

The State of Music Education in Nigerian Secondary School Programme

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Abstract *Music is generally regarded as an exquisite art form, a refined product of human culture. Throughout the ages, man has found music to be essential in voicing his own innate sense of beauty. Music is not a thing apart from man: it is the spiritualized expression of his finest and best inner self, thus involvement in music powerfully encourages self-esteem, self-expression, creativity, and self-discipline. Every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. The cultural objective of education is yet to be attained unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts. It is imperative, therefore, when planning music curriculum for any society to ensure that such a plan reflects the cultural heritage of the society. This paper attempts to assess the state of music education and its curriculum implementation in selected junior secondary schools in Oyo and Ondo States of Nigeria. It draws on the perception of three hundred (300) students in relation to music Planning and design, installation (dissemination and diffusion), process and the cost. It probes into problems of teaching and learning of music and the workable strategies with which the teaching of the subject could be advanced to an enviable height in Nigerian schools.*

Introduction

Music education in Nigeria deserves critical approach to prepare the products of the system for effective practice. Even though the subject has existed as a school subject since 1842, which marked the introduction of mission schools, that created an atmosphere for teaching and practice of European music in Nigeria. (Adegbite, 2001: 77, Omojola, 1994:534). Despite the fact that it is expressively used to mark various occasions, music is still trying to find its feet among other school subjects and this is manifested by the decline enrolment for the subjects in Junior Secondary School level. In a research carried out by Faseun (2001:90) it was observed that'

The general populace has negative attitude to music as a subject in schools today. 23.9% of the population is of the view that the attitude of Nigerians is positive to the school subject, 61.9% viewed that the general public has negative impression of the subject and would always choose other subjects for their wards if given the opportunity.

It is also noted that, since the inclusion of the subject (Music) in Nigerian curriculum, student's lack of interest in music as a school subject has been of great concern to music educators. (Faseun 2001:90) Therefore the failure of music to

compete favourably well with other school subjects need to be examined vividly with a view to rectifying the defects of teaching and learning of music in Nigerian secondary schools.

On the other hand, Music cannot be separated from culture, therefore Nigerian music education should be designed in such a way that our musical culture can be enhanced and fully incorporated into the curriculum of schools while the aspect of western culture should be used to complement that of Nigerian culture. Okafor (2005:155) asserted that:

Music has a cultural definition and so should music education be. Nevertheless, by accident of history, music education has been defined for Nigerians from the western or Euro-American perspective. It was the University of Nigeria, Nsukka (UNN), which has the first music college in Africa, that gave the Nigerian input to Music education in Nigeria. Since then, African scholars have been stressing that since music is culture-bound, then Africanity should have the major input in Music education while allowing the University of Music to exist and operate within that context.

Indeed, there is serious need to develop African musical culture and make it the core of our music education to make it more meaningful and attractive to the society. This paper attempts to appraise the state of music teaching and music curriculum in selected junior secondary schools in Oyo and Ondo State of Nigerian. The study utilises survey and interview approaches. Questionnaires were directly administered to three hundred (300) students to collect data on their perception on the state of music as a school subject with special focus on facilities, music syllabus, musical instruments, teaching materials and equipments available for instruction. Selected students across JSS II and III in each of the fifteen schools were used as target population as well as West African Examination Council report.

Relevance of Music Education to Formal Educational Setting

Music is the arrangement of organized sound made by voices or instruments in a way that is pleasant or exciting to the organ of hearing. Music as a perfect medium of expressing the experience and activities of man in relation to his environment is a universal phenomenon. It best reflects man's experience and represents various states of man's mind like joy, fear, melancholy grief etc. Omojola (1994:117) explains the serious relationship between life and music thus:

As an integral part of life, music is used in such day to day activities as disseminating information of societal interest and arousing emotion; and for important occasional events like initiation, rituals and coronation ceremonies. In its various forms, traditional music is rich in historical and philosophical issues, validating communally binding social value, warning erring member of society, praising people to whom honour is due, reminiscing on the achievement of the past leader as well as reinforcing the legitimacy of present ones.

Music education can however be defined as a process by which musical knowledge and skills are developed through learning at school, colleges and University and the informal traditional setting.

Education, which is known to be an instrument of change and development, is described by Oxford Dictionary (2006) as "a process of teaching, training and learning, especially in schools and colleges, to improve knowledge and develop skills".

