and political factors. When applied to studying trends in music education, it provides insights into the ways in which music education is shaped by broader cultural contexts and how it, in turn, influences culture. Cultural theories often explore the role of institutions, media, and symbolic representations in shaping and perpetuating trends.

Cultural Theory emphasizes that music education is not a neutral or isolated practice but is deeply embedded in social and cultural systems. It acknowledges that music itself carries cultural meanings and is subject to interpretation and contestation through the analysis of its key concept and approaches such as cultural context, power and ideology, identity and representation, cultural consumption and production, and cultural resistance and transformation. The application of 'Cultural Theory' to studying trends in music education, provides a deeper understanding of the complex interplay between music, culture, and education. It allows for critical analysis and reflection on the social and cultural implications of music education practices.

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Therefore, the combination of the 'Diffusion of Innovation Theory' and Cultural Theory as the theoretical framework of this study helped in identifying the stage at which formal music education trends in Wukari LGA are in terms of adoption and the factors that influence the adoption or non-adoption of formal music education within the region, such as the characteristics of the trend, the target audience, and the communication channels used in promoting it. Also, insight is given into the cultural context in which these trends are being evaluated.

### **Significance of the Study**

The significance of this study is demonstrated in the importance and relevance of formal music education in government schools, especially in Wukari LGA of Taraba State, Nigeria. The study argues for the huge benefit formal music education will avail the region in terms of creating an enabling environment for both indigene and non-indigene students and teachers to engage with the cultural music of the region, thereby fostering its sustainability and global awareness for entertainment and research purposes.

### **Methodology**

The study combined the qualitative and quantitative research methods in scrutinizing its data variables through questionnaires, interviews, participation and observation. It employed the Cultural theory and the Diffusion of Innovation theory in presenting its argument and engaged the Chi-Square and Factor Analysis statistical tool to identify both the significant and underlying factors that inform the trend in music educational through the responses from one hundred and eighty-five 185 respondents randomly sampled across the government primary and secondary schools as well as the Federal University Wukari, located within Wukari Local Government Area of Taraba State. Apart from the sourced primary data, literature on music education trends and relevant subjects were consulted and integrated into the study.

### **Population of the Study**

There are one hundred and sixty-three 163 government primary schools in Wukari LGA out of which only eleven 11 are located at the LGA headquarters, thirty-two 32 secondary schools out of which seventeen 17 are located in Wukari town and only the Federal University Wukari FUW and a branch of the National Open

O. E. Ekpo: *Evaluation of Current Trend in Music Education in Wukari L.G.A of Taraba University of Nigeria* NOUN are government tertiary institutions within the LG headquarters, Wukari town (i.e. the study area) from which respondents were randomly selected.

