



Ph.D. CALISTA ADA NWADIMKPA UGWU 2018



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University of Cape Coast

UNIVERSITY OF CAPE COAST



AN EVALUATION OF THE MUSIC TEACHER TRAINING
PROGRAMME FOR BASIC SCHOOLS IN NIGERIA WITH SPECIAL
REFERENCE TO SOUTH-EASTERN STATES

BY
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Thesis submitted to the Department of Music and Dance of the College of
Humanities and Legal Studies, Faculty of Arts, University of Cape Coast, in
partial fulfillment of the requirements for the award of Doctor of Philosophy
degree in Music Education

JUNE 2018

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature..... Date

Name:

Supervisors' Declaration

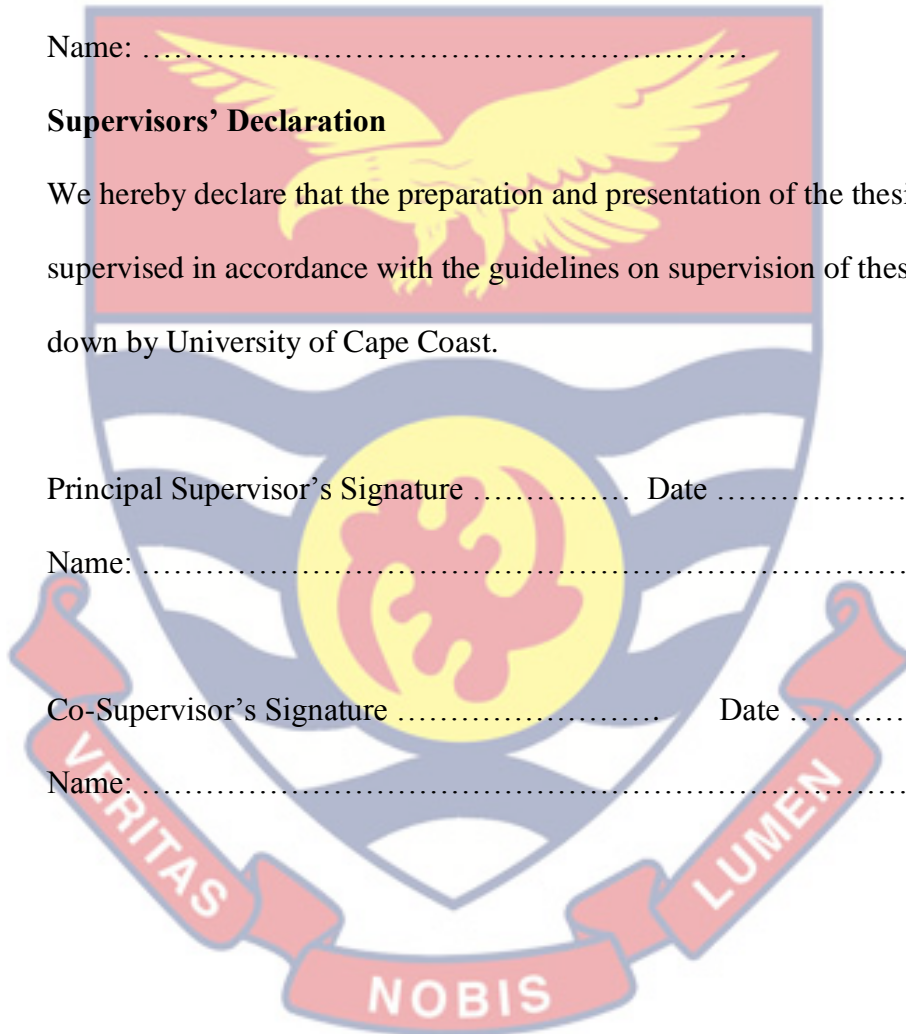
We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by University of Cape Coast.

Principal Supervisor's Signature Date

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ABSTRACT

The purpose of the study was to evaluate the music teacher programme of the National Commission for Colleges of Education (NCCE) towards meeting the federal government's aspiration of making its education relevant to the child and society, and provision of quality specialist music teachers in their number for the primary and junior secondary schools. The research paradigm that guided the study was constructivist interpretative of concurrent mixed method. The sample size of 16 music lecturers, 14 final years (Music Double major) NCE students, 12 in-service teachers, 12 music administrators, 5 SUBEBS (State Universal Basic Education Boards), and 3 CoEs (Colleges of Education) were drawn for the study. The instruments for data collections were interview, questionnaire and site observations. Data analysis was done using SPSS, Thematic analysis and Holmes analytical framework. The study revealed a tension between the expectations of the federal government towards teaching CCA at the basic schools and the preparation of specialist music teachers by the NCCE that failed to capture Nigerian music culture. It also revealed an inadequate number of music teachers prepared by the CoEs. There was low quality assessment of the training by final year students, in-service music teachers and music administrators. I therefore recommend: 1) a review of music as core and the admission process; 2) review of curriculum towards the learning of music as in the Nigerian culture and not the learning of music components as it is in the curriculum; 3) retraining of the teachers and engagement of the popular and traditional music experts in the development and implementation of the programme

KEY WORDS

Programme evaluation

Preparation of music teachers

Music curriculum

National Policy on Education

Cultural Policy for Nigeria

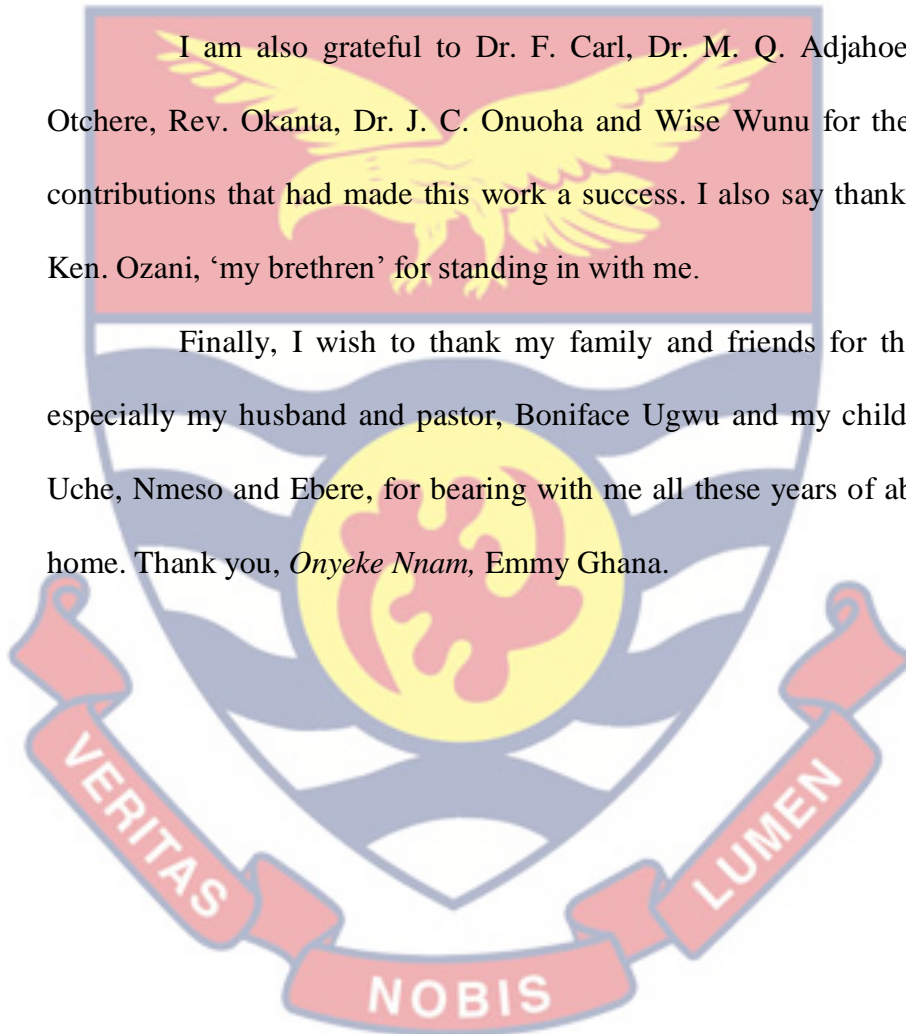


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DEDICATION

To my best friend,

Uto Obim

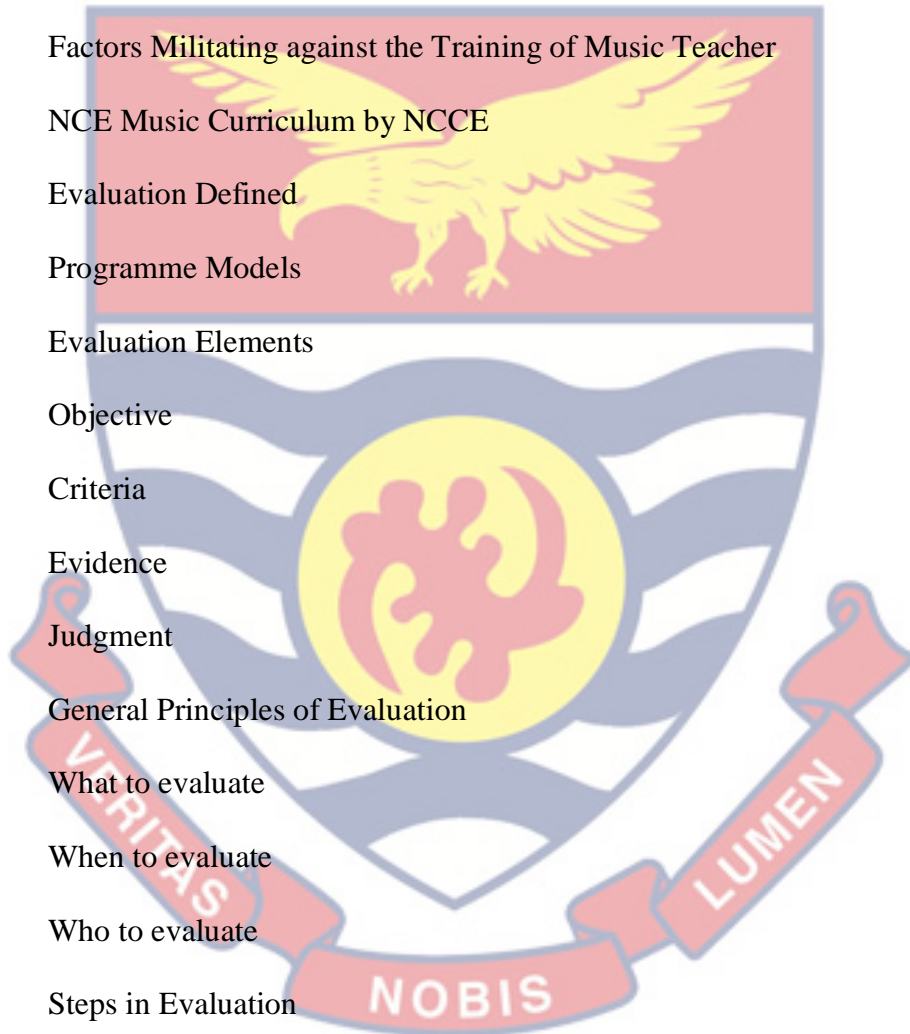


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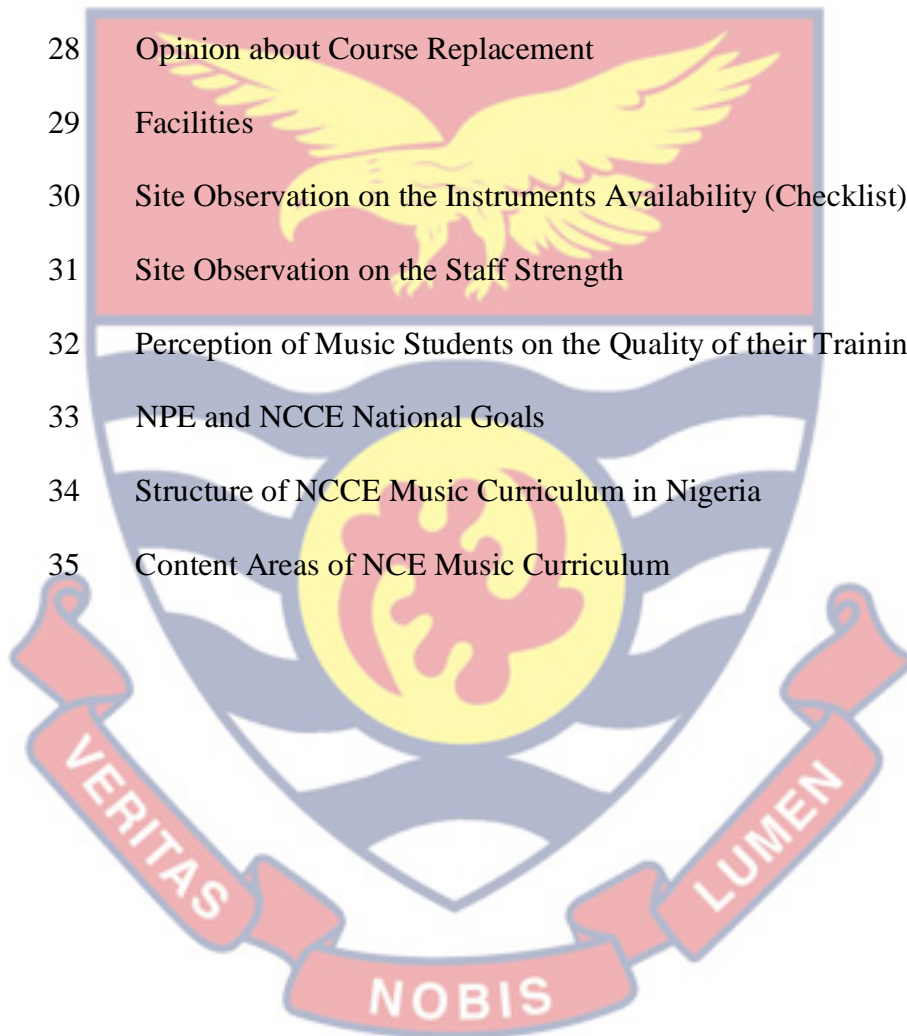
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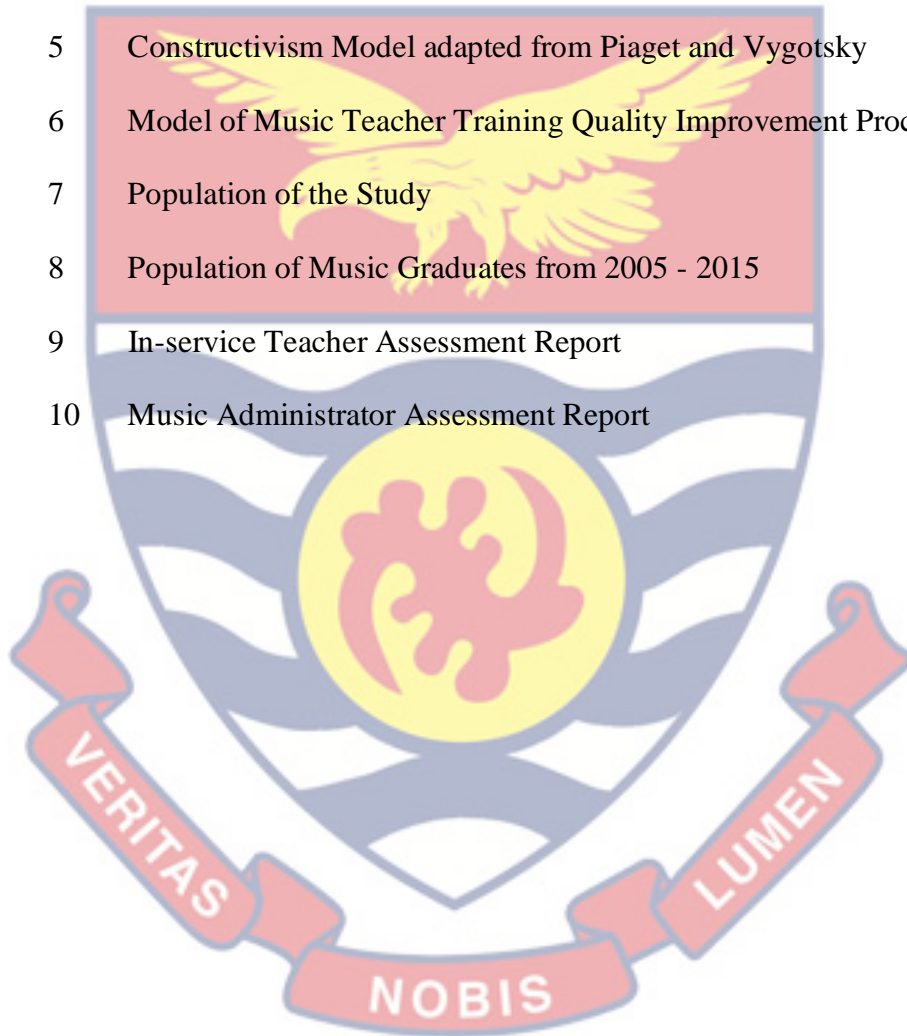
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LIST OF ACRONYMS



NERDC -	Nigeria Educational Research and Development Council
NCE -	National Council on Education
NCE -	National Certificate in Education
CoEs -	Colleges of Education
NCCE -	National Commission for Colleges of Education
NMC -	National Music Curriculum
NUC -	National University Commission
NBTE -	National Board for Technical Education
NTI -	National Teacher Institute
NTEP -	National Teacher Education Policy
NPE -	National Policy on Education
CPN -	Cultural Policy for Nigeria
FGN -	Federal Government of Nigeria
FRN -	Federal Republic of Nigeria
SUBEB -	State Universal Basic Board
BEC -	Basic Education Commission
ATTC -	Advance Teacher Training College
TRCN -	Teacher Registration Council of Nigeria
TTC -	Teacher Training College
MTE -	Music Teacher Education
UNN -	University of Nigeria Nsukka
AIFC -	Alvan Ikoku Federal College of Education
JAMB -	Joint Admission Matriculation Board
CCA -	Cultural and Creative Arts

- UPE** - Universal Primary Education
UBE - Universal Basic Education
JSS - Junior Secondary School
SSS - Senior Secondary School
SCH - Semester Credit Hour



CHAPTER ONE

INTRODUCTION

Education in Nigeria is an instrument “par excellence” for effecting national development and the teacher is imperative. The government promised to provide quality music-specialist teachers in their numbers (National Policy on Education (NPE) (FRN, [NPE], 1981; 2004)). In 1961, the bi-cultural music curriculum was introduced by autonomous Nigerian music professionals. During this period, the teacher training colleges were affiliated to existing universities. However, in 1989, the National Commission for Colleges of Education (NCCE) was established and charged with the responsibility of preparing music-specialist teachers for the basic schools. The NCCE had developed a programme which has been implemented over two decades. However, there seems to be little or no evaluation of this programme, hence this study was conducted to fill the gap.