Jowitt (1995:54) described education as "the effective organization of man's experience so that his tendencies and power may be developed in a manner satisfactory to himself and to the community in which he lives by developing and exhibiting socially desirable knowledge, attitudes and skills"

Music is therefore relevant in all ramifications to human existence, and there is no doubt that the important contribution of music to the life of people in the society cannot be overemphasized. . Furthermore, musical development is part and parcel of the total mental and material growth of human society. The importance of music has been recognized in various settings in Nigeria such as in the home, schools and various cultures, each ethnic group has its own music, which is peculiar to its belief, custom culture, and ways of life and style of living of such ethnic group. In corroborating this assertion, Adeogun (2009:72) observed that

....a society's continued expression of her socio-musical being, doing, spirit, feeling, beliefs and values is perceptible in both the content (e.g. material, traditions, practice) as well as the process (e.g. daily living, spirit, communication)

In another perspective, music education is regarded as aesthetic education and aesthetic education is related to the general education of the students in secondary schools. Music plays multifarious roles and functions in the teaching and learning processes among the different categories in all human endeavors where the art is used. Omojola (1994:200) noted that:

Music provides one of the important acculturation processes through which young members of traditional society were educated and initiated to the society. As an educational forum, music represented an important means through which members of traditional society acquired necessary skills and abilities to make them function effectively within the society.

Music should be an integral part of the basic education of every young person. Although, some people view music not as a subject for serious study but merely as a form of entertainment, others believe that it can be learned well enough outside school. Still, others see value in music but simply don't regard it as a high priority. Generally, educators agree that there are five basic fields of study—mathematics, languages and literature, physical sciences, social studies, and the arts. No one can claim to be educated without having a reasonable acquaintance with all five. Every person should have the ability to perform, to create, and to listen to music with understanding. To achieve that end, every student should have access to a comprehensive, balanced, and sequential programme of music study in school.

Furthermore, the basic reason for studying music is that music is intrinsically and essentially worthwhile, valuable in itself. One of the most fundamental and generally accepted purposes of education has always been to transmit the cultural heritage of a group to succeeding generations. To buttress this point, Walter (1996:123) asserted that

music, with and without words has shown itself to be capable of providing specific and direct comment on the people and culture from which it came and it is this aspect of music and its history that it most enlightening to succeeding generations.

Again, music is one of the most powerful, the most compelling, and the most glorious manifestations of every cultural heritage. The fundamental and pervasive role that music plays in the entertainment business sometimes blinds people to the even more fundamental and pervasive role that it plays throughout human culture. Because of the central position that music occupies among the core behaviour of human beings, any student who is allowed to leave school without studying music has been cheated just as surely as if he or she had been allowed to leave school without studying Mathematics or Science. The creative humanizing enrichment of life through music literacy has eluded such student.

PROBLEM MILITATING AGAINST MUSIC EDUCATION

The problems of music as a school subject in Nigeria started with the curriculum. Curriculum which, is a formal system of learning experience and organised for the purpose of integrating the growing child into adult society is not properly prepared. Before independence, people became critical of the type of curriculum at that time, they stressed that the curriculum was foreign oriented. They wanted the local history and geography to replace foreign one. It was after the independence that curriculum was geared towards the need of the society.

The setting up of the Nigeria Educational Research and Development Council (NERDC) is a major contribution towards curriculum development by the Federal Government in order that the curriculum in all primary and secondary schools could be improved, although the Federal and State Ministries of Education, the advisory committees on education and West African Examination Council (WAEC) are directly involved in developing curriculum in Nigeria. However, several amendments have taken place in order to fine-tune and tweak our school curriculum to suit the need of Nigerian society.

The music curriculum for all levels of education after the independence continued to be western oriented. Vidal (1996:5), affirmed that University of Nigeria, Nsukka was established in 1960 as the first university to offer music at the Baccalaureate level and that the Nsukka programme was patterned after the American system with bi-cultural focus. In 1969, attempts were again made through the national curriculum conference to emphasize Nigerian culture that of course included Nigerian folk music and literature.

The above statement is true in view of the fact that most of the African components were not implemented in schools and colleges because of lack of fund and expertise. The objectives of music inclusion as a subject in the school curriculum are to provide opportunity for each child to participate and grow in all aspects of music singing, instrumental rhythmic, listening and creative, to provide experiences which are truly musical and maintain integrity of the music. Additionally, to develop in a child the skill and understanding necessary for satisfying and rewarding experience both as a performer and as a listener, to stimulate interest in music as part of life and culture, instilling into children a genuine love of music, imparting the knowledge and appreciation of Nigerian traditional musical culture into the children, to develop musical literacy and to appreciate the music of other countries. All these can only be realised if the content of our curriculum is changed to reflect our true culture and ways of life.