**Table 1: List of Government Schools in Wukari LGA Headquarters**

S/N	PRIMARY SCHOOLS	SECONDARY SCHOOLS	TERTIARY INSTITUTIONS	TOWN	MUSIC SUBJECT
1	PWADZU PRIMARY SCHOOL, WUKARI TOWN	FGC WUKARI	FEDERAL UNIVERSITY WUKARI	WUKARI	NIL
2	NURU ISLAMIYA PRIMARY SCHOOL, WUKARI TOWN	GJSS WUKARI	NATIONAL OPEN UNIVERSITY OF NIGERIA	WUKARI	NIL
3	WUKARI EAST PRIMARY SCHOOL, WURAKI TOWN	MGGJSS WUKARI		WUKARI	NIL
4	WUKARI NORTH PRIMARY SCHOOL, WUKARI TOWN	GDJSS WUKARI		WUKARI	NIL
5	ST. MARY'S PRIMARY SCHOOL, WUKARI TOWN	YGDJSS WUKARI		WUKARI	NIL
6	MARMARA ISLAMIYA PRIMARY SCHOOL, WUKARI TOWN	GTTJSS WUKARI		WUKARI	NIL
7	WUKARI CENTRAL PRIMARY SCHOOL, WUKARI TOWN	GDJSS WUKARI EAST		WUKARI	NIL
8	CHONKU PRIMARY SCHOOL, CHONKU	GDJSS LANDAN		WUKARI	NIL
8	LADAN PRIMARY SCHOOL, LADAN	CGDJSS NURUL ISLAM		WUKARI	NIL
9	FEMALE MODEL PRIMARY SCHOOL, WUKARI TOWN	CGDJSS WUKARI		WUKARI	NIL
10	EBENEZER PRIMARY SCHOOL, WUKARI TOWN	AL-IMAN SCHOOL		WUKARI	NIL
11	IDOFI PRIMARY SCHOOL, WUKARI TOWN	MCDSS SEV-AV		WUKARI	NIL
12		SGSS WUKARI		WUKARI	
13		JIBWIS SS WUKARI		WUKARI	NIL
14		ARRAYAN SS WUKARI		WUKARI	NIL
15		ALBAYAN WUKARI		WUKARI	NIL
16		ABOKIN SARKI SS WUKARI		WUKARI	NIL
17		AL-IRSHAD SS WUKARI		WUKARI	NIL

*Field Survey 2022*

## **The Current Trend in Music Education**

An overview of the general trends in music education and pedagogy in Africa, including Nigeria often emphasizes the preservation and promotion of traditional African heritage. This is quite contrary to the general notion that formal music training is purely beneficiary to Western culture, rather it includes incorporating indigenous African musical elements, instruments, and techniques into the curriculum. Efforts are made to teach students about their cultural roots and foster a sense of pride and identity through music alongside general knowledge of Western classical music, jazz, pop, and contemporary African music for a well-rounded musical education. More recently, music educators in Nigeria and Africa at large with the proliferation of digital tools and resources, are incorporating technology into their teaching methods. This includes using computer software for music composition, recording, and production, as well as utilizing online platforms for music learning and collaboration. There is a growing recognition of the interconnectedness of music with other disciplines, such as dance, theatre, and visual arts. Some music education programs in Nigeria are now adopting interdisciplinary approaches that encourage collaboration and exploration across different art forms. Also, these music education programs often prioritize community engagement and involvement. Schools and music institutions work closely with local communities to organize performances, workshops, and cultural events. This approach helps to bridge the gap between formal education and community traditions as well as discipline boundaries, fostering a sense of unity and shared musical experiences, and helps students develop a holistic understanding of music and its relation to other creative expressions.

However, it is important to take note of the emerging trends in music education such as new technological integration into music teaching especially in the aspect of music creation. There are various new digital tools and software emerging which are now incorporated into teaching methods to enhance music learning experiences such as music production software, mobile apps, online platforms for collaboration, and virtual instruments. The adoption of a diverse range of musical styles, genres, and cultural traditions into music education is another identified effort of music educators to create inclusive curricula that expose students to music from various cultures and backgrounds, fostering a deeper understanding and appreciation for global musical traditions. This is achieved by the replacement of traditional teaching

O. E. Ekpo: *Evaluation of Current Trend in Music Education in Wukari L.G.A of Taraba* methods with more active learning strategies like improvisation, composition, and ensemble playing. The engagement of the online and remote learning approach has now become a “new normal” response to the recent global shift through virtual teaching methods, utilizing video conferencing, online resources, and interactive platforms to deliver lessons, facilitate rehearsals, and connect with students in virtual environments. These “Student-centered” approaches have significantly enhanced self-expression, creativity, and critical thinking skills. Another fascinating trend in music education is the “Social and Emotional Learning (SEL)” aspect, which emphasizes empathy, teamwork, communication, and self-expression. Making music creation a platform for emotional expression, building confidence, and promoting overall well-being.