The study is related to Flolu (1989), Reimer, (1989) Olorunsogo (2011), Ajeawole (2013) and Adeogun (2015) on curriculum issues. It is related theoretically to the works of Nzewi (1988, 1989), Reimer (2003), and, Arostogui (2011).

The practical implications of the study included a review of the programme, focusing among other things, on its structure and objectives. Structurally, the programme was designed to be “student-centered”. The major objective of the programme, the study examined, was the exposure of the students to the holistic nature of music as informed by the indigenous music knowledge system through listening, observing, creating and performing,

amongst other things. The theoretical implication is a reposition of music as a core subject at the basic level and generalist teachers should be prepared such that every trainee must enroll for music/CCA.

Background to the Study

The current study is situated in Nigeria, hence the need to provide information on the history and geography of Nigeria cannot be over emphasized. The name Nigeria, adopted in 1897, is a conflation of two words: Niger and area. "Niger" according to Williams, in Adedayo, 2012, p.7, was derived and adopted from the name of the longest and biggest river in Nigeria - River Niger. The word "area" describes the territory covered by the country. Through a combination of the two words, Flora Louise Shaw, the wife of Sir Fredrick Lugard, coined the name Nigeria (Adedayo, 2012).

Nigeria and its People

The geographical area now known as Nigeria came into being in 1914 when the two protectorates of Southern and Northern Nigeria, hitherto created by the colonial administration were amalgamated under the governorship of Sir Fredrick Lugard (Kukah, 1999; Maier, 2002; Mabeke-Ekanem, 2000; Meziobi, 1994; Williams, 2008). For administrative convenience, the Southern protectorate was further divided into an Eastern and Western Nigeria in the 1946 constitution. In 1960, when Nigeria gained its political independence, it was a country of three regions but today, Nigeria is a Federation of 36 states with a Federal Capital Territory situated at Abuja. It has 774 (seven hundred and seventy-four) local government areas (Adedayo, 2012).

Situated on the Western Coast of Africa and on the shores of Gulf of Guinea, Nigeria is located between latitudes 4⁰ and 14⁰ north of the Equator and longitude 3⁰ and 14⁰ east of the Greenwich Meridian (Williams in Adedayo 2012). It is bordered in the west, north (northwest and northeast) and east by the francophone countries of Benin, Niger, Chad and Cameroun respectively. Nigeria occupies a total land area of 924,000 kilometers and from north to south, it is about 1,050 kilometers (Adeogun, 2006). Nigeria has an estimated population of 196 million (Akinyemi, retrieved 18th December, 2018).



Figure 1: Map of Nigeria, showing the thirty-six states and capitals (Source: <https://research.gate.net/figure/map-of-Nig-showing-the-six-6-geopolitical-zone>))

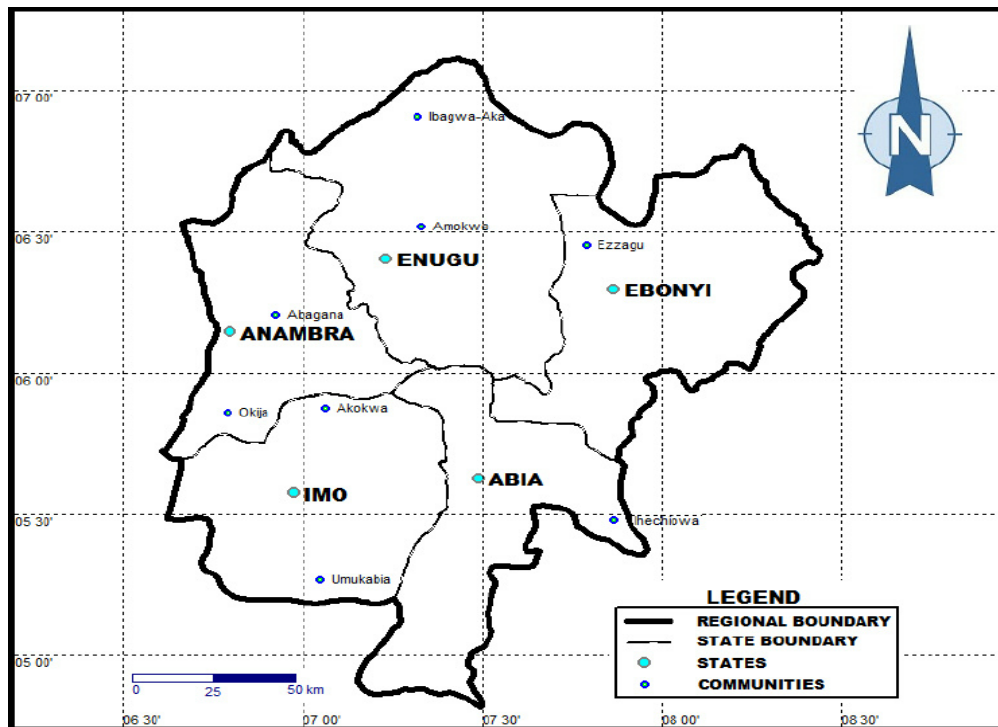


Figure 2: The Map of the South East Geopolitical Zone of Nigeria (showing the five states that make up the zone). Source: <https://researchgate.net/figure/map-of-Nig->

Nigeria as a nation encompasses many indigenous societies and people. It comprises over two hundred and fifty different ethnic groups (Adedayo 2012). But the three main ethnic groups are Hausa-Fulani, the Yoruba and the Igbo. The Hausa-Fulani occupy the northern parts of Nigeria and their major states are Kastina, Zaria, Jos, Kaduna, Bauchi, Maiduguri and Sokoto. Found in the southwestern parts are the Yoruba people whose major towns and cities are Ile-Ife, Oyo, Ibadan, Benin, Abeokuta and Badagry. The eastern parts of Nigeria are largely inhabited by the Igbo people. Their main towns include Onitsha, Awka, Owerri, Aba, Umuahia, Abakaliki, Enugu and, Nsukka.

The Hausa account for roughly 21 percent of the Nigerian population; the Yoruba are about 21 percent while the Igbo form about 20 percent and the

remaining 38 per cent of the nation's population are classified as the minority groups. Some of the ethnic groups include the Ijaw in the Niger delta area, the Kanuri in the Lake Chad area, the Ibibio in the south eastern, the Nupe and Tiv in the middle belt region (Williams on Adedayo, 2012). Mbeke-Ekanem in Adedayo (2012) reported that Nigeria has about four hundred different languages. The major language groups include the Hausa, Yoruba, Igbo, Fulani, Efik/Ibibio, Tiv, Ijaw, Edo, Igala, Nupe and Idoma. English is the official language.

Nigeria is affected climatically by two major influences: Atlantic Ocean to the south and the Sahara Desert to the north. It has two main seasons: the rainy and the dry seasons. The rainy seasons span through April to October while the dry season starts from November and ends in March. The rainfall pattern dictates the vegetation. Nigeria has three vegetational zones: the coastal, the savannah and the parkland (Gaily in Adeogun, 2006). The coastal or the equatorial forest extends from the saltwater mangrove forest of the Niger delta through the rain forest zone with valuable hardwood and soft trees, to the scattered inland forests, notably along the middle of River Niger and Benue. The parkland zone is an area of less vegetation where grass is short and sparse. The savanna, with scattered trees, is at the tropical region. Nigeria is mainly lowland lying with a few highlands such as Udi Hills in the east, the Kukuruku Hills in the west and the Jos, Bauchi and Mambilla Plateau in the north. Its two major rivers are Niger and Benue. Both enter the country from the northwest and northeast respectively and have their confluence at Lokoja before sailing into the Atlantic Ocean.

Nigeria's geographic features largely determine Nigerians' occupational activities. Fishing, hunting and farming dominate the occupational activities of Nigerians found in the south due to the availability of forest and the occurrence of much rainfall. The north is dominated by animal husbandry and farming of grains. Cocoa, groundnut, palm oil and timber are Nigeria's major agricultural exports. Nigeria is one of the largest producers of crude oil in the world. Its other mineral resources include enormous quantities of natural gas, tin, coal, iron-ore and limestone (Adeogun, 2006, p. 3-3).

Nigerian communities from time immemorial practiced traditional African religion prior to the advent of Islam and Christianity. Later, the Hausa trade with North Africans via trans-Saharan trade enabled the introduction of Islam in Nigeria. The Portuguese' exploration of Africa's coastal lines from the fifteenth century led to the introduction of Christianity in Nigeria via the southern part of Nigeria. About 50 percent of Nigerian population are Muslims, 40 percent are Christians while the remaining 10 percent of the population maintain their indigenous religions (Williams in Adedayo, 2012).

Education in Nigeria

Nigerian traditional societies, prior to all the external influence (Islamic and Western cultures); had a well-structured system of education. The training of its teachers generally and music teachers in particular were through observation, imitation, apprenticeship, etc. With the coming of exogenous cultures, traditional Nigerian communities were imposed upon with education in general and music education in particular that is strange as the educational system as well as the teaching was divorced from their cultural root. More so,

as a result of this cultural hybrid (traditional, Islamic and Western), the system of education ought to be a synthesis of the three mainstreams that have influenced Nigeria.

Heading towards achieving an educational system that is rooted in the culture of the traditional Nigerian society and the two main cultures that influenced the society led to the *National Curriculum Conference* (NCC) in 1969 which was held in Lagos. There was a strong desire to evolve *National Policy on Education* (NPE) that would integrate the traditional form of education with western education into a new national system of education. The NPE was first published in 1977. It had its 2nd, 3rd and 4th editions published in 1981, 1998 and 2004 respectively.

Teacher Education in Nigeria

The Federal Government, not losing sight of the fact that the teacher is central to achieving any educational goal, stated that “since no education system may rise above the quality of its teacher, teacher education shall continue to be given major emphasis in all educational planning and development” Federal Republic of Nigeria (FRN [NPE] 2004, p.39). There are many institutions that prepare the teachers for the Nigerian educational systems such as the Institute of Education, National Teachers Institute, National Board for Technical Colleges and the Colleges of Education. The CoEs mainly prepare the teachers for the basic schools and award the National Certificate in Education (NCE) which is the minimum entry qualification into teaching profession in Nigeria.

“The minimum qualification for entry into the teaching profession shall be the Nigeria Certificate in Education (NCE)” (FRN [NPE] 2004, p.39). As a

follow up to this, it avowed to provide certain educational services amongst which is the provision of specialist teachers in some subjects like music (FRN [NPE] 2004, p.15). The federal government of Nigeria's promise to provide specialist teachers in music is an indication of its knowledge of the value of music in the development of a Nigerian child especially at the primary level which is the basis for subsequent educational level. Making the teacher of music a specialist could as well be associated with the need of imparting the nation's music culture to the Nigerian child. This is important for identity formation that is crucial at this formative stage. Not only that the Government will provide these calibers of teachers, they are to be in their numbers and quality. Hence, an aspect of the NPE 1981 editions stated that

in order to encourage aesthetic, creative and musical activities, government will make staff and facilities available for the teaching of creative arts and crafts and music... In order that these functions may be discharged effectively, a cadre of staff is required in adequate numbers and quality at the different operational levels in the Local, State and Federal institutions (FRN [NPE] 1981 p. 13, 44).

The federal government, upon meeting these obligations, upgraded the nation's Advanced Teacher Training Colleges (ATTC) to Colleges of Education (CoEs), established more CoEs and upgraded some of the CoEs to Universities. A College of Education (CoEs) is one of the institutions of higher learning that has the mandate of the Federal Government to train teachers for primary and junior secondary schools. The CoEs award the Nigeria Certificate in Education (NCE), which, as stated before, is the minimum qualification for entering into the teaching profession in Nigeria. The colleges of education were affiliated to existing universities that supervised the teacher training programmes.

However, in 1989, the Federal Government (FG) established National Commission for Colleges of Education (NCCE) (NCCE, 2000, p.1) with the mandates to lay down “Minimum Standards” for the NCE programmes and set out criteria for accreditation of CoEs. By this mandate, all Nigerian CoEs are currently regulated by NCCE in terms of philosophies, goals, structure and content of Teacher Education (TE) programmes. NCE’s entrance and exit standards are regulated by Joint Admissions and Matriculation Board (JAMB) and NCCE respectively. “The NCCE mandated national curricula that is controlled through centralized systems of administrations” (Adeogun, 2015, p.4). This means that all the colleges of education in Nigeria have the same curriculum unlike during the period of affiliation where autonomous curricula were implemented.

CoEs offer a 3-year programme for secondary school leavers leading to the award of NCE – an equivalent of General Certificate of Education (GCE; ordinary level) plus professional training for teaching Universal Basic Education (UBE) subjects. NCE holders are eligible for admissions to Nigerian universities for a 2- to 3-year academic programme, leading to the award of degree in education (B Ed), the Bachelor of the arts degree in education (BA,Ed) or the Bachelor of science in education (BSc.Ed), and Bachelor of Arts or science (BA/BSc). CoE’s pre-service Teacher Education (TE) programme have many similarities.

In 2009, the Nigerian Education Research and Development Council (NERDC), a body that has the mandate of FGN to develop school curriculum for all levels of the educational systems in Nigeria, published the Culture and Creative Arts (CCA) curriculum. By the NERDC document, the CCA is an

amalgam of Arts and Crafts; Performing and Entertainment; and Customs and Tradition. Under performing Arts and Entertainment, the subjects that merged are Music, Drama and Dance. This implies that the government wants its citizen at Universal Basic Education (UBE) – (Primary and junior secondary) to be taught CCA, that is, Music, Dance and Drama as a subject and not only Music as stated before. There seems to be a misalliance in the training of the music teacher and his expected job practice as the NCE students that went for teaching practice complained bitterly of their experience in the schools where they were mandated to teach CCA (i.e. music, dance, and drama) whereas they were only trained as music specialist teachers and not CCA teachers.

Some Nigerian music educators have worked on Nigerian music education. Okafor (2005), worked on “music in the Nigerian society”; Onyiuke (2005) focused on primary music education and Adeogun (2006), focused on university music education. However, little or nothing has been done on the training of music teachers by Colleges of Education, and more so, the “Minimum Standard” provided for the CoEs, by the NCCE has not been assessed towards its efficaciousness in meeting the nation’s dream of providing adequate and quality teachers for its Primary and Junior Secondary schools, hence this study is designed to evaluate the programmes.

Statement of the Problem

The Nigerian colleges of education were affiliated to sister universities who supervised and monitored the activities of the colleges. In 1989, the Federal Government stated that there was no disparity in its teachers thereby discontinued the supervision of the colleges from the universities. As a follow

up, the Federal Government (FG) established a body - the National Commission for Colleges of Education (NCCE) - and mandated it to oversee the NCE programmes. It therefore set out the criteria for accreditation of all CoEs in Nigeria. The philosophies, goals, structure and content of Teacher Education (TE) programmes as required to qualify for NCE are regulated by the body.

The NCCE towards carrying out its duty developed a national curriculum for the colleges of education of which music was part. The problem of this study therefore is that since the formulation of the NCCE programme, the CoEs have been implementing it with little or no evaluation. This study intends to evaluate the music teacher training programme as provided by the NCCE. Nigerian music educators such as Adedeji (2011) worked on school music education from Nzewi's perspective. Ajewole (2012) focused on scientific approach to the teaching of music in Nigeria. Adeogun (2015) did a content analysis of the music curriculum of the NCE. In addition, Adeogun, (2006) worked on the University music education, Onyiuke (2005) focused on Primary music education. Little or not much has been done on music teacher training at the CoEs hence the gap this study intends to fill. In addition, as stated supra the federal government has averred to provide quality specialist teachers in their numbers for some subjects such as music, a need too was to explore how these governmental intentions have been achieved. Of importance also was to evaluate how relevant the National Music Curriculum (NMC) of the NCCE was towards meeting government's intention of making its education culturally based as stipulated in the NPE and CPN.

Purpose of the Study

The purpose of this study was to evaluate the music teacher training programme as provided by the NCCE towards meeting government's intention of making its education culturally based and provision of quality teachers in their number as stipulated in the NPE and CPN

Objectives of the Study

The purpose was further broken down into the following specific objectives. The objectives of this study were to:

1. ascertain the number of music teachers being trained by the CoE to serve the primary and junior secondary schools in the southeastern states in Nigeria;
2. investigate the quality of the training given to music teachers at the CoE as stipulated in the Minimum Standard set by the NCCE;
3. explore the music students' perception of the quality of their training towards their preparedness to teach;
4. examine the perception of in-service music teachers on their training in comparison with their experience on the job;
5. ascertain the music administrators' perception of the training provided prior to the NCCE and currently; and
6. evaluate the relevance of the NCCE curriculum to the NPE and CPN as policies that guide Nigerian educational systems.