African music exists in over forty countries that make up the present continent of Africa. Each country adapting to accept practices in the continent to suit its regional characteristics. Some of these general practices are call and response pattern of vocal music, the predominant use of the pentatonic scale, the speech rhythm growing out of the tonal inflection of African words, musical instruments used as symbols and the use of polyrhythms and polymeters. However, the issue of syllabus, a broad outline of the planned work to be done in the course of a year with each class in each subject, a comprehensive outline of a particular area of a subject to be covered within a specific period of time and a framework of future activities or operation to engage the attention of both staff and students in a school (Oxford Dictionary 2006) that narrates to the teacher exactly what to teach in every subject at every level of the school system has not properly reflected above mentioned characteristic of African Music. It is therefore a serious problems militating against the teaching and learning of music in Nigerian schools. In spite of this, the music syllabus needs to be reviewed for junior secondary school in a manner that will reflect the true culture of our country, Nigeria. The present syllabus has not properly suited the kind of music that is peculiar to our custom, norms and ways of life. Faseun (1994:80) explicates that 'most of the learning programmes contained in the document do not face the reality of Nigerian situation in which western musical tradition outshine and outstrip that of Nigerian.

Again Nzewi (1999:24) pointed at some factors that have been identified as determining the trends in the modern teaching and learning of music in African countries include foreign missionary activities, imported state school systems and curricular content, urbanization, modern economic pursuits, and the media. These factors have also generated preference for foreign cultural tastes and values among African people. In fact, these factors have also created problems for African scholars and educators, trying to ensure that Western tastes and values do not supersede African values in the modern African school systems. The foundations of the problems confronting Nigerian schools are discussed below in relation to the factors mentioned.

Foreign Missionary Activities

The history of Western education in Nigeria is bound up with the history of missionary activities in the continent. Colonial policies, which defined the conditions under which the missionaries carried on their religious activities, shaped the ecology of Nigerian education" (Uchendu, 1979 : 45).

Formal education instituted by the missionaries was a direct opposite to traditional African music. Its primary objectives were to convert Africans to Christianity and inculcate European culture. The missionaries, therefore, discouraged the performance of traditional African music, which they regarded as primitive. Instead, they taught Christian hymns and anthems in the schools they established. The missionaries looked down on everything about indigenous Nigerian music, dancing, systems of marriage and even naming, and their converts had to renounce all traditional activities, which were regarded as uncivilized and abominable. Their activities therefore created division in Nigerian society and retarded the development of indigenous culture. However, many schools in Africa, not only in Nigeria are still following the nineteenth century colonial tradition of preparing children to perform at worship services and on speech days. Also, the Christian missionary legacy of singing has continued to influence music education in Nigerian schools.

Imported State School Systems and Curricular Content

The school systems in post-colonial Africa continue to be based on Western ideology and models. Nzewi (1999: 24) observed that the content and pedagogical approaches of music curricula in Africa are parodies of foreign models. In fact, the music curricula of former British colonies in Africa, four of which have been mentioned earlier, are based on the

requirements for examinations conducted by British Examining Boards, especially the Associated Board of the Royal Schools of Music based in London. Akrofi, (1998:55) stated that "The teaching of western music and the organization of musical activities based on western concepts of music education has had a stronghold on school music education in Africa"

The western domination of Africa's educational system, "... tends to impose on arts education a somewhat exclusive and specialized connotation in which music is perceived as being reserved for the "talented few" Muller, (1998:43). This does not augur well for the indigenous African practice of communal music making which emphasizes the acquisition of musical knowledge as part of the process by which the individual is integrated into his culture and society. Besides, the western domination of education in Africa means that African music and arts will continue to be given a low position in the curricula of the schools on the continent.

Another problem created in Nigeria by the imposition of foreign educational systems and curricular content is the production of music and arts teachers of western music who have little or no knowledge of African arts to impart to their pupils.

Urbanisation

Although, majority of Africans lives in rural communities, rural dwellers are moving in droves to urban centres in search of jobs and better social services. Many indigenous music groups in rural areas break up when some of their members relocate to urban areas. Some new urban dwellers have managed to form indigenous performing arts groups with people from their former rural abode but this is not common and, as a result, very little indigenous music making happens in African cities and towns, the hub of the contemporary arts.

Modern Economic Pursuits

Modern life in Africa has caused many rural dwellers to abandon their traditional professions for new opportunities offered by western technology. Until the early part of the 20th century, hunting and drumming were noble professions whose practitioners formed associations known for their performances of indigenous music and dance. Today, these two professions are virtually dead and the rich musical traditions associated with them are sinking into oblivion.

Media

The impact of the Western institutionalized approach to education in general has been considered by many traditionalists as being responsible for the breakdown of traditional values and learning processes. The evening fireside story-telling sessions, the full-moon hide-and-seek and other group activities, and most of the things that children would do as a reinforcement of their social development and responsibility have now been replaced by television programmes, a majority of which are totally foreign. The above statement aptly sums up the problems caused by the media with regard to indigenous African arts education. It is not only the television that has been responsible for the breakdown of traditional African values and learning processes, the radio and the availability of films and video recordings of foreign arts have equally undermined musical arts education in Africa.