### **Government Schools and Music Education in Nigeria**

Music education in Nigeria started as singing classes in primary or secondary school or the teacher training college and grew into a not a well-ranked subject in Nigerian educational institutions compared to its counterpart in other African countries like Ghana, South Africa and beyond. Obviously, formal music education in Nigeria was built on Western music, having its syllabus and curriculum content as well as its philosophy saturated with Western music idioms and modes of teaching, Okafor, (1991). However, Adeogun (2018) attributes the development of university music education in Nigeria to some socio-cultural, economic, political and philosophical factors displayed through curriculum mandates, certification requirements, accrediting agencies and national policies. While the history of basic music education in Nigeria can be traced to over a century according to (Sowande, 1967; Vidal, 1977; New, 1980; Omojola, 1992; Kwami, 1994; Omojola, 1995; Nketia, 1998; Vidal, 2002; Ekwueme, 2004; Idolor, 2005; Okafor, 2005), posits that university music education can be traced to about six decades ago, and regarded it as the major avenue of building music devotees in leadership positions, who will prioritize and advocate for the study of music and “society’s musical life” as a crucial element of national development.

Okafor, (1989), emphasized the importance of music in the primary school curriculum and proposed for a more culturally driven type that appeals to the cognitive capacity of a Nigerian child. Therefore, in order to achieve this culturally driven music education in Nigeria, the concluding past five decades mark the growth



O. E. Ekpo: *Evaluation of Current Trend in Music Education in Wukari L.G.A of Taraba* of two Cultural and Creative Arts CCA, Curricula: FME (1985) for the Junior Secondary School JSS level in Nigerian educational system and for a free and compulsory nine-year Universal Basic Education UBE respectively (Olorunsogo, 2014). However, it is not sufficient to design educational programs without any corresponding infrastructure in place. On a general note, government schools in Nigeria are grossly underfunded with no basic educational infrastructure in place, which is against the initial generous dynamic intervention and active participation from the Government. The documented vision statement of the Federal Republic of Nigeria through the 1989 constitution II (19), emphasized building sound and effective citizens with equal educational opportunities across the three major levels of education within and outside the formal school system (Okafor, 1991). Therefore, for music education to be effective, it requires some basic musical instruments and other indispensable instructional equipment as well as seasoned music education experts (i.e. certified technicians and teachers).

Ongoing research on the trend of music education in Nigeria shows that there exists a sharp decline in the teaching of music in government primary and secondary schools in Nigeria as a result of curriculum content policies and poor educational infrastructure. The fusion of music with other art subjects has led to either its total exclusion in classrooms or its being entrusted to non-music experts to teach resulting in the misrepresentation of music as an abstract subject thereby distorting students' interest in its study. This contradicts Okafor's opinion of music as a very important aspect of the arts and its noble place as the repository of all most valuable aspects of human life (Okafor, 1988).

### **Northern Nigeria and Formal Music Education**

Music education in the northern region of Nigeria can be traced to the 14th century by Islamic scholars through trade routes. Initiated by Koranic schools and characterized by cantillation and memorization of the Islamic creed (Boyle in Adeogun, 2018, p. 2). Nwanze, 2019 reported that the '*Tsangaya*' was a well-structured and comprehensive system of education long before the British colonization in the then Kanem-Borno Empire which probably served as the basic music education version of the Islamic Higher Music Education (HME) as discussed in Adeogun, (2018). The '*Tsangaya*' was established as an organized and

O. E. Ekpo: *Evaluation of Current Trend in Music Education in Wukari L.G.A of Taraba* comprehensive system of education for learning Islamic principles, values, jurisprudence and theology informed by the madrasahs in other parts of the Muslim world. Modified by the Dan-Fodio Jihad, with the establishment of an inspectorate of Qur'anic literacy, whose inspectors reported directly to the Emir of the province, concerning all matters relating to the school(s) until the interruption of the British Educational funding policies that led to the eventual collapse of the system.