Research Questions

The study sought answers to the following questions:

1. What is the number of student-music teachers trained by the CoE to serve the primary and junior secondary schools in the southeastern states in Nigeria?
2. What is the quality of the training given to music teachers at the CoE as stipulated in the NCCE Minimum Standard?
3. What are the music students' perceptions on the quality of their training towards their preparedness to teach?
4. What are the in-service teachers' perceptions of their training in comparison with their experience on their job?
5. What are the perceptions of music administrators on the training of music teachers prior NCCE and currently?
6. What is the relevance of the NMC of the NCCE to the two policies that guide Nigerian educational system?

Significance of the Study

The results of this study informs the Nigerian government on the status of the training of music teachers for the basic schools. The results specifically focused on the relevance, quality and adequacy of the music teachers prepared for the basic schools.

Beneficiaries directly from the results of the study include education policy makers, curriculum planners, music trainers, and music trainees in the following ways:

- the policy makers to understand that there were gaps between policy formulations and implementations. There were no strategies on how to implement the culturally based education for instance, either by affiliating the ministry of education to ministry of culture so the later could guide on the implementation strategies or otherwise. There was no retraining

for the lecturers nor engagement of the traditional and popular musicians for the training of the music teachers. Hence the government's expectation of having quality culturally based music teachers in their numbers were yet to be achieved. The wobbling position of music and its admission process coupled with dire lack of facilities had hampered in training quality specialist music teachers in their numbers.

- Curriculum planners benefit through feedback from the implementers of the curriculum and consumers (lecturers and students) that the curriculum was technically oriented. The curriculum stressed not the teaching and learning of music rather the teaching and learning of music compartments majorly. The structure of the programme was discrete. The curriculum also negates the expectation of the government of making its education culturally based as the curriculum conspicuously failed to capture Nigeria music culture. Hence though the curriculum has been reviewed severally, the bi-cultural curriculum (African and Western music) is still being held to.

- The trainers of the trainees' mode of instruction was compartmentalized hence the trainees' inability to adapt theories learnt during training into their job practice. They stand to benefit from the study by realizing that the trainee is an individual and as such all the courses taught would be taught with the understanding that all of them are meant to produce a competent music teacher who can use the knowledge of his/her theories to support practice. As such, no course is more important rather they are complementary. The trainers' method of instruction was teacher centered against the constructivist theory of learning that emphasizes student-centered

- . The students showed incompetency both during training and in their field of work. The attitudes of the students hindered their learning, the students need to be studious since no student will be taught everything by the teacher, they should own their instruments as the government may not be able to produce all the instrument. Critically thinking of the interrelatedness of each instruction is equally important.

Delimitation

Though there were other music programmes that prepared teachers to teach music at the primary and junior secondary schools, like the diploma in music education programme at the universities, they were not part of this study because of the philosophies of their programmes. The three Colleges of Education at the south-eastern part of Nigeria that offered music were the

confine of this study. Though some of these colleges offer B Ed degree courses, this study was limited to the NCE programme only. In addition, music lecturers in the department of music from the selected colleges participated in the study. Other participants include music teachers that were currently teaching at the junior secondary schools; music administrators. The final year NCE music (double major) students only excluding the single majors; and the NCCE minimum standard document. Finally, the officers of State Universal Basic Board in the South East of Nigeria were also interviewed for the study.

Limitations of the Study

There are some limitations which might influence the generalization of the result of this study. Firstly, twelve in-service music teachers and twelve music administrators were involved in the qualitative aspect of this research. At the time it was not economically possible to interview many more in-service music teachers and music administrators in south eastern states because of the distance and time, I therefore relied upon my own personal networks to gain interviews. However, Creswell (1998) and Boyd (2001) were of the opinion that interviews with ten people are enough to explore the view of participants in research and that ten participants are sufficient to reach saturation.

Inevitably, the dearth of literature on the topic of training music teachers was one of the factors that affected the conduct of this research because most researches in music education did not explore the training of music teachers from the perspectives of the pre-service teachers, in-service music teachers, lecturers, and the music administrators. Thus, where possible, inferences were

drawn from data gathered in studies outside Nigeria, and while the context may be different, I hope the comparable observations made are valuable.

One other challenge faced in this study related to the attitudes of the participants towards interview as they were busy with classroom instruction and with academic responsibilities and commitments. Another challenge was the distance between the researcher and the interviewees. It was quite tasking visiting the colleges and the SUBEBS of the five states in the South-east.

Definition of Terms

Education

Myriads of definition have been given to education as regards its meaning in context. Education has been defined as “a systematic training and instruction through which knowledge, abilities, development of character and mental powers are developed” (Ude, 2009, p.2). Uruakpa defined education as a “social institution that develops means of meeting some human needs and causing the perpetuation of what has been defined as necessary and acceptable” (Uruakpa, 2004, p.15). In the view of Nwagwu (2009),

education is a process by which every society attempts to preserve and upgrade the accumulated knowledge, skills and attitudes in its cultural setting and heritage in order to foster continuously the well-being of mankind and guarantee its survival against the unpredictable- at times of hostile, destructive elements, forces of man and nature. (Nwagwu in Ude, 2009, p.2).

Education from the above citations was discussed from three different perspectives: as ‘a process’, as ‘a discipline’, and as ‘a product’ but in each of them development was conspicuously captured which entails the notion that education is never static rather dynamic. Education has its macro, micro and intrapersonal levels. For this study, education connotes all these levels and zeros

into the training given to music student-teacher at the CoE for optimal results from the purview of the two educational policies that guides the nation's educational system.

Training

Training in this study will be used with reference to Okeke, who averred that training “connotes learning organized to achieve certain productive skills, development of technical ability, productivity or output, initiative and innovation in the business of teaching” (Okeke in Okoli et al, 2015, p.130). Okeke went further to state that “training permeates all learning that will bring about development, productivity, innovation, acquisition of technical ability and so forth. Training could be used interchangeably with education” (Okeke in Okoli et al, 2015, p.130). For the purpose of this thesis, training entails the policies and procedures designed to equip the music teacher with the knowledge, attitudes, behaviours and skills they require to perform their task effectively in the classrooms as a facilitator of learning so that the students could construct their knowledge.

Music Teacher

A music teacher is a professionally certified teacher of music who teaches for the total development of the child via his perceptual, aesthetic, creative, physical and emotional abilities. S/he uses his/her wealth of experience as a professional teacher and expertise as music practitioner to organize learning experiences for students to learn. S/he understands that the center of focus is on the students as the constructor of the knowledge and as a teacher, s/her is merely a facilitator. S/he delights on “uncovering meaning” instead of just pouring out

the content. S/he understands that there are different categories of learners in his/her class hence involves many learning experiences such that even music theories are not taught in a decontextualized form rather within music context as a strategy for inculcating the relatedness of all instructions. His/her methodology is constantly reflected upon for better strategies through interactions with other colleagues as well as students.

Organization of the Study

This thesis consists of five chapters. Chapter one explores the introduction with sub headings: background to the study, statement of the problem, purpose of the study, objectives, research questions, significance of the study, delimitations, limitations, definition of terms and organization of the study.

Chapter two presents a review of the literature in the area of study. These areas include the Nigerian educational policy, the National Policy on Education, Cultural Policy for Nigeria. There were reviews of the pre-tertiary reforms, the teacher education and the music teacher education. Other concepts reviewed were the development of the music curriculum, assessment, evaluation, the conceptual and theoretical framework and the analytical framework.

Chapter three focuses on research method. This chapter discusses why, where and how various data were collected and how they were analysed.

Chapter four presents the results and discussed the findings from the data that were collected from the field.

The final chapter, Chapter Five, was on the recommendations that arose from the study and the conclusions. Further directions for research were recommended.

Chapter Summary

Education in Nigeria is an instrument “par excellence” for affecting national development. The government realizes that the achievement of excellence in education is dependent on the teacher hence, it averred to give every support for teacher education. This it did by upgrading ATTC to CoEs thereby making NCE the minimum standard for entering into Nigeria teaching profession. It also averred to produce quality music specialist teachers in their numbers hence it established the NCCE as the supervisory body of CoEs. The NCCE produced a “Minimum Standard” and the national music curriculum for the training of NCE teachers for the primary and junior secondary schools. However, the music programme as provided by the NCCE has received little or no assessment hence this study set out to evaluate the programme. The study was situated in the southeastern Nigeria as the area of the study. The chapter one comprised of eleven sections: Introduction, Background to the study, Statement of the problem, Purpose of the problem, Objectives of the study, Research questions, Significance of the study, Delimitation, Limitation, Definition of the terms, and Organisation of the study.

CHAPTER TWO

LITERATURE REVIEW

Introduction

In the preceding chapter, background information on Nigeria, focusing on its geographical location and social system was provided as the context of the subject matter of this study. The maps of Nigeria and the population of the study were also captured. Briefly reported was the purpose of the research.

In this chapter, the literature was broadly reviewed under the following headings: Educational policies (National Policy on Education and the Cultural Policy for Nigeria); Pre-tertiary reforms; Nigeria teacher education; Music teacher education; Music curriculum; Assessment; Evaluation; Theoretical framework; Conceptual framework and Analytical framework.

Concept of Education

There are myriads of definitions of education as it is not a stable concept. What it means, how it is used, its role in society and life, how it is drawn on as a social discourse is spatiotemporal. However, there is a need to define and clarify the concept as it suits the context of this study. Education has its macro and micro levels.

Education is a means by which “human beings acquire the civilization of the past, are enabled both to take part in the civilization of the present, and make the civilization of the future” (Ukeje, 1979, p. 372). It was defined also as “a device by which men (women) take what others before them have learned, add to their own contribution, and then, in turn, pass it along to the next

generation” (Brembeck, 1971 p. 287). Education is formational, the past informs the present and the future is an offshoot from the present and at this macro level it goes from generation to generation.

Education at the micro level, which is individualistic, can be highlighted by the understanding of Walker (1998) who defined education as “a quest to gain understanding of what it means to be human in all its illogicality, its unpredictability, its irrationality and in all its uniquely varied cultural ways of doing and thinking” (p. 32). Adeogun (2009) summarising the above views stated that:

education is a social phenomenon, that begins at birth and goes on throughout one’s life span, a process that enables the general cultivation and empowerment of human beings so that as individual, they can actualize their potentialities and tendencies satisfactorily and as members of society they can interact with their environment richly (p. 2-1).

Therefore, education is a life time empowerment of an individual for personal actualization and his contribution towards societal enrichment. Critically important to note is the potency of education to empower an individual culturally such that he/she can interact within his environment richly. This cultural impartation will make room for preservation of the past and advancement into the future.

Merging the macro and micro levels of education, the World Council of Churches, located in Oxford cited in Adeogun 2006) said that:

Education is the process by which a community opens its life to its members so that they can play their part in it. It seeks to pass on to them its culture including the standards by which it would have them live. Where that culture is regarded as final, an attempt is made to impose it on younger minds. Where it is regarded as a stage in development, younger minds are encouraged both to criticize it and to improve on it (p. 2-2).

Education from the above insight is both procedural and a product and culture is its content. The community sets the standard for its citizens' education that informs how they will live. The substance of all educational efforts in every society is culturally based and it is developmental. Hence, Keller (1966) referred to culture as "the learned and shared behaviour embracing thoughts, acts, and feeling of a certain people" (p. 4). Culture has also been defined as "the sum total of the ways of life that people in society have evolved. It also means all the patterned ways by which people live" (Hass, 1983, p. 48). Every society, in their bid to survive, inculcates these elements of their culture to the younger ones and as such Nigerian society has its educational system.

Educational Policy

Every society practises one form of government or the other. The aim is to serve and improve the quality of life of the society. These needs range from individual, social, political, economic, cultural, technological, humanistic, musical, to mention a few. Towards meeting these needs, the government sets up organs or arms capable of formulating workable policy decisions and responsive implementation structure. 'Structure' 'consists of the ways and means by which tasks are established, assigned and accomplished between individuals' (Olutola, 1976, p. 144).

The relationship between government and education is an established fact. In Nigeria, traditional education has been a system of education that is designed to help in the survival of the individual and society. Thereafter, there was a shift from the traditional Nigerian education to the colonial system of education. The former being critiqued for its narrowness and the latter was also

critiqued for consisting mainly of literacy and numeracy that served to produce workers for the colonial civil service. As a matter of fact, the *National Policy on Education* (NPE) was promulgated and it gives a view of government's relationship to education in Nigeria. According to the NPE:

Education in Nigeria is no more a private enterprise but a huge Government venture that has witnessed a progressive evolution of Government's complete and dynamic intervention and active participation. The Federal Government of Nigeria has adopted education as an instrument par excellence for effecting national development... Government has also stated that for the benefit of all citizens, the country's educational goals in terms of its relevance to the needs of the individual as well as in terms of the kind of society desired in relation to the environment and the realities of the modern world and rapid social changes should be clearly set out (FRN, [NPE]1981, p. 5).

The NPE goes further to state that:

Nigeria's philosophy on education, therefore; is based on the integration of the individual into a sound and effective citizen and equal educational opportunities for all citizens of the nation at the primary, secondary and tertiary levels both inside and outside the formal school system (FRN, [NPE]1981, p. 7)

The Constitution of the Federal Republic of Nigeria states that:

- i. Government shall direct its policy toward ensuring that there are equal and adequate educational opportunities at all levels.
- ii Government shall promote science and technology.
- iii Government shall strive to eradicate illiteracy and to this end, Government shall, as and when practicable, provide
 - a. Free, compulsory and universal primary education;
 - b. Free secondary education
 - c. Free universal education
 - d. Free adult literacy education.
- iv Government shall promote the learning of indigenous languages (FRN 1989; Official Gazette no. 20, vol. 76 Chapter II, no. 19; cited in Adeogun, 2006, p. 2-16).

The Federal Government of Nigeria intends its education as a medium of integrating the diversified Nigerian nation. The nation's educational philosophy is the integration of individuals into society as effective citizens, with equal access to education hence the promulgation of the NPE/CPN. Under

the Directives of the Nigerian Constitution, education (including music education) is listed as a right of the Nigerian citizens. The NPE and the Cultural Policy for Nigeria (FRN, 1988) give the framework on which the future of music education in Nigeria is to be constructed.

The government's intention, though laudable, however, there are issues that could stand to pose a challenge to the achievement of the policy stipulations. For instance, providing free and equal education in view of population distribution of 196 million will be quite tasking. More so, other issues such as the schools, infrastructures, supply and quality of teachers; the social factors: traditions and cultural beliefs of the people, religious factors, values, occupations and customs; and the environmental factors: climatic conditions could as well be challenging.

The National Curriculum Conference of 1969

Nigeria's educational system, up to the 1960s, were criticized for its lack of philosophical base and lack of direction. The curricula were not meeting the society's aspiration. Owing to this gap, there was a persistent agitation by Nigerians to re-evaluate the old system which had proved incongruent towards meeting the needs of the new independent Nigerian society. Hence, a strong desire to evolve national policy on education that would integrate the traditional forms of education with western education in a new national system of education. Education was seen as a measure towards promoting national ethos, ideology and philosophy; unify the fragmentation occasioned by the efforts of the regional governments. It was also aimed at setting a standard of education

for all regions and make music education less elitist, oriented more towards the community than to the individual interests of the educated (Adeogun, 2006).

The quest for a new national system of education was borne by various findings of various educational commissions in Nigeria such as Phelps-Stokes (1922), (Ikoku and Tiwo cited in Adeogun, 2006) in addition were contributions of public lectures, debates, workshops, seminars that had been going on then. The first National Conference held in Lagos in 1969 was sponsored by the Nigerian Educational Research Council (NERDC).

Sixty-five recommendations arose from the Conference on the directions of which education should be pursued to achieve relevance in Nigerian society. The following emerged from the conference: national philosophy of education, national goals, aims, and objectives for Nigerian education for all levels (primary, secondary and tertiary). There was a stipulation of science and technology in national development.

There was a recommendation of six-year primary school curricula course, six years of secondary school made up of three-year junior secondary and a three-year senior secondary course, and a four-year university education course (i.e. 6-3-3-4 structure of education). There was also a recommendation of educational system that promotes pre-vocational, technical, commercial and academic studies with emphasis that all these areas will enjoy parity of esteem. Each field of study is as important as the other since each has its unique way of contributing to the development of the nation. Music as a school subject has a role.

The issuance of a government blueprint – *A Philosophy for Nigerian Education* (produced in 1973) that further gave birth to another government

blueprint – *The National Policy on Education* (published in 1977) were all from the recommendations from the 1969 Conference. An aspect of the conference recommendations that touched on the importance of culture in national development stated thus: “the youth must learn of the privileges and responsibilities in society. The schools should start developing and projecting the Nigerian/African culture, arts and languages as well as the world’s cultural heritage” (Idolor in Adeogun, 2006). This recommendation paved way for the inclusion of music as an aspect of Cultural and Creative Arts (CCA) at the primary level of Nigerian education as contained in the NPE.

The rationale for Nigerian education and the ideal of citizenship that is sought to produce through education are all stipulated by the NPE. The NPE organized the role of cultural and creative arts education in bringing about an enlightened populace. It was from here that music emerged officially as a subject to be studied in Nigerian secondary and tertiary education. The *Cultural Policy for Nigeria* produced in 1988 affirms culture as a strategy of national development. It makes suggestions for approaches to the national development in Nigeria’s context of the arts, tourism, mass media, religion and education. It specifically calls for promotion and preservation of Nigerian culture. The CPN sees formal education as a sure way of developing and transmitting national culture. Bearing this in mind was a need for the post-independence curricular innovations in African studies: African religion, African music, African languages, African history and African literature.

The preceding review reveals the essence of the 1969 national curriculum. Among other things, the 1969 national curriculum sought to make music less elitist-oriented rather towards community-based endeavour rather

than the highly individualist skill development. Several decades have passed but there is no significant change neither has music enjoyed parity with other school subjects nor has it been set towards promoting and preserving Nigerian musical culture which would have served as a tool in unifying the fragmentation caused by regional government. This is a gap as these aspirations have remained on paper. The relevance of this review to my study is an understanding of the effect and import of music and accord music the parity it deserves as it contributes to the musical development of the Nigerian child who will promote and develop the Nigerian culture.