The aim of music education is to equip individual to perform music in the society and to contribute to the economy of the society. Most of the Nigerian students had poor or zero background in western music, which serves as the foundation of Nigerian musical study. Also, insignificant priority is given to the study of African music in the school curriculum. Little time is allocated to the subject on the timetable with few facilities (both western and indigenous musical instruments) for its practical teaching. Music in the secondary school system is alternate to Fine and Applied Arts, meaning that students are denied the opportunity of studying the two together. The two subjects that complement and fulfill each other in the world of entertainment were optional. Furthermore, music curriculum of secondary schools pays more attention to examination requirements rather than developing the musical talents of the students. A look into the syllabus used in Nigerian primary, secondary and tertiary institution shows a very powerful dominance of Western musical history, literature, and theory and harmonic concepts. Meanwhile, the purpose of education is to help students to achieve their potential musically. Talent is one of the basic abilities that exist in every person. It can best be developed if study is begun at an early age and continued through adolescence.

Nevertheless, anyone whose musical potential remains undeveloped, which happens too often, is deprived of some of the most satisfying and rewarding experiences that life has to offer. Opportunities should be given to the

students to test the limits of their potential in as many domains of human endeavour as possible. The more such opportunities are available, the more likely the students' lives will be full of good fortune and affluent.

Music Education in Nigerian Secondary Schools

Even though, music is generally accepted as integral part of African culture, widely accepted for various purposes and has long been on the school syllabus, hitherto, it is not a preference school subject to the students at junior secondary school level and the turn out of students enrolling for it at that level has been declining every year. Research findings by various music education experts which include Ekwueme, (2000), Okafor, (2005), Faseun, (2005) observably unveiled that music as a school subject has not enjoyed the support, given to other school subjects over the years of their co-existence in Nigerian School curricula. In the year 2000, according to West African Examination Council report, out of thirty six (36) states we have in Nigeria; only nine of them presented students for music examination and just thirty one students were presented out of nine thousand nine hundred and eighty four thousand candidates that sat for the examination (see the table below).

**West African Examination Council Record of Student's Enrolments in Music from
1996 - 2000.
WAEC RECORD: 1996-2000**

States	1996	1997	1998	1999	2000
	No. Enrolled	No. Enrolled	No. Enrolled	No. Enrolled	No. Enrolled
1 .Abia	—		—	—	—
2. Abuja	—	—	—	—	—
3. Adamawa	1	—	—	—	1
4. Akwa Ibom	4	7	4	3	4
5. Anambra	10	5	12	14	3
6. Bauchi	—	—	—	—	—
7. Borno	—	—	—	—	—
8. CrossRiver	—	—	—	—	—
9. Delta	3	6	-----	1	—
10. Edo	—	3	2	—	—
11. Enugu	—	—	—	—	1
12. Imo	1	2	6	—	4
13. Jigawa	—	—	—	—	—
14. Kaduna	2	—	1	—	—
15. Kano	2	—	1	—	—
16. Kastina	—	—	—	—	—
17. Kogi	—	—	—	—	—
18. Kebbi	—	—	—	—	—
19. Kwara	6	1	—	—	—
20. Lagos	20	10	10	7	12
21. Niger	3	3	—	—	1
22. Ogun	4	8	1	5	3
23. Ondo	1	2	1	—	—
24. Osun	—	1	—	—	—
25. Oyo	4	1	—	4	2
26. Plateau	1	—	—	—	—
27. River	5	1	—	—	—
28. Sokoto	—	—	—	—	—
29. Taraba	1	—	—	—	—
30. Yobe	—	—	—	—	—

31. Benue	—	—	—	—	—
32. Bayelsa	—	—	—	—	—
33. Ebonyi	—	—	—	—	—
34. Ekiti	—	—	—	—	—
35. Nasarawa	—	—	—	—	—
36. Zamfara	—	—	—	—	—
Total	71	50	38	34	31

Additionally, this problem continues to show the position of the subject when compared with other school subjects. Coherent study of the position of music compared with other fifteen best patronized and accepted secondary school subjects showed a depressive disproportion between their enrolment for music and other school subjects. Out of the sixteen subjects below, Music was seen to be the least in its entirety.