This unpleasant experience led to the resentment of the Northern (Islamic devotees) who hold influential positions in their communities for Western education which include music education, thereby stigmatizing it as being of Christian-European origin and therefore anti-Islamic. The notion then is that children with Western education would eventually lose their Islamic identity. This factor to a large extent has jeopardized the prospect of teaching music in government schools at primary and secondary levels in the region. Except in some missionary and private schools in very few Christian-dominated areas. Until recently, when music education is combined with theatre art and other performing art subject in scanty colleges of education and universities within the region.

### **Evaluation of Formal Music Education in Wukari LGA**

Literarily described, Wukari Local Government Area (LGA) is located in Taraba State, Nigeria. It is one of the sixteen LGAs in the state and is situated in the southern part of the state. Wukari LGA shares boundaries with Benue State to the east and the Donga and Takum LGAs within Taraba State. It covers a land area of approximately 3,253 square kilometres and is home to a diverse population comprising various ethnic groups, including the Jukun, Kuteb, Tiv, and Hausa, among others. The Jukun people are the dominant ethnic group in the area, and the town of Wukari serves as their cultural and political centre. In terms of infrastructure, Wukari town serves as a commercial and administrative centre for the LGA. It has basic amenities such as schools, healthcare facilities, markets, and transportation services.

Government schools at all levels in Wukari LGA of Taraba State as part of the northern region of Nigeria is managed by both federal and state governments. Wukari, like other northern regions of Nigeria, is faced with various challenges in

O. E. Ekpo: *Evaluation of Current Trend in Music Education in Wukari L.G.A of Taraba* terms of access to quality education. Factors such as limited infrastructure, inadequate funding, socio-economic disparities, and cultural factors have contributed to the educational gaps within the region. However, there have been ongoing efforts by the government and various stakeholders to improve its educational system, including initiatives to increase enrollment rates, enhance teacher training, and provide better educational facilities. As earlier stated, there are one hundred and sixty-three 163 government primary schools in Wukari LGA out of which only eleven 11 are located at the LGA headquarters, thirty-two 32 secondary schools out of which seventeen 17 are located in Wukari town and only the Federal University Wukari FUW and a branch of the National Open University of Nigeria NOUN are government tertiary institutions within the LG headquarters under study, all of which does not engage in formal music education.

Music in these schools over the years has been engaged informally as school anthems, teaching aids in classrooms, part of daily school assembly proceedings and entertainment during special school events. It was observed in the course of this study that there exist certain underlying factors that are responsible for this trend and the total exclusion of music as a subject in these schools, part of which are Student/individual factors; Parent/Social factors; Economic factors; School Management preference; Political/ Government factor and Environmental/cultural factors among others. However, through observation and interviews, music so far in Wukari LGA has been taught informally in churches to choristers, band groups and instrumentalists as well as in very few private schools and sometimes ago in the Federal Government College Wukari. Generally, art music composition and performances such as church anthems, traditional hymns and chants that reflect the local culture and indigenous language of the people are commonly engaged and appreciated by the members of the community.

## Results and Discussion

This section shows the data acquired from the three objectives of the study. The data in each table is interpreted based on the researcher’s academic opinion.

### The current state of music engagement in the government schools in the study area

**Table 1**

*Demographic distribution of participants and contact with formal music education*