National Policy on Education

As was stated before, the National Policy on Education arose from the recommendations of the 1969 National Conference on Curriculum Development. The NPE stipulates that a 'national policy on education is Government's way of achieving that part of its national objectives that can be achieved using education' (FGN, 1981). The Federal Government published the NPE and set an implementation committee to translate it into workable blueprint in 1977. The implementation committee's submission was issued as a white paper in 1979 when the military handed over power to the civilian regime that decided to revise the policy in the light of new political set-up. This revised policy was published as the National Policy on Education (Revised) in 1981. The vision of Nigerian education as stated by the NPE identifies 'the national educational aims and objectives' as the building of: 1) a free and democratic society; 2) a just and egalitarian society; 3) a united, strong and self-reliant

nation; 4) a great and dynamic economy; and 5) a land full of bright and full opportunities for all citizens (FRN, 1981, p.7).

The government avers that 'education is a dynamic instrument of change' for meeting 'national needs and objective' and thus stipulated that:

... the desire that Nigeria should be a free, just and democratic society, and growing into a united, strong and self-reliant nation cannot be over-emphasized. In order to use fully the potentials of the contributions of education to the achievement of the objective, all other agencies will operate in concert with education to that end....Not only is education the greatest force that can be used to bring about redress, it is also the greatest instrument that the nation can make for quick development of its economic, political, sociological and human resources (FGN,1977, p.3).

From the above, the Federal Government hopes through the national educational objectives, to build a society characterized by the following values:

1) respect for the worth and dignity of the individual; 2) faith in man's ability to make rational decisions; 3) moral and spiritual values in inter-personal and human relations; 4) shared responsibility for the common good of the society; 5) respect for dignity of labour; 6) promotion of the emotional, physical and psychological health of all children (FRN, 1981, p.7)

There are thirteen sections of the NPE: philosophy of education; pre-primary education (early childhood education); primary education; secondary education; mass literacy; adult and non-formal education; science; technical and vocational education; tertiary education; technical education; open and distance education; special education; educational services; administration and planning of education; and financing of education. The central aim is towards making education functional.

The NPE sets out objectives at all levels which are derived from the overall national objectives. One of the national objectives is to use education to revive the strangulated cultural heritage of Nigeria, to achieve national consciousness and national unity amongst its citizen and to create a Nigerian personality. The policy further stated that:

- i. the use for instructions at the pre-primary and primary levels of the vernacular languages, since language...is a means of preserving people's culture;
 - ii. the promotion of indigenous arts, music and other cultural studies;
 - iii. the provision of instruction in a compulsory study of the social norms, social organizations, values, customs, culture and history of the various peoples of Nigeria at all levels of the system;
 - iv. inter-state visits and school excursions by students at students' exchange programmes at the tertiary level;
 - v. the establishment of unity schools at the secondary level throughout the country, that is making every secondary school in the country to enroll students belonging to other areas and states; the admission of students and recruitment of staff in tertiary institutions on a broad national basis;
 - vi. the establishment of additional new universities by the government in a bid to ensure more even geographical distribution and fairer spread of higher educational facilities
- (FGN, 1977 pp. 9, 10, 12, 13, 16, 20, 24 Adeogun, 2006, p. 6-25)

These national policy objectives hinge on education, culture, national unity as well as the development of national consciousness and national character to which music subscribes. In response to their achievement, the NERDC in 1982 designed two curricula for junior and senior secondary respectively. From the above stipulations of the NPE, it can be deduced that music education should emphasize the acquisition of relevant musical knowledge, skills, and values and attitudes as a necessary measure for the musician to live productively in Nigerian society. The NPE has been revised thrice in 1981 as 107, 1998 as 111 and in 2004 as policy statements respectively. In the 1977 and 1981 editions, for the goals of music education, the document states:

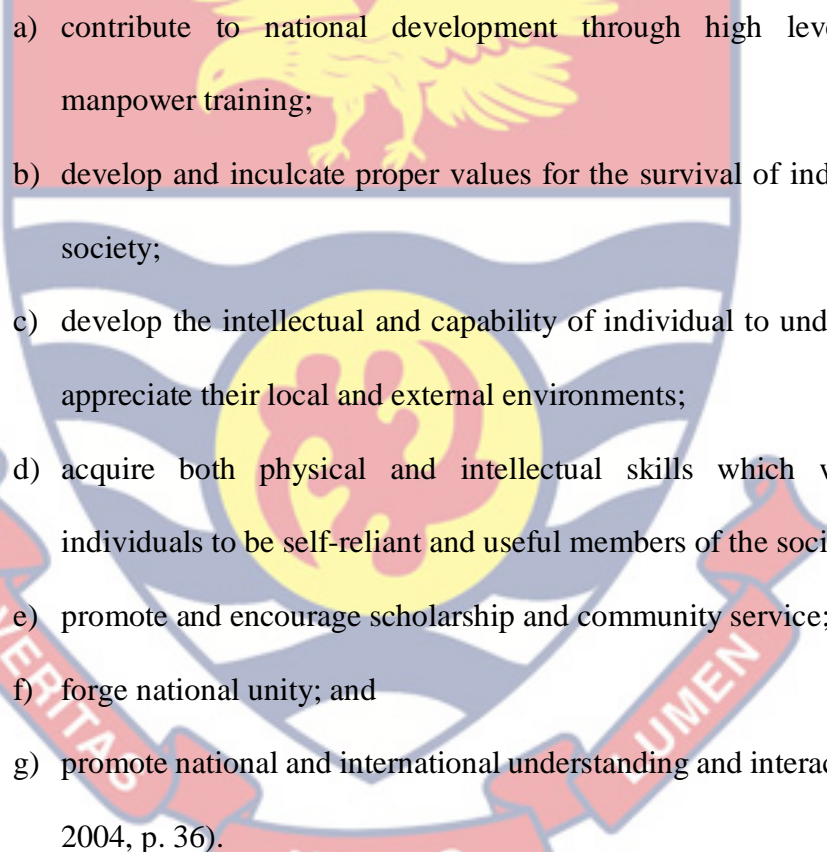
in order to encourage aesthetic, creative and musical activities, Government will make staff and facilities available for the teaching of creative arts and crafts and music...In order that these functions may be discharged effectively, a cadre of staff is required in adequate numbers and quality at the different operational levels in the local, State and Federal institutions (FRN, 1981, p. 13).

In the 1998 edition of the NPE, it was affirmed that the purpose of pre-primary education shall be to ‘inculcate the spirit of enquiry and creativity through the exploration of nature, art, music and playing with toys etc’ (FGN, 2004, p. 11). It stipulates that at the primary level, music should be taught as one of the nine core subjects, together with disciplines like dance, drama, handicraft, drawing and cultural activities as an integrated core subject dubbed “Cultural and Creative Arts”. September 1982 saw the kick off of the three year junior secondary school programme, where music was no longer one of the core subjects rather music as well as other cultural and creative arts subject was one of the seven pre-vocational electives with other cultural arts subjects. At the

senior level which began in September 1985, music was one of the eighteen vocational electives with other cultural arts subjects.

As an educational service, NPE document said that: Specialist teachers of particular subjects such as Mathematics, Science, Physical Education, Language Arts (in relation to English & Nigerian Languages) Music, Fine Arts and Home Economics (shall be provided (FRN, 1981, p. 14, FRN, 2004, p.15).

Tertiary institutions handle the production of the required music specialists. The objectives of tertiary education in Nigeria are to:

- 
- a) contribute to national development through high level relevant manpower training;
 - b) develop and inculcate proper values for the survival of individual and society;
 - c) develop the intellectual and capability of individual to understand and appreciate their local and external environments;
 - d) acquire both physical and intellectual skills which will enable individuals to be self-reliant and useful members of the society;
 - e) promote and encourage scholarship and community service;
 - f) forge national unity; and
 - g) promote national and international understanding and interaction (FGN, 2004, p. 36).

These objectives are to be pursued through effective teaching, research and development, virile staff development programmes; generation and dissemination of knowledge; a variety of models of programmes including full time, part-time, block-release, day-release, sandwich etc; access to training funds such as those provided by the Industrial Training Fund (ITF); Students

Industrial Work Experience (SIWES); maintenance of minimum educational standards through appropriate agencies; inter-institutional co-operation; and dedicated services to the community through extra-mural and extension services (FGN, 2004, p. 37).

The above review spotted the various positions of music in the national education system. At the pre-primary education, music was to be taught. At the primary education, it was a core subject and not a discrete but one of the subjects that make up the CCA. However, at the junior secondary, it became a discrete subject as well as an elective from the seven pre-vocational subjects. At the senior secondary level, music was an elective from the eighteen vocational subjects. The wobbling situation of music: today a core, tomorrow an elective; this day a discrete subject next day, a member of CCA makes it doubtful if the government's aspiration of having schools develop the Nigerian culture through music will be achievable. Education is formative and development is sequential. The destabilization of the CCA musical background acquired at the primary school with the introduction of music as a separate subject at the junior secondary level retard educational growth. Music being made a separate subject at the basic level denied the children the knowledge of the holistic nature of the art as in the traditional setting.

Worse still, the above educational service as promised to be provided by the Federal Government of Nigeria was made during the 6-3-3-4 system of education in 1981's edition of the NPE and repeated in 2004 edition. However, the government has kept mute over how the CCA teachers for the primary schools and the specialist music teachers for the junior secondary will be prepared. This being the case, the trainers of teachers have continued to prepare

music-specialist teachers both for the primary and junior secondary schools to date.

The tertiary institution being the apex of Nigerian educational system's omission of developing the intellectual and capability of individuals to understand and appreciate their local and external environment is very detrimental to the nation. Hence, the tertiary institutions had focused on their pursuance of maintaining international standards of excellence without first and foremost defining and confirming the wishes and aspiration of the Nigerian society. Of need is their intense involvement in research towards coming to establish musical identity of the nation as a base for understanding and respect for the modern world.

Another omission by the NPE was its inability to set out a blueprint for all the agencies that involved in the training of musicians. These agencies include the Federal and state governments, missions, communities, clubs, cultural centers; private proprietors as they have different philosophies which impinge on the philosophies and policies of the NPE thereby making it ineffective. Another ineffectiveness of the NPE observed was that, at the Northern part of Nigeria, for instance, music education is almost out of the classroom because of some religious inclination and the government is silent over the issue hence the policy implementation is ineffective (Adeogun, 2006).

The Cultural Policy for Nigeria

The Cultural policy is borne out of so many national tensions such as the civil war experience, quest for a national and cultural identity, the need to emphasize culture, heritage and national pride in modern Nigeria, and execution

of a centrally and uniformly operated cultural policy for all the constituent ethnic groups that make up Nigeria. As a matter of such therefore, the Federal Government in 1988 promulgated the Cultural Policy for Nigeria (CPN) which underscores that the culture shall have direct influence on and be the basis of education, industry, tourism and technology. The CPN objectives are:

1. mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness;
 2. serve to evolve from our plurality, a national culture, the stamp of which will be reflected in African and the world affairs;
 3. promote an educational system that motivates and stimulates creativity and draws largely from our traditional values, namely: respect for humanity and human dignity, for legitimate authority and the dignity of labour, and respect for positive Nigerian moral and religious values;
 4. promote creativity in the fields of the arts, science and technology; ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs as our contribution to world growth of culture and ideas;
 5. establish a code of behaviour compatible with our tradition of humanism and a disciplined moral society;
 6. sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and ordered society;
 7. enhance efficient management of national resources through the transformation of indigenous technology, design resources and skills;
- and

8. enhance national self-reliance and self-sufficiency, and reflect our cultural heritage and national aspiration in the process of industrialization (FGN, 1988, p.6).

The CPN's objectives do not seem to tilt away from the aspirations in indigenous Nigerian culture especially in those areas with humanism and egalitarian principles. It raises awareness of our cultural background and fixes values to the awareness, sees culture as the social reality that embraces the whole of human thoughts, words and actions that propel to give meaning to human life in his dynamic environment. It emphasizes national pride, culture, heritage, national unity from which music has a big role to play in Nigeria's cultural practices and calls on Nigerians to celebrate their different cultural practices and musical heritages.

The CPN enjoins a behaviour that is emanating from tradition of humanism which is the fulcrum of our traditional education. Identity issue arising from our culture at this post-independence is crucial to the legacies of colonialism and effects of modernization are important motivations behind the search for our root. The policy – CPN, implores that education in modern Nigeria must strive towards actualization of cultural identity. This implies that music education should cue to shaping Nigeria's identity in the context of our concurrent worldview.

No doubt the objectives of the CPN are wonderful but the implementation is nebulous. There is no Ministry of Culture for instance that will pursue the earnest realization of the objectives of the CPN. At various Ministries, Ministry of Culture has been joined with one ministry or another like the 'Ministry of culture, and Youth and Sports', 'Ministry of Information and

Culture’, Ministry of Culture and Tourism’. In the current practice, there has been no combination of Ministry of Education and Culture such that the latter would have ensured that the content of modern education is indigenous based. The separation of the Ministry of Education from Ministry of Culture and the haphazard implementation of the NPE are all big omissions. There is little or no guide for Nigerian music education on how to make our cultural arts heritage the foundation of modern music education in Nigeria (Adeogun, 2006).

Pre-Tertiary Reforms in Nigerian Educational System

After independence, the Federal Government of Nigeria deemed it fit to have an educational system that will be relevant to meet the economic, social and cultural needs of the nation. This resulted to the national curriculum conference in 1969. A cross-section of the population including parents, business organizations, civil servants, religious leaders, farmers, representatives of workers unions, youth clubs, women’s organizations, professional bodies (Medical, Legal, Engineering), university teachers, administrators as well as Ministry officials were involved to allow representation of Nigerians and give them an opportunity to discuss the type of education they wanted for their children (Fafunwa, 1991; Taiwo, 1980).

The conference reviewed the old and identified new national goals for Nigerian education and recommended specific content and methods of teaching, taking into account the desire to build a nation. One of the aims of the 1969 curriculum conference was thus to change the colonial orientation of the Nigerian educational system and promote national consciousness and self-reliance (Adedayo, 2012).

The conference came up with sixty-five recommendations and these recommendations emphasized the following:

1. The government should create equal educational opportunities, provide quality in education and develop the workforce needed to exploit the resources of the country; use education to foster national unity and Nigerian citizenship and raise Nigeria as a member of the world

community.;

2. Free and compulsory primary education for all children followed by free secondary education. University education was also recommended to be free or partially free by augmenting government subsidies with a revolving student loan system repayable after graduation;

3. A change from the 6-5-2-3 system of education inherited from the colonial government to a 6-3-3-4 system of education. The 6-5-2-3 system of education was made up of a six- year primary school course followed by a five- year secondary course, two years of sixth form and three years of university. The 6-3-3-4 system of education includes six years of primary school followed by six years of secondary school (broken into a three-year junior secondary and a three-year senior secondary course) and four years of university (Fafunwa, 1991; Taiwo, 1980).

4. The 6-3-3-4 system of education was the first indigenous system of education adopted in Nigeria after independence as was recommended by the 1969 Curriculum Conference. Its implementation did not take effect until 1982 due to political and logistic problem. The 6-3-3-4 system of education has the following features: Early childhood/pre-

primary education for age 3 to 5+, Primary education for age 6 to 11+, Junior secondary school for age 12 to 14+, Senior secondary school for age 15 to 18, mass literacy, adult and non-formal education, science, technical and vocational education, tertiary education, open and distance education and special education (National Policy on Education, 2004; Ihebereme, & Maduewesi in Adedayo 2012).

The early/pre-primary education, age 3 to 5, is not provided by the government though it provides facilities for teacher training and supervision and inspection of the schools. The individuals and organizations are encouraged to open and run the early/pre-primary education. Its medium of instruction is mother tongue or the language of the immediate community.

The primary school (age 6 to 11+) is compulsory and free because of the Universal Primary Education Programme that was launched in 1976. The curriculum is aimed at permanent literacy and numeracy and effective communication (National Policy on Education, 2004). This stage covers the basic needs of the children including religious and moral instruction, Mathematics, Science and preparation for a trade or craft. The medium of instruction just as at the preceding stage is mother tongue or the language of the immediate community in the lower classes (primary 1-3) while English is used as a medium of instruction in the upper classes (primary 4 - 6). The government ensures quality control by providing facilities for teacher training and the supervision and inspection of the schools (Adedayo 2012).

The secondary school as a feature of 6-3-3-4 system of education, aimed at preparing for useful living within the society and also to prepare those who are able and willing to pursue higher education. It is a six year course in two

stages, junior and senior secondary school. The main objective of junior secondary school education is to develop students' manual dexterity, inventiveness, respect for dignity of labour and above all, introduce students to science and technology. The overall goal of the junior secondary education is to prepare the future medical doctors, teachers, lawyers, economists, and administrators with basic practical knowledge as a base for their academic studies while tradesmen and women will strive towards competency in their chosen carrier (NPE, 2004).

In the junior secondary school, students are offered a minimum of ten and maximum of thirteen subjects. The subjects are categorised into core subjects, pre-vocational electives and non-vocational electives. The core subjects are English, French, Mathematics, Language of environment, one major Nigerian language (Hausa, Yoruba, Igbo) other than that of the environment, Integrated Science, Social Studies and Citizenship Education as well as Introductory Technology. The pre-vocational elective subjects include : Agriculture, Business Studies, Home Economics, Local crafts, Computer Education, Fine Arts and Music. The non-prevocational elective subjects are Religious Knowledge, Physical and Health Education as well as Arabic. Students must take the core subjects and at least one subject each from pre-vocational elective subjects and non-prevocational elective subjects. Students who complete junior secondary school are streamed into senior secondary school, technical college and out of school vocational training centres as well as apprenticeship schemes (NPE, 2004).

In senior secondary school, the curriculum is designed to broaden students' knowledge that was formed at the junior secondary school. The

subjects are categorised into core subjects, vocational electives and non-vocational electives. The core subjects are English Language, Mathematics, a major Nigerian language, one of Biology, Chemistry, Physics or Health science, one of Literature in English, History, Geography or Religious Studies and a vocational subject.