West African Senior Secondary Certificate Examination May/ June 2002

S/N	SUBJECT	TOTAL ENTRY	TOTAL SAT	Number & % OBTAINING GRADE TOTAL CREDIT	Number & % OBTAINING GRADE TOTAL PASS	Number & % FAILURE GRADE FAIL	Number OF ABSENT AS%OF ENTRY
1	ENG. LANG.	925289	909888 98.33	223568 24.57	298562 32.81	387758 42.61	15401 1.66
2	GEN.MATHS	925288	908235 98.15	309409 34.06	308369 33.95	290457 31.98	17053 1.84
3	BIOLOGY	917041	882119 96.19	278122 31.52	270301 30.64	333696 37.82	34922 3.8
4	ECONOMIC S	888697	868532 97.73	193291 22.25	394693 45.44	280548 32.3	20165 2.26
5	AGRIC SCIENCE	742939	708298 95.33	236641 33.4	216072 30.5	255585 36.08	34641 4.66
6	GOVT.	579087	552289 95.37	340200 61.59	112826 20.42	99263 17.97	26798 4.62
7	GEOG.	531599	475649 88.78	102272 21.5	164209 34.52	209168 43.97	55950 10.52
8	COMM.	415079	393746 94.86	180987 45.96	96796 24.58	115963 29.45	21333 5.13
9	C.R.K.	382829	354581 92.62	144037 40.62	103418 29.16	107126 30.21	28248 2.37
10	LIT-IN-ENG	322374	287626 89.22	19263 6.69	81209 28.23	187154 65.06	34748 10.77
11	YORUBA LANG.	313509	277488 88.51	110933 39.97	101277 36.49	65278 23.52	36021 11.48
12	PHYSICS	261687	254188 97.13	120768 47.51	81814 32.18	51600 20.3	7499 2.86
13.	IGBO LANG.	137369	126245 91.9	81084 64.22	16578 13.13	28583 22.64	11124 8.09
14	HAUSA LANG.	128816	114375 88.78	58438 51.09	28331 24.77	27606 24.13	14441 11.21
15	VISUAL ARTS	5658	4269 75.45	522 12.22	1329 31.13	2418 56.64	1389 24.54
16	MUSIC	15	8 53.33	1 12.5	3 37.5	4 50	7 46.66

The table above presents entry and performances in the sixteen subjects on one hand and that of music and Visual Arts which are Creative Arts Subject on the other hand. It was revealed clearly that even though music was introduced into the school system at the same time as English language which recorded the highest number of candidates, a total number of nine hundred and twenty-five thousand two hundred and eighty – nine students (925,289) registered for English Language. Out of the same two hundred and twenty three thousand five hundred and sixty eight representing 24.57% candidates passed the examination at credit level. The status of English language was followed by that of General Mathematics, Biology, Economics, Agric Science and others. (See the table above)

The status of music as a West African School Certificate Examination subject cannot in any way compare with the significant increase in the number of students enjoyed by other subjects discussed above. But it is rather sad to see that while other subjects are recording entry of several hundreds of thousands, Music had only fifteen entrants (15) throughout Nigerian, only eight out of the candidates sat for the examination in which only one candidate passed at credit level. The situation does not even compare with or get closer to that of Visual arts which was able to record five thousand, six hundred and fifty eight thousand (5,658) candidate. The situation is worrisome to the music educators and professional music teachers, as to what could be done to enhance appropriate motivation to arouse and stimulate student's interest in music and how effective teaching of the subject contents could be achieved, sustained and eventually maintained at all levels.

Additionally, the fact that Nigerians students have demonstrated a negative attitude towards formal music education in the country is evident from the table above. This, however, does not imply that the students are not musical; however, it is a demonstration of the non-relatedness of what they are taught in academic music to the life practices and situation in the country.

Music as a school subject to certain ethnic group in Nigerian (Hausa) is meant for Christian students and learners. There was a personal experience of one of Nigerian graduates in music who was mobilized for the 2007 service year. The man was deployed to Kastina State for the year. After the orientation exercise, he was posted to a secondary school for his primary assignment. He was rejected at the school because they had nothing to do with a music graduate. After so much pushing around, he was finally sent to the church since the state did not need him. This thought is opposing to the purpose the subject is supposed to serve as a major vehicle of cultural transmission for all in a country such as Nigeria with diverse religious affiliations. Music is a communal thing in Nigerian. It belongs to all. The performer could compose, improvise and build his musical instruments while the audience participates in the music making. Kabalevsky in Faseun (2005:53) noted that:

The only way open was to suggest a fundamentally new approach, one that, like the whole of the new concept of music teaching, would arise from and be based on the music that would naturally relate music as a school subject and school work to real life.