Demographic Characteristics		Primary Schools		Secondary Schools		Tertiary Institution		Total	
		F	%	F	%	F	%	F	%
Age	≤ 15 years	12	21.4	27	35.5	4	7.5	43	23.2
	16-25 years	22	39.3	23	30.3	19	35.8	64	34.6
	26-35 years	18	32.1	9	11.8	18	34.0	45	24.3
	≥ 36 years	4	7.1	17	22.4	12	22.6	33	17.8
Sex	Male	29	51.8	42	55.3	18	34.0	89	48.1
	Female	27	48.2	34	44.7	35	66.0	96	51.9
Education	Primary	24	42.9	0	0	0	0	24	13.6
	O-Levels	0	0	28	42.4	12	21.8	40	22.6
	College of Education	21	37.5	22	33.3	5	9.1	48	27.1
	Polytechnic	5	8.9	2	3.0	7	12.7	14	7.9
	University	6	10.7	14	21.2	31	56.4	51	28.8
Status	Student	24	42.9	28	42.4	22	41.5	74	42.3
	Teacher	32	57.1	38	57.6	31	58.5	101	57.7
Number of years on the job	≤ 10 years	11	34.4	7	18.4	17	54.8	35	34.7
	≥ 11 years	21	65.6	31	81.6	14	45.2	66	65.3
Does your school engage in music at all?	Yes	56	100	74	97.4	49	92.5	179	96.8
	No	0	0	2	2.6	4	7.5	6	3.2
If yes, how long?	≤ 6 years	8	14.3	2	2.6	7	13.2	17	9.2
	>6 years	48	85.7	74	97.4	46	86.8	168	90.8

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**Age:** The age distribution of respondents across the three levels of government schools in Wukari LGA as shown in Table 1, ranked the participants between the ages of 16 and 25 years as the highest population at 34.5%.

**Sex:** The tabular analysis showed that more female respondents participated in the survey at a slim margin of 51.9% over the male respondents.

**Educational Qualification:** The majority of the participants are University graduates as 28.8% of the entire demographic distribution.

**Status:** The survey had more teachers than students or pupils as respondents at 57.7%.

**Teaching Experience:** Teachers with teaching experience in government schools for more than 10 years constitute the larger percentage of the respondents at 65.3%, which is relevant to the authenticity of the trend of formal music education in the study area.

**Music engagement:** The data representation on the table shows an active engagement of music by the schools in the past decades at 90.8%.

**Table 2**

*Demographic representation of the manner of engagement of music in the study area*

Demographic Characteristics		Primary Schools		Secondary Schools		Tertiary Institution		Total	
		F	%	F	%	F	%	F	%
Which type of music does your school engage with?	Rhymes	48	25.8	5	2.1	0	0	53	9.1
	Anthems	56	30.1	76	31.3	50	32.0	182	31.1
	Popular Music	26	14.0	72	29.6	53	34.0	151	25.8
	Art Music	0	0	22	9.1	11	7.1	33	5.6
	Traditional Music	56	30.1	68	28.0	42	26.9	166	28.4
How is the music engaged?	In-class	36	24.3	15	9.0	5	8.6	56	15.0
	Assembly	56	37.8	76	45.5	0	0	132	35.4
	Events	56	37.8	76	45.5	53	91.4	185	49.6
Does your school	Yes	0	0	5	6.6	0	0	5	2.7

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teach music as a subject?	No	56	100	71	93.4	53	100	180	97.3
If yes, how?	Theory alone	0	0	0	0	0	0	0	0
	Practical alone	0	0	5	100	0	0	5	100
	Theory and practical	0	0	0	0	0	0	0	0
If not, why?	I don't know	14	25	26	34.2	16	30.2	56	30.3
	It's not necessary	7	12.5	11	14.5	10	18.9	28	15.1
	It is necessary, but no provision is made for it	35	62.5	39	51.3	27	50.9	101	54.6
Would you like to learn music as a subject?	yes	52	92.9	59	89.4	37	69.8	148	84.6
	No	4	7.1	7	10.6	16	30.2	27	15.4

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*Field Survey 2022*

**Type of Music:** Participants' responses on the type of music the government schools in the study area engage with generally show that anthems are more engaged than other types of music at 31.1%, followed by traditional music at 28.4% and popular music at 25.8%, while art music types are scarcely engaged at 5.6%.

**Music Engagement:** The survey shows that music is mostly engaged during special events in schools at 49.6% and scarcely used in classrooms at 15%.

**Music as Subject:** The table above shows that formal music education is not engaged across the three levels of government schools in the study area.