The vocational elective subjects are Agriculture, Applied Electricity, Auto-Mechanics, Book-keeping and Accounting, Building Construction, Commerce, Computer education, Electronics, Clothing and Textiles, Food and Nutrition, Home Management, Metal work, Technical Drawing, Woodwork, Shorthand, Typewriting, Fine Art and Music. The non-vocational elective subjects are Biology, Chemistry, Physics, Further Mathematics, French, Health Education, Physical Education, Literature in English, History, Geography, Bible knowledge, Islamic studies, Arabic, Government, Economics and any Nigerian language that has orthography and literature (National Policy on Education, 2004).

Owing to Nigeria's declaration of commitment to 'Education For All' (EFA) (UNESCO) by 2015, the Federal Government of Nigeria launched the Universal Basic Education (UBE) scheme (a 9-3-4 system of Education) in September, 1999. The UBE replaced the UPE 6-3-3-4 system of Education. The UBE, just like the UPE, is free, compulsory, and is the right of every Nigerian child. (Nwagwu, 2002; Obioma & Ajagun, 2006b; Omokhodion, 2008).

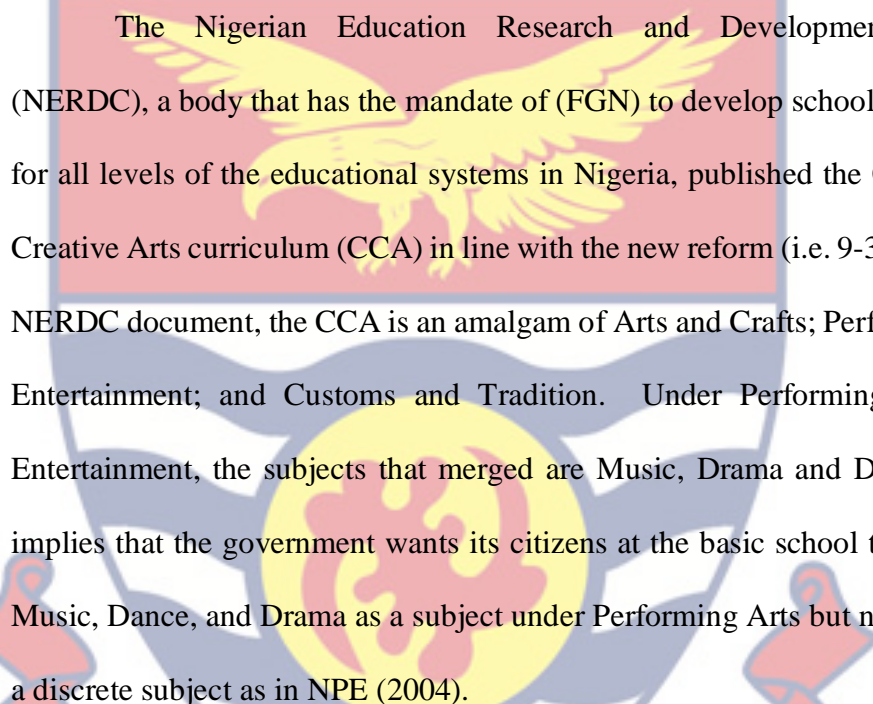
The adoption of 9-3-4 system of education brought about new policies and initiatives like the integration of primary and junior secondary school into a continuous system of schooling which is referred to lower basic (primary 1-

3), middle basic (primary 4-6) and upper basic education (junior secondary school 1-3). The vocationalisation of 3 years post basic education (senior secondary school) resulted to the development of relevant curriculum for the 9 years continuous education and a review of the senior secondary school curriculum in context of the envisaged vocationalisation. Initiatives included the restructuring of school curricula at the basic and post basic levels to take care of the emerging issues and a review of school texts in the context of these reform measures. Among the reforms were the abolition of the selection and screening examination into junior secondary school, building the capacity of school teachers in new ways of teaching and in the context of the new curricula specifications and a planned shift from undue emphasis on paper qualification to actual performance on tasks (Obioma & Ajagun, 2006b).

The 9-3-4 system of education involves 6 years of primary school and 3 years of junior secondary school resulting to 9 years of uninterrupted formal schooling, 3 years in senior secondary school and 4 years of University (Alani, 2002; Fakayode, 2002, Adedayo, 2012). This also covers issues such as adult literacy and non-formal education, skill acquisition programmes and the education for special groups such as Nomads, migrants, girls, and women (who are not always provided with educational opportunities), *A'majari*, street children and those with disabilities. The transition from one class to another is automatic but assessed through continuous assessment.

The General Certificate of Education Examination (GCE) taken at the end of senior secondary school during the 6-3-3-4 system of Education was replaced with the Senior Secondary Certificate Examination (SSCE). A student is expected to register for a minimum of seven subjects and a maximum of nine

subjects in SSCE. Students who pass at the credit grade and above are considered academically fit to be admitted into any Nigerian Universities for further studies. The duration of the course of study depends on the programme which ranges from 4 years for courses in the Social Sciences, Education and Humanities: to 5 years for courses in Engineering, Law, Pharmacy as well as 6 years for Medicine.



The Nigerian Education Research and Development Council (NERDC), a body that has the mandate of (FGN) to develop school curriculum for all levels of the educational systems in Nigeria, published the Culture and Creative Arts curriculum (CCA) in line with the new reform (i.e. 9-3-4). By the NERDC document, the CCA is an amalgam of Arts and Crafts; Performing and Entertainment; and Customs and Tradition. Under Performing Arts and Entertainment, the subjects that merged are Music, Drama and Dance. This implies that the government wants its citizens at the basic school to be taught Music, Dance, and Drama as a subject under Performing Arts but not Music as a discrete subject as in NPE (2004).

Several reforms had occurred in the Nigeria pre-tertiary education system since independence in 1960. However, there is no serious change except maybe in the restructuring of the years. For instance, the inherited 6-5-2-3 was replaced with 6-3-3-4 thereby sharing the two years after 5years secondary education between secondary and university education and it became 6-3-3-4. The 6-3-3-4 introduced early childhood education but there is no provision for them by the government. In the most recent reform (9-3-4), there was another structural adjustment in the year by merging the 6years of primary school and the first 3years of secondary school thereby having instead of 6-3-3-4, it is rather

9-3-4. The NPE (2004) stating that “the specific goals of basic education shall be the same as the goals of the levels of education to which it applies (i.e. primary education, junior secondary education and adult and non-formal education)” (p. 13) authenticate that they are merely restructure the years.

The merging of the primary education and junior secondary school as the basic school was not reflected in their teacher training programme. The primary school classroom is manned by an individual classroom teacher whereas the junior secondary does not. The teachers for the primary school tilt towards generalist teacher training and junior secondary school teachers tilt towards specialist teacher so merging the two streams which need two different teacher training structures is incongruent. Hence, the CoEs prepare specialist teachers who are posted to the primary schools to teach and this is the reason for their inefficiency. The same is applicable to the training of specialist music teacher who are sent to teach CCA in the school.

The relevance of this review is towards shedding more light on what type of teacher should be the ideal for our basic schools bearing in mind the objectives and age bracket of the pupils. The government has promised to prepare quality specialist music teachers in their numbers (NPE, 2004) but has failed to restructure the primary level so that specialist teachers can function there effectively. Considering the age bracket of the pupils (6 – 12 years) and one of its objectives being to inculcate permanent literacy, numeracy and effective communication, the generalist teacher will be more adequate for the basic school. The basic schools, unlike post basic (i.e. Senior Secondary which is vocational), is pre-vocational. An implication of basic schools being pre-vocational does not expect to produce experts rather to expose the pupil to the

general music education in its interrelatedness as in culture which in the words of Nzewi (2007) is the musical arts. The senior secondary is vocational and the universities are meant to prepare the teachers for the secondary level of education. Therefore, the specialist teachers will be more ideal for the senior secondary. The NCE teachers should rather prepare generalist teachers instead of specialist teachers or let the government restructure primary school level so that specialist teachers will be efficient.

A critical examination of the CCA curriculum of the NERDC (FRN, 2009) showed three main aspects of the CCA which are Arts and Crafts; Performing and Entertainment; and Customs and Traditions. The Performing Arts and Entertainment only has three aspects: Music, Drama, and Dance. This curriculum is overloaded and its implementation will be very problematic. The CoEs that have the mandate to train the teachers for the implementation of this curriculum have neither been communicated to on how these teachers will be prepared nor was there workshop organized for the retraining of the teachers in the CoEs towards preparing the teachers who will implement the new CCA curriculum.

There is inconsistency in the CCA at the primary education level which consists of 'drawing, handicraft, music and cultural activities' (FGN, 2004) as one of the nine core subject areas. In the new reform (9-3-4) in the NERDC (FGN, 2009) curriculum, CCA consists of Arts and Crafts; Performing and Entertainment; and Customs and Traditions. The Performing Arts and Entertainment only has three aspects: Music, Drama, and Dance. The inconsistency of the curriculum may have adverse effect on the children's learning of the CCA.

Teaching

It is a “versatile field that requires the correct identification of indices of development in the society” (Okoli, Ogbondah, and Ekpefa-Abdullahi, 2015, p. 129). This implies that teachers should be on a constant search for updating knowledge in their various fields of endeavor. Teaching is a means of “acquiring education through activities like ‘transmission of information or knowledge, performance of tasks and enrichment of knowledge and beliefs through the interaction of the teacher and the learners” (Okoli et al., 2015, p. 129). Okoli et al classified teaching into three: logical, strategic, and institutional. While they were silent about institutional teaching, they explained that logical teaching refers to activities such as explaining, inferring, and concluding and giving evidence and it is content-based. Strategic teaching they said is motivation, encouragement, praising, and discipline.

Wiggins in Akuno (2012) explained teaching as “. . . a process of designing experiences and providing support for learners as they actively and interactively engage in those experiences”. In music, those experiences are the processes of music “performing, listening and creating . . . authentic music practices” (p.7). If teachers are to behave musically, their education needs to give them skills that will enable them to derive meaning from music experiences. It will enable them to create environments and provide experiences for learners to engage with knowledge that will facilitate musical understanding. Generally, the art of teaching is done by the teacher hence, Akindutire & Ekundayo (2012) described a teacher as the professional who imparts knowledge, learning experiences at his disposal to stimulate, guide, direct and facilitate learners to acquire adequate mastery of the skills being imparted.

Ajayi (2004) defined a teacher as someone who causes learning to take place;

someone who imparts knowledge, skills, values and attitudes to a group of learners. Akuno (2012) stated that from indigenous African practice as witnessed in Kenya, the concept of ‘teacher’ is one who guides or steers the learning process by moulding the learner into a productive individual.

The teacher in the view of Jody (2006) is over and above one that makes somebody to learn. S/he is one in the word of Jody “a reflective practitioner who does not look for ‘quick fixes’ in dealing with classroom challenges rather one who use reflective thinking skills, intuition, artistic experience, and content knowledge to create solutions to teaching and learning challenges in the moment or during their analysis and after the class has occurred“ (Jody in Burnard & Hennessy, 2006, p.125). He went on to state that the teacher is one who seeks for solution in his teaching by “continual examination, judgment or critique of his pedagogy for improvement. Instead of ‘pedagogical technicians’ who effectively implement research-based art education methodologies and artistic content knowledge in their classroom they give themselves to action of the moment to be researchers and artists in the laboratory of practice, the classroom“. They are open minded, willing to listen to mentors, colleagues, students and self for reflection aiming at achieving the best for teaching and learning.

Combs cited by Igbiwu in Dumbiri (2011, p. 38) listed the characteristics of a good teacher to include: know the subject, know how much about related subject, be adaptable to new knowledge, understand the process of becoming a teacher, recognize individual differences, be a good communicator, develop an

inquiry mind, be available, be committed, be enthusiastic, have a sense of humour, have humility, cherish his own individuality and have conviction. Teaching as a profession carried out by a teacher has professional skills that enabled the teacher in carrying out his/her profession. Some of these skills were reviewed under the followings: (a) Instructional planning (b) Implementation of instruction (c) Evaluating instruction (d) Training processes

Instructional planning

Instructional planning by Odor in Dumbiri (2011) is the process of determining in advance, stated objectives of a programme, decision on preferred course of action and strategies for achieving them and rational allocation of available resources of action (human, material and fund) towards the selected courses of action and stated objectives. Hontsberge and Hoffman in Dumbiri (2011) viewed instructional planning as being essential for effective teaching and guide to professional life of a teacher. They explained that planning involves thinking about instruction in order to make decision on what to teach and how to teach it. They added that the more careful and thoroughly a teacher plans or thinks about class instruction, the better his decision and the more effective the teaching instruction will be. The teacher is always challenged with several methods to choose from. A need too is for him to evaluate the effectiveness of the method a par with the content in order to achieve the desired objectives.

Instructional planning is sequential as Brophy and Good in Dumbiri (2011) identified. The instructional planning involves the following steps: (1) Identifying the contents of instruction (2) Setting objectives of the instruction

(3) Selecting the instructional materials needed, (4) Arranging and efficiently managing the classroom where instruction will take place. Olaitan in the words of Dumbiri stated that the most important aspect of instructional planning is the selection and organization of instructional content, materials and the activities to be performed by the teacher and learner. Hence, he listed the following steps in planning instruction: Determine a need for the content which may be a part of a course or topic; Identify and state what you want the students to achieve at the end of the topic; Identify major concepts in the course which must be explained by the teachers and understood by the learner during instruction; Identify and select relevant contents and arrange them logically in terms of related objectives to be achieved; Identify and select relevant materials to be used to teach the selected topics and integrate them into content; Identify and select relevant methods, techniques and support system for teaching each relevant area of content; Identify appropriate evaluation technique for each content area to be taught.

Implementation of instruction

Okwuenu in Dumbiri (2011), stated that the teacher is a key factor in the transmission of worthwhile knowledge to the younger generation in every society but this is not all the teacher does. His academic role puts him in a position to guide, instruct and monitor learning that qualifies him as the instructor in the midst of many other roles which make him a teacher. The following are the qualities expected of a teacher as enumerated in Nwosu in Dumbiri (2011):

1. Respectability

Effective teachers should be able to command the respect of subordinates, as this is crucial in playing his role. Often, such respect is accorded not only because of his good human relationship but in appreciation to his superior academic qualifications, professional competence and relevant experience.

2. Creativity and inspiration

The teacher should have an inquisitive and creative mind to cope with changes and inspire the students to excellence. He should be able to jolt them out of reverie of inertia, pry them loose from stereotype methods that sustain condition of diminishing returns and positively galvanize them into accepting novel ideas and strategies.

3. Leadership

Dynamic leadership traits are absolutely necessary for the supervisor. He commands obedience to directives and foster leadership in the students. In leadership, he democratizes his strategies, aware that he is not a task master, but a motivator.

4. Resourcefulness

The trait becomes absolutely necessary when he is expected to rise to unexpected challenges. He must be adequately endowed to be able to find new ways of solving old problems, of tapping available sources of assistance, of suggesting alternative skills and procedures to cope with the often bewildering problems of the school system.

5. Intelligence and knowledgeability

Intelligence sharpens the teacher's sense of perception and guides his decisions on the basis of sound reasoning. Knowledge of content and

methodology is also of vital importance in keeping with the principle of “no one can give what he does not have” (p. 35)

Olaitan in Dumbiri (2011) averred that curriculum instruction is a major responsibility of the teacher rather than a curriculum specialists. This requires a rigorous training of the teacher before implementation can be effective. Dumbiri (2011) stated further that it is required of the teacher to demonstrate effectiveness about the following: (1) Knowledge of the subject matter. (2) Teaching planning skills and delivery. (3) Effective classroom management. (4) Grading and knowledge of the result on intended learning outcomes (p.36).

Evaluating instruction

Evaluation means obtaining feedback to the level of understanding of the students according to Dumbiri (2011). Evaluation, he continued, is a means of ascribing the effectiveness of instruction and the extent of achievement of the objectives of a certain programme. He went further to explain that it is a process by which a teacher makes use of certain techniques to find out whether the learner clearly understand what he is taught and whether the objectives of the instruction are achieved. He listed activities in evaluating instruction as follows: (1) Ascertain whether the objectives of a lesson are achieved. (2) Determine the performance of learners. (3) Developing test, examination and rating sheet. (4) Determining the quality or standard of the question..

Evaluation in the opinion of Haris in Dumbiri (2011) is the systematic process of judging the worth, desirability, effectiveness or adequacy of something according to definite criteria and purpose. He stated that all evaluation should involve three fundamental processes: (1) Determine the

performance of the students. (2) Assess the quality and quantity of instruction (3) Ascertain the extent to which the desired goals have been attained. The following procedures are involved in instructional evaluation: (1) Decide on the purpose the evaluation result should serve. (2) Decide on the content evaluation should be based on. (3) Decide on the format of the evaluation instrument. (4) Decide the administrative condition of the instrument (5) Formulate the procedure for grading and interpreting the results (Harbor-Peters in Dumbiri (2011, p.11)

An achievement of the above listed, no doubt, will need some planning hence, planning is necessary in test construction as it will enable the teacher see to it that the test covers the pre-specified instructional objectives and the topics/subtopics of the subject under consideration. Furthermore, the main aim in test construction is to ensure content validity (that is, the extent to which a test measures a representative sample of the subject matter content of the test. Of need therefore is that the teacher should consider the different kinds of test item types that can be used.