Academic music in Nigeria has not taken its rightful position in the present day Nigeria. The only interest shown in our traditional music by the policy makers and other functionaries of the post independent Nigeria has been its use as exotic entertainment extra that gives festive atmosphere to government receptions. It serves as a major source of satisfaction derivation for most people in any culture; it however, commands very low priority when judged by what is most important, in education. In the University of Nigeria, Nsukka for example, no University function is complete without music Matriculation, convocation, opening ceremony for conferences, burial etc, in spite of the demand above, by all faculties of the University, the Department of Music has the least quota for admission into the faculty of Arts. (Faseun 2005:54)

Methodology

The state of music education was examined in the selected schools based on the understanding of the students about situation of music teaching in Nigerian schools, opinion on the quality of effectiveness of the teaching –learning situation of music education in selected secondary schools. A structured questionnaire containing (34) items was given to the students that were randomly picked for the exercise. Fifteen secondary schools — eight (8) from Oyo State and seven from Ondo state that teach music as a subject were involved, the only four Federal Government Colleges, unity schools present in the two states, four (4) public and seven (7) private secondary schools in Oyo and Ondo States were purposively selected for the study since most of the public school do not offer music as a subject. Structured questionnaires were given to (300) students with ten questionnaire to each arm of J S S II and III classes only, making twenty questionnaire to each of the fifteen schools while JSS I were conspicuously exempted for they were considered to

have little knowledge of the system. Questionnaires were directly administered to the students with focus on the implementation assessment scale in relation to music Planning and design, installation, process and product and cost.

Students were asked to react to the statement by choosing the option that best represents their level of agreement and writing the correct letter in front of each statement. The chosen letters were **A** (Strongly Agree) **B**. (Agree) **C**. (Strongly Disagree) and **D**. (Disagree). Frequencies of response of the subjects that participated in the study were analysed according to the objectives of the study. The frequencies were thereafter converted to percentages. Below are the response of the students and the findings.

Students Surveillance on Music Curriculum Implementation in Selected Secondary Schools of Oyo and Ondo State.

Table I Planning and Design

STATEMENT	Agree	Strongly Agree	Disagree	Strongly Disagree
1. Nigerian folk music, songs and musical instruments were made available for music instruction in my school.	0 0%	60 20%	0 0%	240 80%
2. Provision of adequate instructional materials is available for music lesson.	0 0%	0 0%	60 20%	240 80%
3. There are varieties of Musical instruments in my schools.	150 50%	60 (20%)	60 (20%)	30 10%
4. Excursion to major site like Music studio, Music department .at higher institutions, Museum, Military Band is available in my school.	0 0%	0 0%	180 60%	120 40%
5. Music teacher use to play musical instruments such as recorder, Guitar, Piano and so on for explanation during music lesson.	120 40%	60 20%	60 20%	60 20%
6. Music teacher always engages us in a wide variety of practical music class activities.	120 40%	120 40%	60 20%	0 0%
7. There are purely traditional music lesson and the teaching on how to play Nigerian musical instruments in my school.	30 10%	11 3.7%	137 45.7%	122 40.7%
8. Music teachers always engage us in a wide- variety of class activities in traditional music of Nigerian.	30 10%	30 10%	180 60%	60 20%
9 Little time is allotted to practical aspect of music in my school	41 13.7%	100 33.3%	30 10%	29 9.7 %
10. Adequate period of time is given to both practical and theory on my school timetable.	41 13.7%	59 19.7%	80 26.7%	120 40%

FREQUENCY AND THEIR PERCENTAGES

Research Question: What is the surveillance of students in Oyo and Ondo states Junior Secondary Schools on the state of Music Education?

Table I presents the perception of music students on the Planning and Design of Music Curriculum

There are altogether ten items to which the students responded as follows (Please see the above Table 1)

Item 1. Large number of the students strongly disagreed with the statement that Nigerian folk music, songs and musical instruments were made available for music instruction in their schools. From the table, a total of 60 students (20%) agreed with the declaration, 0 (0%) strongly agreed, 0 (0%) disagreed while 240 (80%) of the respondents strongly disagreed.

Item 2. It is popularly perceived by the students that provision of adequate instructional materials is available for music lesson. 0 respondents (0%) strongly agreed, 0 (0%) agreed, 60 (20%) disagreed and greater number of respondents 240 (80%) strongly disagreed.

Item 3. We have a variety of Musical instruments in my schools. 150 respondents who form 50% of all respondents agreed, 60(20%) strongly agreed, 60 (20%) and 30 (10%) respondents disagreed and strongly disagreed with the item in that order.

Item 4: 180 respondents who form 60% of all respondents disagreed, 120 (40%) strongly disagreed and none of the respondents agreed and strongly agreed respectively with this item.

Item 5: 120 (40%) out of the 300 respondents agreed with the item, 60 (20%) strongly agreed, 60 (20%) disagreed, and 60 (20%) strongly disagreed with the statement.

Item 6: A total of 120 respondents (40%) agreed with this item, 120 (40) strongly agree, 60 (20%) disagreed and none strongly disagreed. This shows that the popular opinion of the respondents to the items is positive.