**Respondent's interest in Formal music education:** The table shows that the majority of the participant indicates interest in formal music education at 84.6%.

**Table 3**

*Demographic representation of participant responses on factors responsible for the engagement or non-engagement of formal music education in the study area*

Demographic Characteristics		Primary Schools		Secondary Schools		Tertiary Institution		Total	
		F	%	F	%	F	%	F	%
Why do you think music is not taught in your school?	Student/Individual factor	0	0	2	1.2	28	11.8	30	5.1
	Parent/Social factor	23	12.8	19	11.1	52	21.8	94	16.0
	Economic factor	54	30.0	52	30.4	50	21.0	156	26.5
	School management preference	24	13.3	16	9.4	31	13.0	71	12.1
	Political/Government factor	37	20.6	31	18.1	51	21.4	119	20.2
	Environmental/Cultural factor	42	23.3	51	29.8	26	10.9	119	20.2
Do you think music should be taught in your school?	Yes	27	48.2	48	63.2	44	83.0	119	64.3
	No	9	16.1	2	2.6	1	1.9	12	6.5
	Not sure	20	35.8	26	34.2	8	15.1	54	29.2

*Field Survey 2022*

**Chi-square Analysis**

**Table 4**

*Chi-square Analysis of the manner of engagement of music in the study area*

Demographic Characteristics		Total		$\chi^2$	Df	p-value
		F	%			
Which type of music does your school engage with?	Rhymes	53	9.1	161.829	4	0.000
	Anthems	182	31.1			
	Popular Music	151	25.8			
	Art Music	33	5.6			
	Traditional Music	166	28.4			
	In-class	56	15.0			

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How is the music engaged?	Assembly	132	35.4	67.630	2	0.000
	Events	185	49.6			
Does your school teach music as a subject?	Yes	5	2.7			
	No	180	97.3	165.541	1	0.000
If yes, how?	Theory alone	0	0			
	Practical alone	5	100	123.249	1	0.000
	Theory and practical	0	0			
If not, why?	I don't know	56	30.3			
	It's not necessary	28	15.1			
	It is necessary, but no provision is made for it	101	54.6	43.989	2	0.000
Would you like to learn music to subject?	Yes	148	84.6			
	No	27	15.4	83.663	1	0.000

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**Type of music:** In terms of the type of music engaged by the sampled schools in the study area, the chi-square analysis shows that there exists a significant difference among the stipulated variables of Rhymes, Anthems, Popular Musi, Art Music and Traditional Music. Since the P value is lower than 0.05, the H<sub>0</sub> is rejected. Therefore, it is visible that the engagement of Anthems (school anthems) at all levels of government schools in the study area is significantly higher at 31.1%, followed by traditional music at 28.4%, Popular music at 25.8, Rhymes at 9.1 % and. Art music at 5.6% respectively.



**Music Engagement:** The survey shows that the chi-square analysis of the music manner of engagement of music in the schools reflects a significant difference of value during school special events at 40.6% than during school assembly proceedings at 35.4% and in during classroom lectures at 15% respectively.

**Music as Subject:** The analysis shows that formal music education as a school subject is significantly and absolutely not engaged by the schools at 100% variance.

**Respondent’s interest in Formal music education:** The table shows a significant variance of the majority of the participant interest in formal music education at 84.6%.