The preceding review impinges on the current study in diverse ways. Since the current study sought to evaluate the NCCE programme, it was very vital to have a close look at the role of the teacher in the NCCE programme. Hence, the foregone review of the literature on the teacher and instruction strategies illuminates our understanding of the strategies to be adopted in the evaluation

Present Position of Teacher Education in Nigeria

Durosaro (2006) remarked that the teacher education in Nigeria today is much improved than it was before 1970. The author claimed that the type of teachers needed in Nigeria have become clearly defined in the National Policy on Education implementation committee blueprint. It was prescribed that types and qualification of teachers required should be as follows: a) Pre-primary education: Grade II teachers with NCE teachers as head; b) Primary education: NCE teachers with graduates as heads; c) Junior Secondary Schools: NCE and University graduates; d) Senior Secondary Schools: NCE and University graduates with professional qualifications; e) Technical Colleges, Polytechnics and Colleges of Education: University graduates with post-graduate qualifications in their disciplines together with professional qualifications, practical industrial exposure and experience; f) University: University graduates with post-graduate qualifications together with professional qualifications and experience.

According to the provisions of Teachers' Registration Council (TRC) Act (2004), teachers are categorized into four main classes namely:

A – Class: Holders of Ph.D. in Education or Ph.D. in other field plus Education (i.e. PGDE)

B – Class: Holders of Masters Degree in Education or Masters degree in other field plus Education (i.e. PGDE)

C – Class: Holders of Bachelors degree in Education or Bachelors degree in other field plus Education (i.e. PGDE).

D – Class: Holders of Nigeria Certificate in Education (NCE) or equivalent.

The provision of the TRC Act emphasized that, ‘holders of the Teacher Certificate (TC) II and equivalent shall be given provisional registration which shall terminate at the end of 2006.’ This suggests that the minimum NCE requirement as the baseline for teaching in Nigeria had started since 2006. The above review showed some inconsistencies. Durosaro (2006) stated that at pre-primary education, Grade II teachers with NCE teachers as head are the teachers that teach at this educational level and Teacher Registration Council (2004) as stated above must have phased out TC II which implied that pre-primary education is left in the hands of untrained teachers. More so, this level of education is majorly left in the hands of the private sector. These proprietors just employ anybody especially the “jambities” (those who finished senior secondary and are waiting to enter the universities). The review of the literature on teacher-education in Nigeria reveals a strong need to evaluate the quality of education in Nigeria.

Concept of Teacher Training/Education

Teacher training or teacher education is used interchangeably. The concept of training, as has been explained before, connotes learning organized to achieve certain productive skills, development of technical ability, productivity or output, initiative and innovation in the business of teaching (Okoli, 2004, p. 5). In the view of Ogunnyinka, Okeke and Adedoyin (2015),

Teacher education refers to professional education of teachers towards the attainment of attitudes, skills and knowledge considered desirable so as to make them efficient and effective in their work, in accordance with the needs of a given society at any point in time. It includes training and/or education occurring before commencement of service (pre-service) and during service (in-service or on-the-job) (p.111).

It is a “process which nurtures prospective teachers and update qualified teacher’s knowledge and skills in the form of continuous professional development” (Nakpodia & Urein in Okoli et al., 2015, p.130). It is also described as “an amalgamation of institutionalized preparation or further education of persons who are engaged directly or indirectly in education activity” (Oyediji, 2006, p. 4). Spotlight from the above scholars is that training and education are used interchangeably hence the use of training is a matter of choice and not proposing to make the education of the teacher technically constructed. Teacher education sets to attain skills, attitudes for efficiency and effectiveness on the job. It is a dual training given to aspiring teachers (pre-service) and teachers (in-service) on the teaching job.

The initial teacher education is provided by accredited teacher education institutions and units. Induction is education and support given to newly qualified teachers in the first few years of teaching to help them develop a professional identity and further develop the basic competence not acquired during the initial teacher education in school. This is mostly done by mentoring, peer network and input from education experts. Continuing professional development has to do with in-service education for practicing teachers which include seminars, conferences and workshop.

Teacher training or teacher education in this study is confined within colleges of education. It is an initial teacher training provided by accredited NCCE. The colleges of education prepare pre-service teachers primarily (i.e. NCE programme). This NCE programme is the minimum qualification to entering teaching profession in Nigeria. The teachers prepared by the colleges of education are mainly for basic schools. However, some of these colleges run

degree programmes for sister universities which supervise their degree programme in those colleges but the NCE programme is supervised by the NCCE. This study focused only on the NCE programme in the colleges as provided by the NCCE as a body that prepares the teachers for the basic schools.

Nigeria Teacher Education – A Historical Review

Nigeria teacher education has followed the steps of the Nigerian educational system arising from influences on Nigeria as discussed below.

Pre-colonial era

The origin and development of formal teacher education in Nigeria can be traced to the beginning of Western education in pre-colonial Nigeria. Various churches such as Church Missionary Society (CMS), the Baptists, the Church of Scotland (Presbyterian), Wesleyan Methodist contributed to the development of teacher education in pre-colonial Nigeria during 1842-1860. Ajayi (1965) stated that missionaries devoted their attention initially to the development of elementary (primary) education in the country. Missionaries trained their teachers through apprenticeship (pupil-teacher system) hence, they organized the school in their residence and some pupils lived with them due to religious ideology. Fajana (1970) added that at 14 years, pupils ought to have written and passed the standard V education. These were recruited as teachers but further received one hour instruction daily from the head teacher on teaching methodology. The duration is two years after which they would sit for the pupil-teacher education. Besides being the foundation of teacher education, the student-teachers were enabled to receive further training and education while contributing their quota in the formal educational needs of the society through

the teaching of other pupils. Thus, the genesis of what we have today in colleges and universities.

1859 saw the birth of the first teacher training college known as the Training Institution established by the Church Missionary Society (CMS) in Abeokuta. In 1896, the school was moved to Lagos, later, it was relocated to Oyo as St Andrews College. In 1896, it was Grade II Teachers College but presently, Emmanuel Alayande College of Education, Oyo. In 1897, the Baptist Mission established the Baptist Training College at Ogbomosho, and in 1905, the Wesleyan Methodist Missionary Society founded an institution for the training of catechists and teachers in Ibadan.

The practice of using apprenticeship system to train teachers in the pre-colonial Nigeria before and after the establishment of the teacher training was common. Generally, the pre-requisite qualification for admission into a teacher training institution was Standard IV. In addition, the candidate must have served as a pupil-teacher for two years, passed the pupil-teachers certificate examination and would then qualify to act as an assistant teacher before starting another two-year training course in a teacher training institution. At the lapse of two years, the candidates sit for and pass a prescribed teachers' certificate examination and would be certified. As the system kept developing, there was a need for review as it was critiqued for its narrowness and Nigerian society was not part and parcel of what was happening in the teacher training. Its objective is religiously oriented hence the inauguration of the Phelps-Stokes Commission to undertake the review.

Pre-independence era

The report from Phelps-Stokes (1922) criticized the teacher training system of the Christian Missions on the basis that the curriculum was poorly conceived on the basis that African teachers are not adequately trained and pupil-teachers were over-worked and under-paid. To re-orientate and reorganize the teacher-training institutions, the followings were recorded namely: a) The Elementary Teacher Colleges (ETC), for lower primary school teachers, and b) The Higher Elementary Training College (HETC), for higher primary schools teachers. Both the ETC and HETC programmes lasted two years each and culminated in the award of Grade III and II Teachers' Certificate respectively.

Any candidate interested in enrolling for ETC course would have served the pupil-teacher for two years and on successful completion of courses leading to the Grade III certificate had to teach again for at least two years before proceeding to the HETC for the two-year Grade II programme. Even when this is a departure from the system adapted by the Christian Missionary, there was need for further reforms that gave birth to Ashby's Commission.

In 1959, the Nigerian Federal Government mandated the above Commission with the charge to diagnose, within education context, the manpower need of the country. The Commission reported that economic expansion and social emancipation of the individual is achievable through education (Urwich & Aliyu, 2003). The Commission recommended the establishment of four Federal Universities in the country and also the introduction of some educational courses in them (Ogunyinka et al., 2015) but five were established namely: University of Nigeria, Nsukka (1960), Ahmadu

Bello University, Zaria (1962), University of Ife now Obafemi Awolowo University, Ile-Ife (1962), and University of Ibadan, first established as University College, Ibadan in 1948 and later in 1972 was the establishment of University of Benin.

The implementation of the Ashby Commission's report not only led to the establishment of new universities and introduction of courses but brought about new degrees such as Bachelor of Arts in Education [B.A (Ed.)], Bachelor of Sciences in Education [B.Sc (Ed.)] and Bachelor of Education [B.Ed.] but they were not awarded by Nigeria Universities. They only awarded Bachelor in Arts and Sciences (i.e., B.A or B.sc etc degrees). Some institutions ran programmes leading to the award of Post-Graduate Diploma in Education (PGDE) (Fafunwa 1974). The Commission, reporting on the state of facilities for post-secondary education in Nigeria, observed that there was gravely inadequate supply of trained teachers in Nigerian secondary grammar schools against the increase in demand for more of such schools. In the view of meeting the need on ground, the Ashby Commission among other things recommended thus: a) establishment of more universities, b) introduction of a bachelor's degree in education, c) training of more teachers for the nation's post secondary schools.

The Commission further recommended teacher education programmes at the university level, observing that the new crop of Grade I teachers popularly referred to as 'well qualified non-graduate teachers' should be further trained at the university level to man secondary schools and teachers' training colleges, hence the recommendation for Bachelor of Arts/Science degrees in Education [B.A. (Ed.)/B.Sc., (Ed)] in all Nigerian Universities. The B.A (Ed) and B.Sc

(Ed), cited by Fafunwa (1974), was first launched at University of Nigeria, Nsukka in September 1961, with 50 students. Other universities such as University of Ibadan (1963), Ahmadu Bello University (1964), the University of Lagos in 1965, and the University of Ife (now Obafemi Awolowo University) Ile-Ife, (1967) followed the trend. The Nigeria teacher education was significantly developed by the recommendations and subsequent implementation of the Ashby Commission.

The 1946 Richard's constitution divided the country into three regions:- East, West, and North, each with a regional assembly. Politically, the regions were dominated by three political parties; National Convention of Nigerian Citizens (NCNC) in the East, Action Group (AG) in the West and the Northern People's Congress (NPC) in the North. In 1951, Macpherson Constitution further strengthened the regional system and particularly empowered each region to pass laws on selected areas including education (Ogunyinka et al., 2015). Within this context, the regional system brought political upheaval including the provision of social services particularly in education. Western and Eastern colonial Nigeria prioritized Western education, hence, they were first to embrace Universal Primary Education (UPE) before the Northern Nigeria.

While the Western regional government embarked on free Universal Primary Education (UPE) in 1955 and the Eastern regional government and Lagos municipal government followed suit in 1957, the Northern regional government on the other hand never embarked on the free Universal Primary Education (UPE) until the project was launched nationwide in September 1976.

This delay in the implementation of the (UPE) at the Northern region of Nigeria was not without serious effect on educational sector. However, the

implementation of the free UPE programme in the 1950s gave rise to ‘crash programme’ for massive production of trained teachers particularly in the Western region. New teacher training colleges were founded while others expanded to meet the increasing demands of teachers.

The Ashby Commission’s recommendation for Teachers Grade I College was modified by the Federal Government to give rise to a new programme on whose successful completion will earn the candidate the ‘Nigeria Certificate in Education (NCE)’. The programme was meant for the training and preparation of teachers for the junior secondary schools and teacher training colleges in the country. The schools that ran this programme were popularly called the Advanced Teachers Training Colleges (ATTTCs). The ATTTCs were established in some parts of Nigeria in the 1960s, for example; Alvan Ikoku college of education at the east in 1963; Lagos and Zaria in 1962; Ibadan in 1962 but was transferred to Ondo State as Adeyemi College of Education.

Admissions into ATTTCs were open for candidates who held either Teacher Grade II Certificate and passed two subjects at the ordinary level of the General Certificate of Education GCE (O’ level) examination or West African School Certificate Examination (WASCE) with credit in five subjects including English Language. Besides admission criteria, NCE graduation requirements were such that a candidate must pass a final examination in two sciences or two arts subjects, education and practical teaching including ancillary subjects like general English, Library work, Health & Physical Education, offered during the programme (Taiwo in Jekayinfa, 2000).

Post-independence era

Nigeria got her independence from the British colonist in October 1960. The young nation was seriously influenced by civil war between 1967 and 1970. The war affected its socio-economic development and its educational system. However, the experiences of the civil war rekindled the Nigerian faith in education as a major means of 'national rehabilitation, reconstruction and reconciliation' (Ogunyinka et al., 2015,p.118).

In 1969, there was a National Conference on Curriculum which spelt out the objectives and contents of all levels of education, teacher education inclusive. The Conference provided the basis for the *National Policy on Education* (NPE) of the Federal Republic of Nigeria in 1977 which was later revised in 1981. This period was significant in Nigeria education as individuals and administrators undertook educational reform without any form of missionary or colonial inputs. Then was the 6-3-3-4 system introduced which were a six-year primary education, three-year junior secondary education, three-year secondary education and four-year tertiary education.

The 6-3-3-4 system of education brought a need for new orientation for secondary school teachers. There was a challenge of new curriculum and acquisition of the basic knowledge, hence, the teachers' need for some training to cope with the challenge and as such, the NPE stipulated that all teachers in the nation's educational institution from pre-primary to university would be professionally trained (Ogunyinka et al., 2015). This implied the creation of more Grade II Teachers Colleges and more tertiary institutions of educational training to train the teachers. In effect, the Federal Government embarked on

the expansion of educational facilities and institutions with considerable emphasis on training of secondary school teachers in the higher institutions.

Some of the institutions that were charged with the responsibilities included: Grade II Teachers Colleges; Advanced Teachers Colleges, (now Colleges of Education); Institute of Education; and National Teachers' Institute (NTI).

The NTI was established in 1976 by decree No.7 of 1976 to offer upgrading programmes for teachers through distance learning. Over the years, NTI has been providing in-service training for teachers during school holidays and weekends leading to the award of NCE, B.Ed. and Post Diploma in Education (PDE) certificates. Institutes of Education in the various universities have also been involved through distance learning and offer part-time courses for the training of teachers who earn NCE, B.Ed., and PGDE certificates on successful completion of studies. More so, faculties of education prepare pre-services teachers, B.Ed., B.A. (Ed.), M.Ed., and PhD degrees. Four components of the NCE programme are i) General Studies, ii) Educational studies, iii) Studies related to the students' intended field of teaching and iv) Teaching practices.

Prior to the emergence of these institutions, the Federal Government had, in preparation for (UPE), approved emergency teacher training programme which began in September, 1974. This was meant to produce 163,000 additional teachers that will feed the rising demand in the education sector within the UPE scheme (Ogunyinka et al., 2015). In addition, the government mounted four different teacher education programmes for four categories of school leavers namely:- (1) One-year course for holders of WASC, (2) Two-year course for those attempted WASC and failed or those with Grade III Teachers' Certificate,

(3) Three-year course for holders of Modern III Certificate or S-75 Certificate (i.e. recognized Secondary Class IV Certificate, and (4) Five-year course for holders of primary certificate (Ogunyinka et al., 2015 p.119)

The Federal Military Government that took over immediately after the civil war, having centralized administration, took over financial responsibility for all Grade II teachers and colleges also towards repositioning the UPE programme for efficiency. It further awarded bursary to all pre-service teachers in the colleges and universities in order to support their studies, research and educational development generally. It also founded more teachers' training institutions with diversified programme and universities to expand their teacher programme, in a bid to provide a holistic approach to the challenge posed by deficits in qualified teachers.

The issues of teacher preparation, supply, status enhancement, motivation and retention as well as continuous training and retraining are at the heart of education reform at all level (Ogunyinka, et al., 2015). The overarching goal of human capacity development for the efficient and effective delivery of the Universal Basic Education (UBE), Education for All (EfA), and related Millennium Development Goals (MDGs) is that by 2015 Nigeria will have human resources base to manage and implement the UBE scheme (National Action Plan [NAP] 2006, p.53, Ogunyinka et al 2015, p.120). Thus, strategic actions that included the following objectives seemed realizable: Continued expansion of teacher training opportunities; Continuous programme of enhanced status and professionalism for teacher through training and retraining; Reviews of current remuneration packages, and enhanced carrier opportunities etc.

The need and critical role of professionalizing the teaching profession, vested in the Teachers Registration Council of Nigeria (TRCN) by virtue of the Registration Council Act, began in 2007 with the mandatory registration of all professionally qualified teachers. This action is matched with comprehensive training and in-service training seminars and workshop in the six geographical zones of Nigeria (Ogunyinka et al., 2015). The TRCN has begun implementation of the NPE provision for teachers in education institutions including university professionally trained teachers. All these to ensure adequate supply of manpower in Nigerian schools in conformity with the goals of teachers education as specified in Section (b) of the (NPE, 2004), para.70-79, the (NAP, 2006) and the 10 Year Strategic Plan, among others.

The goal of Strategic Plan is aimed at designing teacher education framework, based on what teachers should know and do, relative to Nigeria's new vision and mission, the NPE 2004(p. 39); highlights the thrust of the on-going reform as: (1) Produce highly motivated, conscientious and efficient classroom teachers for all levels of educational system, (2) Encourage further the spirit of enquiry and creativity in teachers, (3) Help teachers to fit into the social life of the community and the society at large and enhance the commitments to national goals, (4) Enhance teachers' commitment to the teaching profession, and (5) Provide teachers with the intellectual and professional background adequate for their assignment and make them adaptable to changing situations.

It is evident that these approaches contributed towards addressing teacher education challenges through training and retraining, instructional material development and availability, periodic renewal of teachers' licenses,

capacity building for reformed inspectorate service support to the TRCN's mandate and enhancement of teachers' status incentives. The need for in-service training as an integral part of continuing profession is much emphasized.

The admission requirement for the NCE programme is Senior Secondary School Certificate (SSSC) or its equivalent with passes in five subjects including English language. The curriculum for NCE teachers is designed to produce teachers exposed to a range of courses covering all that is required to make them competent professionals. The 3-year NCE programme covers: General studies (use of English, Introduction to Computers, etc) – 14 credits/units; Study of the main elements of education (philosophy, sociology, psychology, theory and history of education, comparative education, school administration, classroom management, subject pedagogy, etc)- 36 credits/units; Studies in areas of specialization (school subjects)- 70 credits/units; Practice in teaching and conducting co-curricular activities -6 credits/units; Conducting a research project in an area of education/instructional practices borrowing from issues observed especially during teaching practice- 4 credits. At graduation, a student teacher must have been exposed to 130 credits of intensive training.