Item 7: 30 respondents (10%) agreed with the item, 11 (3.7%) strongly agreed, 137 (45.7) disagreed and 122 (40.7%) strongly disagreed with the item. This shows that purely traditional music lesson and the teaching on how to play Nigerian musical instruments in Nigerian schools were not obtainable.

Item 8: The responses show that 30 (10%) agreed, 30(10%) strongly agreed, 180(60%) disagreed and 60(20%) strongly disagreed.

Item 9: 41 respondents (13.7%) agreed, 100 (33.3%) strongly agreed, 30(10%) disagreed, and 29 (9.7%) strongly disagreed with the item.

Item 10: 41 respondents (13.7%) strongly agreed, 59 (19.7%) agreed, 80 (26.7%) disagreed, and 120 (40%) strongly disagreed with the item.

STATEMENT	Agree	Strongly Agree	Disagree	Strongly Disagree
B INSTALATION (DISSEMINATION &DIFFUSION)				
11 We have sufficient music teachers to handle the population of students	50 16.7%	30 10%	110 36.7%	110 36.7%
12. There are enough text books on music in the school library	45 15%	25 8.3%	85 28.3%	145 48.3%
13. My school has a separate music classroom for music teaching.	0 0%	0 0%	240 80%	60 20%
14. My school always organize exhibition of project on music as a subject.	5 1.7%	5 1.7%	155 51.7%	135 45%
15 Nigerian popular music and musician are used as a medium of instruction during music lesson..	100 33.3%	20 6.7%	160 53.3%	20 6.7%
16 The music we learn in school enhance my skill acquisition	200 66.7%	60 20%	20 6.7%	20 6.7%
17 The topics learnt in music are relevant to my daily life.	40 13.3%	20 6.7%	140 46.7%	100 33.3%
18 Teachers come to class regularly to teach their subject.	100 33.3%	90 30%	59 49.7%	51 17%
19 Our music teachers often make use of simple improvised objects of traditional music to explain difficult topics in music.	30 10%	30 10%	160 53.3%	180 60%
20 Relationship between teachers and students during teaching learning process has been very cordial.	150 50%	60 20%	30 10%	60 20%

There are ten items (number 11 -20) under this area. The responses of the students are as presented below.

Item 11: 50 respondents (16.7%) agreed, 30 (10%) strongly agreed, 110 (36.7%) disagreed, and 110 (4.36.7%) strongly disagreed with the item.

Item 12: Out of 300 respondents, 45(15%) agreed; 25(8.3%) strongly agreed, 85(28.3%) strongly disagreed 145(48.3%) disagreed with the item

Item 13: None of the respondents agreed and strongly agreed respectively, while 240 (80%) disagreed and 60 (20%) strongly disagreed with the item.

Item 14: 5 (1.7%) of the respondents agreed, 5(1.7%) strongly agree, 155(51.7%) disagreed and 135(45%) strongly disagreed with the item.

Item 15: 100 respondents (33.3%) agreed, 20 (6.7%) strongly agreed, 160(53.3%) disagreed, and 20 (6.7%) strongly disagreed with the item.

Item 16: 200 (66.7%) of the respondents agreed; 60 (20%) strongly agreed, 20 (6.7%) disagreed and 20(6.7%) strongly disagreed with the item.

Item 17: Out of 300 respondents, 40(13.3%) agreed; 20(6.7%) strongly agreed, 140(46.7%) strongly disagreed 100 (33.3%) disagreed with the item

Item 18: 100 (33.3%) and 90 (30%) of the respondents agreed and strongly agreed respectively while 59 (49.7%) disagreed and 51 (17%) strongly disagreed with the item.

Item 19: 30(10%) of the respondents agreed, 30(10%) strongly agree, 160 (53.3%) disagreed and 180 (60%)strongly disagreed with the item.

Item 20: 150 respondents (50%) agreed, 60 (20%) strongly agreed, 30(10%) disagreed, and 60 (20%) strongly disagreed with the item.

Table III (C) PROCESS

STATEMENT	Agree	Strongly Agree	Disagree	Strongly Disagree
21. Most students prefer to leave the learning of music as a subject at the end of junior secondary school.	30 10%	150 50 %	66 22%	54 18%
22. Our music teachers teach without the use of instructional materials.	200 66.7%	90 30%	30 10%	60 20%
23. The content of the music curriculum are taught from simple to complex.	100 33.3%	30 10%	157 52.3%	53 17.7%
24. Assessment in music is more on practical than theory.	20 6.7%	30 10%	105 35%	75 25%

Item 21: Large number of the respondents 30 (10%), 150 (50) agreed and strongly agreed in the same way, while 66(22%) disagreed, 54(18%) strongly disagreed with the item

Item 22: 200 (66.7%) of the respondents agreed, 90(30%) strongly agree, 30(10%) disagreed and 60(20%) strongly disagreed with the item. This shows that the popular opinion of the respondents to the items is positive.