**Table 5**

*Chi-square Analysis of factors affecting Formal Music Education in the study area*

Demographic Characteristics		Total		$\chi^2$	Df	p-value
		F	%			
Why do you think music is not taught in your school?	Student/Individual factor	30	5.1	97.944	5	0.000
	Parent/Social factor	94	16.0			
	Economic factor	156	26.5			
	School management preference	71	12.1			
	Political/Government factor	119	20.2			
	Environmental/Cultural factor	119	20.2			
Do you think music should be taught in your school?	Yes	119	64.3	94.259	2	0.000
	No	12	6.5			
	Not sure	54	29.2			

*Field Survey 2022*

**Responsible factors:** The chi-square analysis above shows that there exists a significant difference among the stipulated variables of possible factors responsible for the non-inclusion of formal music education in the government schools within the study area. The result shows that the Economic factor is significantly higher at

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 26.5% variance over the Political/Government factor at 20.2%, Environmental/Cultural factor at 20.2%, Parent/Social factor at 16%, School management preference at 12.1% and Student/Individual factor at 5.1% respectively. However, there exist an assumption of further possible underlying factors responsible for the current trend in the engagement of government schools within the study area which necessitates the need for further analytical procedures. The Factor analysis is run on the variables as follows.

## Factor Analysis

**Correlation Matrix**

		Student/Individual Factor	Parent/Social Factor	Economic Factor	School Management Preference	Political/Govt Factor	Environmental/Cultural Factors
Correlation	Student/Individual Factor	1.000	.985	-.896	.810	.936	-.910
	Parent/Social Factor	.985	1.000	-.805	.900	.983	-.968
	Economic Factor	-.896	-.805	1.000	-.466	-.682	.632
	School Management Preference	.810	.900	-.466	1.000	.965	-.980
	Political/Government Factor	.936	.983	-.682	.965	1.000	-.998
	Environmental/Cultural Factor	-.910	-.968	.632	-.980	-.998	1.000

The correlation matrix shows Pearson correlations for all possible pairs of factors. All correlation values are above the absolute value of 0.5, except for the correlation between economic factor and school management preference which is -0.466. Generally, all the variables are correlated.

**Communalities**

	Initial	Extraction
Student/Individual Factor	1.000	.956
Parent/Social Factor	1.000	.999
Economic Factor	1.000	.614
School Management Preference	1.000	.837
Political/Government Factor	1.000	.978
Environmental/Cultural Factor	1.000	.954

*Extraction Method: Principal Component Analysis.*

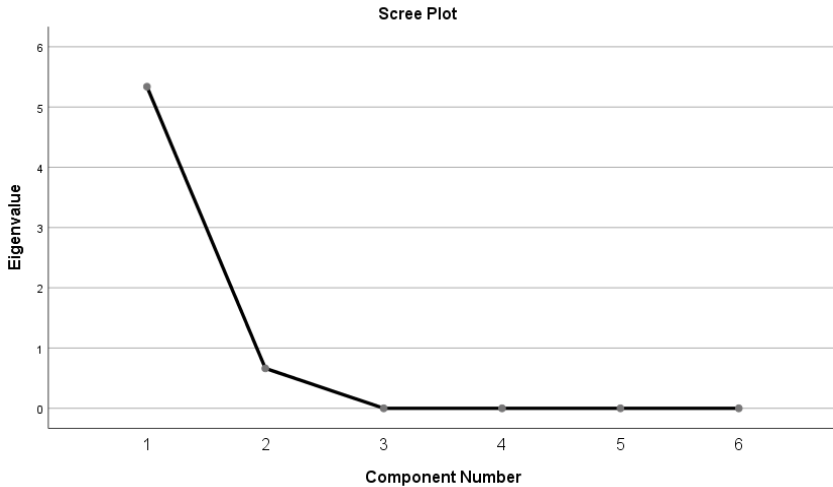
From the communalities table, it can be seen that the least value showing the least contribution to the variations is in the economic factor with a value of 0.614. Generally, no communality value is lower than 0.40, so all the factors contribute well to the variations. So, all six factors contribute to the non-inclusion of formal music education in the school curriculum in the study area.