Nigeria teacher education has undergone several reforms with the intension of providing quality and adequate teachers to serve in the educational sector of the nation. This has led to the creation of more teacher education programmes and institutions which is commendable However, the efforts of the government seem to be focusing more on number rather than ensuring the quality of teachers produced by its agents. For instance in 1950, there was a “crash” programme for massive production of teachers to service the UPE; in

1974, 163,000 teachers were prepared; the worry however is, what is the quality of these teachers prepared? The resultant effect of this mass production of teachers was low quality out-put as they were unable to cope with primary education teaching.

Another lacuna, the phasing out of TC II and replacing with NCE and advancing the ATTCs to CoEs education was to produce specialist teachers for the basic schools but the programme and curricula of NCE was not reviewed accordingly. For instance, the conceptual/structural framework of the NCE teacher education programmes of the 1970s, such as the 2-subject combination structure is still retained in the now specialist teacher programme. The 2-subject combination is Primary Education Studies (PES) combined with any other single subject discipline e.g. Social Studies, English Language, and so on. The PES consists of the following subjects; Mathematics, Basic Science and technology, Cultural and Creative Arts, French, Pre-vocational studies (Agriculture and Home Economics); one Nigerian Language and Religion and National Values (Islamic Studies or Christian Religious studies, Civic Education, Social Studies and Security Education).

This PES is the main course that prepares a primary school teacher who is a generalist. The NCE programme now, preparing specialist teachers, about 10% of students enroll in it and 90% of students offer single or double major courses. After graduation, these students, who greater majority of them did not do PES, are sent to primary schools to teach as generalist teachers hence their inefficiency to cope with the challenges of teaching primary school. As a result, there is a gap between the preparation of the teachers (specialist) and the classroom structure, as the primary school is taught by an individual teacher

(generalist). Owing to the programme's inability to produce teachers adequately and functionally prepared to cope with the demands of primary school teaching, there are calls by some stakeholders including high level policy makers for a return to the old Grade 2 teacher training colleges.

Suffice it to say, the majority of the continuous training programmes of the teachers are just for certificate acquisition and subsequent elevation in the place of work. Take for instance the Sandwich programme, a course that will take months, students might have met with the lecturers once or twice for the whole semester and next thing is examination. They will write examination and pass and will be issued with certificates hence, they have the certificate but they don't have the knowledge.

Challenges of Nigerian Teacher Education

Nigeria teacher education has been critiqued by a number of studies (Obanya, 2004, Olorube, 2006, Ogunyinka, et al., 2015) for its inability to produce teachers who are properly grounded in pedagogy and content as well as having the ability to collaborate professionally in a working environment. Some of the spotlights include non transition from academic theories learnt in the colleges or universities to classroom practice. Quoting the Education Sector Analysis, Kuiper et al, (2008) noted that;

Complaints about newly appointed teachers, who have low levels of numeracy and literacy skills as well as inadequate knowledge in their chosen areas of subject specialization, are commonplace. The low quality of graduates from the teacher training colleges and universities who are joining teaching profession is a major issue.... The assessment tests...make it clear that students enter colleges and universities with very low levels of cognitive skills.... Students are caught in a cycle of low achievement, teachers with inadequate cognitive skills, and then further, low achievement by students (p. 5).

From the above, Kuiper et al. (2008) did not differ from other studies. (Education Sector Analysis, 2002, 2007, 2008; Ajeyalemi, 2005; Okebukola, 2005; National Teacher Education Policy, 2007; Education Sector Support Programme in Nigeria captured the faults of Nigeria teacher training issues as follows: 1) The Teacher training curriculum does not fully acknowledge the new age environment in schools and classroom in term of constructivist learning, learner-centered instructions and integrating technology into the process of teaching and learning. 2) Gap between the curricula taught to would-be teachers and the reality that exists in schools. 3) Emphasis on content delivery, examination and certification over real learning; sacrifice of students' creativity; innovation and research; divorce of academic exercise from the daily-world of learners; obtaining education qualification- relying heavily and primarily on corruptive practices and many more- are all threats to quality in the country's educational sector. 4) There is the issue of quantity and quality of input for the teacher training programmes. Most youths go for more lucrative professions opting for teaching as the last resort when they have failed to get the course of their choice. This by implication is that teaching profession is a dumping group for the low achievers. 5) Learning materials are grossly inadequate. 6) Poor preparation and poor recruitment of lecturers tend to bring lack of professional development opportunities for lecturers. More so, in-service training for basic education teachers consists primarily of programmes to provide upgrading or certification through distance "sandwich" courses.

Obioma (2013), critiquing the generalist pattern of teaching in the primary school states that rotating specialist teachers across streams of classes should be put in place and resources provided to support that because that is the

best practice culture in Britain, US, India and Singapore is worrisome. His comparison of Nigeria with Britain, US, India and Singapore is uncalled for because Nigeria has its peculiar problems and solutions to the problems should be the drive for adopting any pattern. I believe strongly that at the basic school level, the pupils need general education that will expose them to the total curriculum and its interrelatedness and not the curriculum in isolation. I know that the expertise of the generalist teacher is limited but that is why the continuing programme development of the teacher is put in place. The CoEs should be training generalist teachers for the basic schools and other institutions such as the universities should be training both generalists and specialist teachers. At the basic schools, the generalist will be in charge of classes while the specialist teachers serve as consultants providing expertise. This synergistic approach will bridge the gap between generalist and specialist criticisms and provide quality outcome.

Nigerian Music Teacher Education: A Historical Review

The musical training of a Nigerian child, in tradition, starts as early as possible by the mother as the first teacher and the siblings and age mates. It aims amongst other things at exposing every child to the music culture of his/her community as his/her cultural right. The child grows up to learn all the varieties of his/her musical culture. It is a general music study for every child that grows up in the community. It is through this general music exposure that those children that are musically endowed are identified. Music training at this initial stage is for the satisfaction of the child's musical taste. It is mainly for musical enjoyment. It is through this general music exposure that would-be master

musicians are spotted for training towards raising master-musicians who are competent in music and in instructing others who, more than acquiring the skills of music, are knowledgeable in the cultural ethos of their community. Music education for Africa in general and Nigeria in particular is “instruction through music whether instrumentation, singing, dancing; even observers respond to music” (Nzewi, 1997). The knowing that comes from music making is more important than the music artistry. The teaching and learning is performance bound.

Islamic music teacher education

In the 14th century, the world of Muslim mosques and Islamic scholars penetrated Nigeria. Its aim is the propagation of Islam and Islamic education as a means of sustaining Islamized Nigerian groups they have established (Adeogun, 2006). The education of the *ulama* (Islamic teachers) is geared towards the study and spread of Islamic music. These are bent on Islamizing Nigeria music knowledge (Adeogun, 2015, p.10). These *ulama* are still educating Muslims- a means of preserving and updating Nigerian-Islamic musical heritage. Islam has contributed to the growth of Nigerian music education and should be advanced through research.

Christian music teacher training

By mid-19th century, Nigeria witnessed another musical culture embedding into the Nigerian musical culture by the coming of the Christian missionaries. They came with their music culture. As a way of converting Nigerians to Christianity, they introduced western music education. Church organizations such as the Methodist (1842), the Church Missionary Society

(CMS: 1842), the Presbyterians, and the Baptist (1861) were the main pioneers of Christian-based music school. Their aim, just like Islam, is for religious purposes hence, the training of church musicians who will both work in the school and in the church.

The CMS was the first to establish a Teacher Training College (TTC) at Abeokuta in 1959 to train converts as music-teachers-catechists-evangelists. The CMS was the first to establish a teacher training college (TTC) and other missionaries followed, as have been captured earlier. These TTCs laid the foundations for school music teaching in Nigeria, upholding the views that African music education system is non-existent; that African music is “paganistic” or “devilish”; that non-church musician-teachers are backward and uncivilized. As a result, the content and philosophy of music teacher education (MTE) barred learning in any aspects of indigenous Nigerian Music Knowledge as it propagated Western missionary models of music education.

Colonial music teacher training

Between 1885 and 1960, Nigeria was colonized by the British. They established Nigeria in its modern form and imposed on the already existing Nigerian cultures, Western European culture. Musicians, no doubt, came with the colonial officers who were entrusted with the teaching of music which undoubtedly was western based. Christian missions who have prior to the coming of Colonialists collaborated with the latter in spreading out Western cultural influence on Nigerian society. Colonialists’ philosophy of music education is secular hence it deemphasized the religious approach of the mission. However, their effort to introduce their music education though not

religiously inclined, was vehemently opposed in Islamized Nigerian communities because of the previous link of music schooling with the Christianity.

The colonialists brought in many European musician-teachers to teach Western-based Music Education. They offered training that is western-based and snubbed other teachers for musical-educational issues as not germane to schooling. Western art music knowledge gained primacy in exams that qualify teachers for certification. Some Nigerians who embraced western music and proved their competency in their understanding of western music knowledge were sent abroad to study music while some acquired their training through correspondence courses. Colonial MTE usurped the musical background of the trainees and replaced them with alien music knowledge. Since then, school music training has been bending the Nigerian masses' musical knowledge, tastes and practices to Western art music; worrying though is: if it is meeting the needs of Nigerians (Adeogun, 2015).

The reviews above showed the main music cultures that influenced Nigerian music: the Islam and Western. A critical study into the Nigerian music cultures from the review x-rayed the traditional music; Islamic music; Western music. The Western music comprises both the religious and the secular. A further analysis of the secular Western music reveals the popular music even when it is not examinable like the Western art music. It can therefore be seen from the above review that Nigerian music are tradition, Islamic, Christian, popular and art. This gap of neglecting other music cultures of the country in the curriculum and stressing only the art should be addressed. The relevance of this review to my study is a need to balancing the curriculum content of music

education. More importantly is towards making the music education cultural based. Its methodology should adopt the indigenous system where teaching is not divorced from learning. General music education for the general development of the pupils' musical intelligence and musical enjoyment is proposed. It is from this general exposure of pupils to music participation through listening, creating, observing etc that pupils with special musical ability and interest can be identified for next level of musical training.

Music teacher training in tertiary institutions

Nigeria by 1960 gained its independence but mistakenly permitted the “protractions of the inherited colonial structures and institutions” (Adeogun, 2015, p. 3). This continued until Nigeria's cultural nationalism intimately linked with Africanization swelled. Quest for a national cultural self-identity and the apprehension that music can shape and solidify surfaced. Africanization of education began raising a consciousness that Nigerians who passed through schools need to come to understand the indigenous African music tradition. Then there was a need to base Nigerian MTE in an indigenous framework that addresses Nigerian challenges.

In 1961, the University of Nigeria Nsukka's (UNN) founding fathers established the first Nigerian University Department of Music with the aim of making music education African-based. It introduced a bicultural (Western art-indigenous) university music education model in Nigeria. Academic credibility began to accrue to indigenous African music. However, this “reform merely took the form of content addition to the dominant Eurocentric core curriculum” (Adeogun, (2015, p. 3). In 1965, the University of Nigeria Nsukka (UNN) music

department introduced a 3 – year bicultural diploma in music education menu to

meet a growing demand for well-qualified non-graduate student music teachers.

The Federal Government of Nigeria (FGN) in its pursuance of producing qualified teachers established Advanced Teacher Training Colleges (ATTCs), now named College of Education (CoE) for the training of non-graduate teachers. 1963 saw the establishment of Alvan Ikoku College of Education (A.I.C.E.), now a federal college. Then in 1974, music department was established in the college by UNN graduates who adapted the UNN's diploma music programme. It is worrisome that the bi-cultural music of the UNN of 1965 is still being copied till date irrespective of all the reviews that has been going on.

Music teacher education and national policies

The 1970s saw a huge educational expansion at all levels in Nigeria. Education, according to the NPE, became “no more a private enterprise but a huge governmental venture” (FRN, 1981, p. 5). It relates itself to the overall national objectives of building a free, democratic, egalitarian, strong, just, and self-reliant Nigerian society that is full of opportunity for all her citizenry. It admits National Certificate in Education (NCE) as the minimum teaching qualifications with its goals as stated in the Teacher Education programme.

The Federal Government's intention to promote the Nigerian cultural heritage as counterweight to cultural strangulation enveloping the country and a basis for national unity culminated in the publication of the Cultural Policy for Nigeria (CPN) (FGN, 1988). It secures a place for arts and music in Nigerian

education as a way of safeguarding and transforming Nigerian cultural expressions. It enjoins the Nigerian Teacher Education systems to adapt the content and methods of education to suit local needs and with appropriate specializations to use their subjects in teaching Nigerian culture.

Music Curriculum Development and its Analysis

Three periods of change are identifiable from 1961 to the present (Adeogun, 2006). Beginning from 1961 with the establishment of University of Nigeria Nsukka (UNN) music department which introduced a bi-cultural curriculum, music teachers were autonomous professionals responsible for their own curriculum planning and methodology. In the period between 1982 and 1990, some Nigerian music teachers were involved in the writing of many national level curricular documents and syllabi which attempted to articulate clear goals and directions and stipulate content and method for modern music education in Nigeria. From the 1990s, music teachers were coerced into implementing the national curriculum developed by their peers and being accountable to the national system. Increasingly, the music teachers are meant to execute externally imposed learning outcomes for their students, adopt more systematic assessment procedures and adjust to changes in nationally determined employment terms and conditions.

Adeogun (2006) observed that music being included in the National curriculum is owing to the fact that music is capable of transmitting our knowledge, culture and values, articulating our worldview and making us a human group. This is a recognition of the fact that music – just as in the traditional Nigeria – is capable of developing human mind and thought and generally in the

development of the Nigerian society at large. Having music in the National curricula is a means of preparing Nigerian students to cope with socio-cultural change.

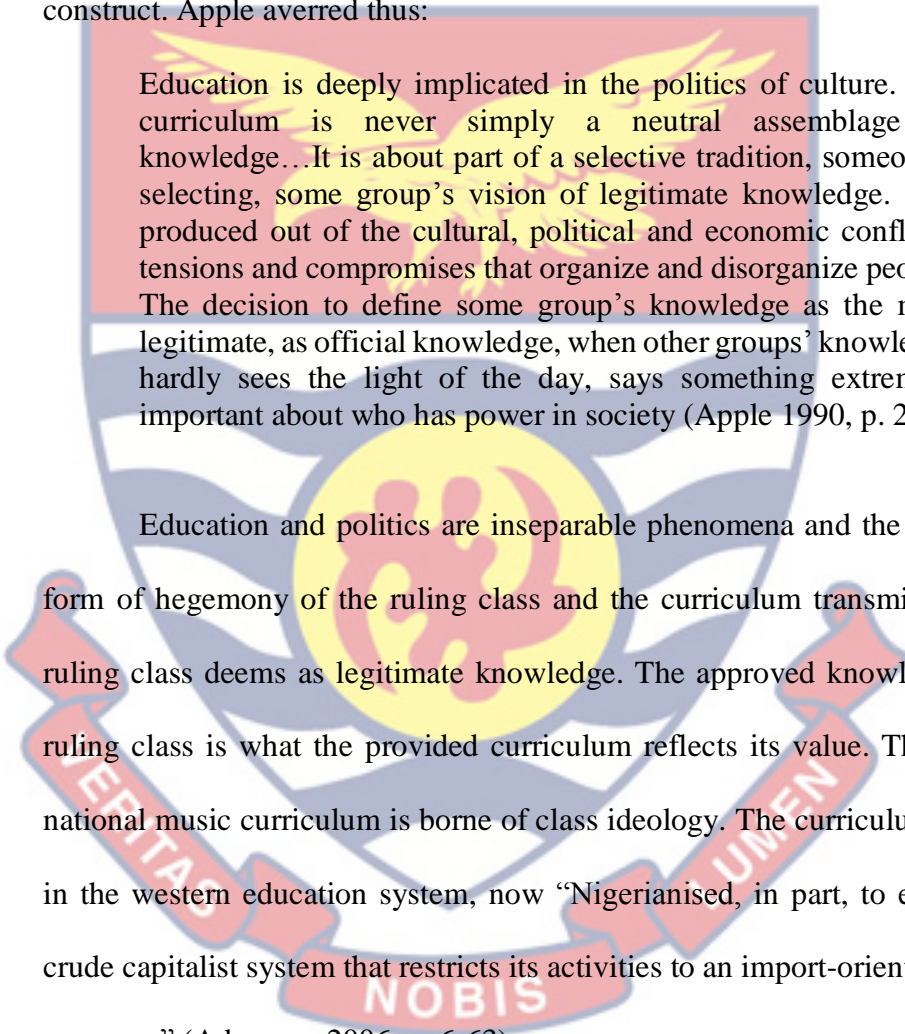
Nigeria's current national music curricula may be viewed as a political text, a document that interferes with Nigerian musical life. The National music curriculum, being political, connotes what Greeks have in mind when they describe man as a political animal (i.e. all aspects that bear on what a human being is: social, cultural educational, moral, identity etc). Aside what we know of politics as in a teaching course like political science or politicians' activities, curriculum as political encompasses all aspect of human life: identity, cultural, social, economic, political, education etcetera. (Adeogun, 2006).

The concept of text as defined by Pinax in Adeogun (2006) "implies both a specific piece of writing and, more broadly, social reality itself" (p. 6-61). Going by the understanding of curriculum as a social reality implies that it is prone to change, hence, understanding curriculum as text – social reality – is a way of understanding curriculum in social, economic, and political context (Adeogun, 2006). "Decisions about the curriculum and about whose knowledge is to be made 'official' are inherently matters of political and cultural power" (Apple, 1990, p. 348). This provides a framework with which the curriculum document is analyzed in the context of the wider social and economic reforms operating in many countries which Nigeria is not exceptional.