Item 23: 100 respondents (33.3%) agreed, 30 (10%) strongly agreed, 157(52.3%) disagreed, and 53 (17.7%) strongly disagreed with the item.

Item 24: 20 (6.7%) and 30 (10%) of the respondents agreed and strongly agreed respectively while 105 (35%) disagreed and 75 (25%) strongly disagreed with the item that assessment in music is more on practical than theory.

Table VI (D) COST

STATEMENT	Agree	Strongly Agree	Disagree	Strongly Disagree
25. Students often contribute to the cost of materials used during music practical.	57 19%	0 0%	107 35.7%	136 45.3 %
26. The government do neglects replacements of damaged and expired music facilities.	127 42%	150 50%	20 6.7%	3 1%

Items 25 and 26: Their responses to items 25 and 26 clearly show that the majority of the respondents either disagreed or strongly disagreed with the idea that students often contribute to the cost of materials used during music practical. The similarly responded positively that the government do neglects replacements of damaged and expired music facilities.

SUMMARY OF FINDINGS

The result of the study showed that the teaching and learning of music as a subject in selected schools is confronted with various problems. The reality of the refusal of the subject in which it could not compete with other art subjects started with the way in which it was introduced to Africa which eventually led to other problems. Furthermore, African musical

instruments that are peculiar to Nigerians are not given the right preference and proper placement in the teaching of music as a subject in schools. Therefore little emphasis was placed on the purchase of such instruments that were not western oriented despite the fact that they were available and at a cheaper rate. Lack of appropriate musical instruments to facilitate the teaching and learning of music as a subject is said to be the greatest problem confronting the teaching and learning of the subject in Nigerian secondary schools.

Also, it is quite evident that there are not enough music teachers in the public secondary schools due to governments' attitude towards the teaching of the subject. Students who have interest in studying the subject have lost interest because of lack of qualified and professional teachers. This also poses a problem to the incoming generation and it would be difficult to achieve much progress in teaching without personnel. The role of textbooks in the teaching and learning could not be over-emphasized. This is because it allows better understanding to a given topic as well as producing more facts on the topic. Conversely, the result of the interview conducted on students in the sampled schools shows that little value is placed on music textbooks. None of the selected schools' libraries were equipped with relevant music textbooks, while the available textbooks belonging to the teachers are not enough. The students depends solely on teacher's note for they have no music textbooks of their own, which could encouraged slothfulness on the part of the students. Consequently, the interview conducted to the students, it was observed that students have positive impression for the subject and if properly taught it will compete with other subject. Classes only met for maximum of two periods of forty-minute (40) per week and the ratio between the teacher and students in state public schools was extremely displeasing, a music teacher to 45 students , incredible ! . This indeed too large which eventually makes thorough and methodical teaching, class control, assessment and evaluation more difficult with ineffective class management, while that of Federal Government colleges and private schools was commendable - a teacher to 25 students..

CONCLUSION

The findings of this study revealed several problems militating against the process of teaching and learning of music as a school subject. Conspicuously, the foundational factors responsible for the problems confronting the teaching and learning of the said subject were foreign missionary activities, imported state and school system, curricular content, urbanization, modern economic pursuit and the media. (Nzew 1999:76) These had led to other problems as lack of required musical instruments for the practical aspect of the subject, insufficient provision of instructional materials and its uses, few numbers of music teachers, insufficient music text books in schools library and poor attitude of the Nigerian society towards music as a school subject. The implication of the afore-mentioned factors is that the situation of teaching music in junior secondary schools needs to be redeemed.

RECOMMENDATIONS

The following solutions are suggested to solve problems confronting the teaching of music as a subject in Nigerian schools.

There should be

* Provision of uniform syllabus to schools reflecting the true African culture and be converted to behavioural aspect of learning.

*Adequate facilities like musical instruments and teaching materials should be provided for the music teachers by the school authority and the government.

*Teachers who are well trained to handle the items in the syllabus should be employed.

*More periods should be given on the time table to give room for the students to gain knowledge of the practical aspect of the subject.

*Assessing and dissemination of relevant literature and learning materials to both the teachers and students.

*Advancing and increasing the use of methods of indigenous music knowledge and musical instruments in all level of Nigerian Education.

*Effective use of indigenous musical materials available within a community setting for Musical illustrations.

*Dialoguing with Ministries of Education as well as curriculum planners on emphasizing African music content in music education at all levels.

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