**Total Variance Explained**

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	5.338	88.962	88.962	5.338	88.962	88.962
2	.662	11.038	100.000			
3	2.179E-16	3.632E-15	100.000			
4	1.765E-17	2.942E-16	100.000			
5	-1.793E-16	-2.989E-15	100.000			
6	-5.524E-16	-9.206E-15	100.000			

*Extraction Method: Principal Component Analysis.*

From the total variance explained table, the first component has an eigenvalue greater than 1. Therefore, only the first component likely represents the underlying factors. Therefore, the six components (i.e. the Student/Individual factor, Parent/Social factor, Economic factor, School management preference, Political/Government factor and the Environmental/Cultural factor.



From the scree plot, it can be seen that the other components with eigenvalue than 1 are scree. This further shows that only one underlying factor is measured.

**Component Matrix<sup>a</sup>**

	Component 1
Parent/Social Factor	.999
Political/Government Factor	.989
Student/Individual Factor	.978
Environmental/Cultural Factor	-.977
School Management Preference	.915
Economic Factor	-.784

Extraction Method: Principal Component Analysis.

a. 1 component extracted.

From the component matrix table, it can be concluded that the six variables measured only one underlying factor. The component matrix shows the Pearson correlations between questions and components. These correlations are called

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 factor loadings. The correlation between Parent/Social factor and the underlying factor is 0.999, which is the highest. While the correlation between the Economic factor and the underlying factor is -0.784, which is the least. The positive sign means a direct relationship, while a negative sign means an indirect relationship.

**Rotated Component Matrix<sup>a</sup>**

a. Only one component was extracted. The solution cannot be rotated.

**Component Score Coefficient Matrix**

	Component 1
Student/Individual Factor	.183
Parent/Social Factor	.187
Economic Factor	-.147
School Management Preference	.171
Political/Government Factor	.185
Environmental/Cultural Factor	-.183

**Component Score Covariance Matrix**

Component	1
1	1.000

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

## **Conclusion**

The major goal of evaluation research should be to improve decision-making through the systematic utilization of measurable feedback. This study extensively narrates the current trend in art music appreciation and formal music education in Wukari LGA of Taraba State, Nigeria and further investigates the underlying factors responsible for this current trend in the study area through a mixed research method approach. The quantitative analysis of the data variables of the study was calculated using the chi-square which provides the visible factors responsible for the current trend in the engagement of formal music education and art music composition in the study area as majorly the economic factor. While the factor analysis recognised the economic factor as the least correlating factor to the invisible or underlying factors responsible for the trend. The outcome of the two statistical analytical procedures justifies the relevance of the 'Diffusion of Innovation Theory' and the 'Cultural theory' in terms of the rate at which the study area adopts formal music education in government schools, which have a large number of their staff as the indigene of the state and mostly from the study area precisely. Thereby subjecting the adoption of formal music education into the school curriculum to the cultural perception of the region on the value and relevance of music education to the economic stability of the region and the people in particular, and its overall contribution to the preservation of their cultural heritage of which music is central. These obviously influence the values, beliefs, norms, and social structures of the people in their assimilation of new ideas and dissemination of trends.

Cultural Theory emphasizes that music education is not a neutral or isolated practice but is deeply embedded in social and cultural systems. Its application in studying trends in music education provides a deeper understanding of the complex interplay between music, culture, and education. It allows for critical analysis and reflection on the social and cultural implications of music education practices. Therefore, considering the global current trend in music education and its relevance to the preservation of indigenous musical cultures, especially the endangered Jukun musical cultures. This study argues that music education is not/scarcely studied in Wukari LGA. Through the study's evaluation of the state, trends and factors, it was discovered that the Economic factor is significantly responsible for the non-inclusion of music education in the school curriculum in Wukari LGA, while students and teachers indicate high interest in formal music education.

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The study recommends that formal music education should be integrated into the school curriculum across all levels of government schools in the region with adequate provision of instruments, facilities, and human resources through deliberate collaboration of the government and community-based organizations and NGOs. The establishment of formal music education programs in government schools, to a large extent will enhance the appreciation of the people's cultural music, facilitate the community's overall well-being and the preservation, sustainability and continuation of its musical heritage.

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