The politics of official knowledge...cannot be fully understood in an isolated way. This needs to be situated in larger ideological dynamics in which we are seeing an attempt by a new hegemonic block transforming our very ideas of the purpose of education. This transformation involves a major shift, one that Dewey would shudder at, in which democracy becomes an economic,

not a political concept and where the idea of the public good withers at its very roots (Apple, 1993, p. 236).

Nigeria's current music curriculum from the above view is official knowledge that has little or no regard for the public good. Rather, it is a continuing exercise of authority by the ruling elitist thereby thwarting 'the others' educational goals. Hence, curriculum is not a neutral set of teaching construct. Apple averred thus:



Education is deeply implicated in the politics of culture. The curriculum is never simply a neutral assemblage of knowledge...It is about part of a selective tradition, someone's selecting, some group's vision of legitimate knowledge. It is produced out of the cultural, political and economic conflicts, tensions and compromises that organize and disorganize people. The decision to define some group's knowledge as the most legitimate, as official knowledge, when other groups' knowledge hardly sees the light of the day, says something extremely important about who has power in society (Apple 1990, p. 222).

Education and politics are inseparable phenomena and the former is a form of hegemony of the ruling class and the curriculum transmits what the ruling class deems as legitimate knowledge. The approved knowledge of the ruling class is what the provided curriculum reflects its value. The Nigerian national music curriculum is borne of class ideology. The curriculum is rooted in the western education system, now "Nigerianised, in part, to encourage a crude capitalist system that restricts its activities to an import-oriented political economy" (Adeogun, 2006, p. 6-63).

The colonial systems' systematically imposed western values, morality, and cultural system on Nigeria. Crucial to their intention was the conquest of Nigerian's mind through education, music education inclusive. At independence, a majority of the western-educated Nigerian elite who received

power from the departing colonial administrators enabled European-based educational thinking and practice to remain in vogue. During the 1970s rapid economic expansion in Nigeria, the newly emerged commercial class and political ruling class collaborated and formed a class that has been directly holding power (military or civilian) to wield power on its behalf and control education (Fafunwa, 2003; Fashina, 2003; Adeogun, 2006). During this period when Nigerian economy was buoyant, the ruling class privileged educational expansion over reform. Educational reforms yielded no good result because the European educational thoughts and practice were used as the best way to harmonize African traditional heritage.

As Nigeria started experiencing economic deterioration, the ruling class “reorganized in accord with externally set priorities and agenda and became dependent entirely on whatever ideologies Europe and America formulated and dictated” (Fashina, 2003). For instance, the government increase supports of the basic education and undermine of higher education because of its low public returns. The ruling class in Nigeria as well as their local or international sponsors controls economy as well as education. The educational institutions from primary through tertiary, the curricula, the content and the direction of education are all controlled by the ruling class. The Nigerian ruling class “remains subordinate intermediary between global capitalist economic institutions and powers in Europe and America and the Nigerian masses...and sets a fundamental conservative agenda for it” (Fashina, 2003).

Some governments, in the view of Apple, want to control education because “they (schools) are not only one of the main agencies of distributing an effective dominant culture, they also help create people who see no other serious

possibility to economic and cultural assemblage now extant” (Apple, 1990, p. 234). Schools process both people and knowledge and as a result, the governments that fund education now see it as their right to make schools accountable to them. By providing national curricula, governments make schools the sure way for cultural and economic reproductions.

Viewing the present national music curriculum beyond a document is a measure to maintaining economic and political social relations. It is neither exploring how Nigerian music culture and values change nor it is contributing and as well accelerating its change. It can easily be understood as document bent on transmitting to this generation and the on-coming the Euro-American musical culture and values. The ruling class established the curriculum; they employed music teachers who are products of the European system of musical thought and practice. These (teachers) determine who enters the schools and colleges and the extent a student is passing or failing which is based on western music knowledge. As a matter of fact, Nigeria’s music policy makers, curriculum consultants and designers, including the music teachers, are all products of the European system of musical thought and practices that are well-versed in the ideologies of ruling class in Nigeria (Adeogun 2006).

The first generation of literate Nigerian musicians emerged from the church. They had limited formal ideational and cognitive contact with African music and could have established music curriculum in their constituencies but not nationally because they can read and write music. The second generation of Nigerian literate musicians supplemented local degree work with graduate study abroad through governmental and institutional sponsors. These music elite still passed through music curriculum and pedagogy that was basically

faithful to Euro-American model but with aggressive infusion of locally relevant perspectives and materials. These are the music elite that formed the musical elites that formed autonomous music curricula during the Nigeria economy boom period. Though they sought a promotion of bi-cultural music education curriculum, they couldn't detach completely from the Euro-American music model. Nigerian literary musicians, emulating the ruling class, has kept a link with Euro-American way of life hence, a continuance base of Nigeria's music curriculum on the music curricula of the tertiary institutions of Europe and America (Adeogun. 2006).

Modern music education is constrained. It is in part a product of the politics of the time. In the colonial period, it was a product of the colonial politics. In the post-independence, it was a product of the neocolonial politics. The current music national curriculum is, in part, a product of the ruling class and on the other hand the selection of the modern educated Nigerians who see Western classical music tradition as the most worth honouring. The challenge is to make music education a tool for total development of the Nigerian child and Nigerian society at large. There is a need to be sensitive to the Nigerian socio-musical differences and similarities towards preserving and advancing Nigerian musical heritage.

Assessment Issues

The mode of assessment from literature reveals (Nzewi, 1988, 1997; Okafor, 1991, Omobiyi, 1987) that assessment of quality in tertiary music education has been based on the Euro-American model. The neglect of original mental civilization and creative philosophy of Africa was glaring as was

considered inferior to the international standard of the Euro-American perspective. Standards of performance were maintained by the use of the foreign system of external examiners which neglected the indigenous music knowledge, theories, systems and practices. The Euro-American principle was used to make sure the programme met internationally accepted standards. In as much as the programme meets the western musical knowledge, it is rated very high even if they were not affiliated to any foreign university. Accreditation has been the usual mode of assessment.

From the 1990s, Nigerian tertiary departments of music have been operating common curricula designed and approved by the following tertiary bodies: The National University Commission (NUC) for the universities; the National Commission for Colleges of Education (NCCE) for the Nigerian colleges of education; and the National Board for Technical Education (NBTE) for the Nigerian polytechnics. These bodies assess the quality of tertiary music courses offered by department of music in universities, colleges of education and polytechnics through periodic accreditation exercises. The aims of the accreditation exercise, based on the approved minimum academic standard documents are to:

- (1) achieve a national standard in the B.A, B.Ed, Diploma and NCE music courses offered by departments of music of universities, polytechnics, and colleges of education;
- (2) maintain minimum standards and promote parity/comparable interpretation of degrees, diploma and certificates awarded by institutions of tertiary music education;

- (3) ensure that tertiary music education is of high standard and meet the need of Nigeria society.

The accreditation exercise involves the use of Performance Indicators (PI) such as: (1) Course objectives and admission requirement; (2) Course content; (3) Number of academic staff and their workloads; (4) Qualifications (5) Research; (6) Facilities e.g. laboratories, lecture theatres, library, office accommodation for staff etc; (7) Levels of enrolment for all postgraduate and undergraduates; (8) Number of graduates; (9) Employer's assessment of the performance of graduates; (10) Expenditure; and (11) Availability and adequacy of support staff (e.g. typists, secretaries, office attendants etc) (NUC, 1990, p.20, Adeogun, 2006).

The music accreditation teams assess the quality of all music courses taught in the universities, polytechnics and colleges of education using PI list. The accredited music courses are judged as having:

- i) Denied Accreditation Status – If the department that runs the course has completely failed to meet the required minimum conditions and must within a specified period make up for the shortcomings as specified in the accreditation report. If it fails to do that, recognition is withdrawn – i.e. the department should stop offering the course;
- ii) Interim Accreditation Status – If the department has partially fulfilled some of the conditions as specified in the PI. It is however subject to another accreditation, in order to determine the extent to which it has addressed the lapses identified in the report. The department is given a specific period to do that. Should it fail to deal with the lapses, it will be denied accreditation; and

- iii) Full Accreditation Status – This means that the department has met all the requirements set out in the PI and that its courses are fully accredited (NUC, 1992, p. 22, Adeogun, 2006, p.6-54).

Using accreditation exercise according to Adeogun (2006) as a means of discerning the quality of music education at the tertiary institutions is applauded however, the mere ticking of the PI measures only the quantitative aspect of the programme. The quality aspect of the programme in terms of teaching/learning process, students' involvements and other variables that constitute quality are left unexamined. Accruing from this one-sided assessment, Nigerian tertiary music institution can be judged as producing quantity music graduates rather than quality education they are meant to be facilitating.

Guba and Lincoln (1989) outline three broad approaches to quality determination in education: objectivist, relativist and developmental conceptions. The objectivist conception of quality assessment in education is based on the belief that objective measure of quality is attainable in cross-institutional context. This is done in their view by generating a value-free 'valid' and 'reliable data' that can be used to indicate the quality of an institution and as well can be used in comparing institutions using PI.

The relativist conception of quality is based on the premise that the social world cannot be understood in terms of causal relationships or by the subsumption of social events under universal laws (Guba and Lincoln, 1989). The relativists uphold the view that since human actions are based on social meanings, intensions, motives, attitudes and beliefs, there are no absolute criteria by which human thoughts and action can be assessed. Therefore,

educational institutions, including music departments are perceived as equal but different and should be given the support to implement their mission statements (Adeogun, 2006). The relativist avers that quality assessment must be sensitive to differences between apparently similar educational institutions including their histories, explicit and implicit purposes, values and traditions.

The developmental approaches to quality assessment confine itself to the assessment by the personnel involved in the institutions like institutional managers, staff and students. Their assessment is based on the improvement of quality of activities and performance of the institution. Its focus is on the generation of data that can be used to improve educational delivery through internal agents that do the assessment.

From Guba and Lincoln (1989)'s analytical framework of quality assessment, it can be deduced that the quality assessment done in the Nigerian tertiary music institutions is objectivist in nature. Its emphasis is on 'inputs' and 'outputs' at the negligence of the improvement of the educational process that takes place in the music department. It is as well value-free.

The relativist view on quality assessment as regards concrete realities, peculiarities, history and tradition of the existing department is not considered. The accreditation relies on the external bodies that appoint external assessors who focus on quantifiable indicators at the neglect of the internal assessors in the view of developmental conception.

Factors Militating against the Training of Music Teacher

The above review reveals music curricula as nationalistic and prescriptive. However, the implementation process depends on the availability

of staff and equipment. The development of relevant music teacher training in Nigeria has been little due to the following: a lack of an ideal philosophy of Nigerian music education; a divorce of intrinsic value of Nigeria's music culture and practice from classroom music; a lack of re-training of the music literate musicians who are products of the Euro-American music worldview; a shortage of African-based music educators; reliance on foreign and Eurocentric music experts to carry out studies and consultancies; lack of funds to pursue music education. There were review from other countries to ascertain what is happening in their countries.

Flolu and Amuah (2003), discussing Ghana music teacher training, stated the obvious by noting the importance of a teacher. They said that the training of the teacher is very important because not only the students will gain but the nation as a whole because the student will impart what they have learnt to others who in turn will use it for the development of the nation.

Flolu and Amuah (2003), highlighted the efforts of the Ghanaian government towards having quality teachers for its country by creating more institutions and very many reforms. However, the issue of relevance of training is very crucial and they asked 'are the programmes followed in the training colleges appropriate enough to guarantee the production of teachers who will function creditably in our basic education?' (p. 114). Hence, their call for a review of the quality of training produced in the teacher training to conform to current national requirements towards quality of the profession.

Flolu and Amuah (2003), reported that music education in Ghana during the pre-colonial era was designed to satisfy the needs of the churches that own the institutions. Students were trained to sing hymns used by the denomination

that established such schools. African music was conspicuously missing in the music education of the training colleges. Music education in post-independence Ghana training colleges saw a rapid expansion in educational system.

There was the Accelerated Development Plan of 1951. Following the Accelerated Development Plan was a proliferation of training colleges and the development of new curriculum to meet the needs and aspiration of the nation.

However, the missionaries' influence was still strong hence there was no significant change in the structure of music teaching and learning in the colleges.

In 1970, the Ministry of Education issued three syllabuses for four-year and post-secondary training colleges which are 1) Suggested Music syllabus for four-year Teacher Training Colleges issued in July 1975; 2) Suggested Music syllabus for 3-year Post-Secondary Teacher Training issued in July 1975; and 3) Suggested Syllabus for Music as a Core Subject in the Three-Year Post-Secondary Teacher Training Colleges issued in 1975. However, they noted that these syllabuses focused on music teaching and learning of rudiments of Western music theory. The resultant effect was that the materials studied had no relevance to student teachers for elementary schools. There was no pedagogical strategy for the teaching of African music in the syllabuses hence methodology was "atomistic" They state that:

African cultural revivalism and the spirit of nationalism so much harnessed by Nkrumah's regime and the philosophy of Sankofaism enshrined in the government's policies were good opportunities for making music teaching and learning at the training colleges African-based but the music curriculum in the colleges were unresponsive to the call for cultural reawakening. African music has remained a decorative insertion of the study in the syllabus (Flolu & Amuah, 2003, p. 116).

Chanunkha (2005) studied the Malawian music education and found that the policy goals stipulated by the Ministry of Education of the post-colonial government of Malawi advocate music education and inclusion of indigenous music in education. In spite of such stipulations, music education is non-practical and the integration of indigenous music in education is unsatisfactory. This historical ethnographic study sets out to demonstrate that the ideals and practices of foreign religions as well as Western education denied indigenous music of Malawians a place in classroom education as well as inside and outside the church or the mosque.

Some of the problems of Malawian music education as spotted by Chanunkha (2005) was the marginalization of music is reinforced by the Ministry of Education's directives through circulars to the Malawi National Examination Board (MANEB) on which subjects to set for public examinations. MANEB is responsible for setting, conducting and marking school children's examinations. The examinations are: the Malawi School Certificate of Education (MSCE), the Junior Certificate of Education (JCE), the Primary School Leaving Certificate of Education (PSLCE) and the Primary Teacher's Certificate of Education (PTCE). MANEB develops examination syllabuses for core subjects to harmonise the Ministry of Education's directives. As a result, there are no examinations in music for PSLCE, JCE, MSCE and PTCE. This is different from the practice of the colonial period where examination in music was given to learners. Towards remedying, he suggested a philosophical proposition for modern music education, and the significance of indigenous music in classroom education. An introduction to music education that promotes the use of indigenous music in study and performance is as well suggested.

Akuno (2012) did a qualitative research on Kenyan music teachers' perception and expectation of their view on the training they received. He aimed at ascertaining the head teachers' perception and expectation of the role of music teachers and their expectations of both music teachers and head teachers of music programme. The instrument for collecting data was a questionnaire. He sampled 16 music teachers and 11 head teachers.

He recorded the following findings 1) the head teachers unanimously agreed that the training music teachers received was not appropriate for teachers to manage school music programme. One reason for their assertion is that linking the content and duration of teacher education to the curriculum was "too short" and "too theoretical". 2) He recorded that the role of music teachers covered in and out of class activities. One of their roles is to impact aesthetic sensitivity to students; develop in the student teacher basic teaching competence that will equip them for performance in the music teaching profession; facilitate the development of a musician hence music teacher should be a musician and a teacher. He therefore recommends a longer period for the duration and more practical work as he asserts that the expectations of music teachers are to be composers and teachers. He believes that a good music teacher is one with music literacy and creativity skills who display ability to train performers.

The situation of music in the educational system of other African countries does not differ much from what is happening in Nigeria, as was evident from the above reviews. The following reviews were beyond Africa towards understanding their perception in training their music teachers and see if there is something we can borrow from them to better the training given to Nigerian music teachers.

Heiling (2012) researched on “An integrated Swedish Teacher Education Programme in Music“. Mexican government intends an integrated education for all its citizens in the country. Towards understanding how far the above objective was being achieved, the researcher carried out the study in three parts. The first part was a self assessment study by the teachers, staff and student connected to the programme. Using quantitative and qualitative information, compiled through document analysis, group work and focus group interviews on how the programme worked. The second part consists of an intensive study of one particular course in the programme in order to make research and research training a more integrated component. The third part of the study contained a re-analysis and discussions of the results of the two former studies.

He found a need for revision of the programme where the strong artistic tradition built on collection code combined with a weaker classification and framing are matched by a teacher/scholar tradition built on integration code with weak classification and framing. 2) Another precondition for change is an on-going discussion among staff (teachers, educators and administrators) and students about how different music teaching and learning philosophies can merge into a firm foundation for the teacher education programme in music. Change, he stressed, should include action to organise settings where students can learn the capacity to make synthesis; the capacity to survive ambiguity which is called for in an integrated situation.

In Swedish schools, generalist teachers are teaching music at the lower grades up to grade six/seven before specialists take over. Hence, the first school years children have an integration perspective and later the subject perspective of the collection code takes over. Specialist education towards being more

effective should be more integrated and yet not sacrificing the deeper subject knowledge perspective that is needed for specialist teachers.

Laucirica (2012) carried a research on “Music Teacher Education in Navarre: from 1995 – 2000. The research focus was on the programme; students; the instructors; the implicit teaching and learning processes; and the social and labour consequence of the degree. Gardner in Laucirica (2012, p.85) stated that “assessment is a thought exercise that leads to an improvement in the teaching quality and an impulse for future curricula proposal”. Instrument for data collections were questionnaires for third-year students, group interview for focused group made up of final year students of the degree, and document analysis. The degree programme was to train students to work as both generalist and specialist music teachers. However, greater part of the students was not aware of it and therefore expected to focus mostly on music content, which is not possible because of the length and nature of the degree. He therefore recommends that students be intimated with this double aim before they begin the degree. In optional subjects, there is a great trend to focus on general education and education applied to other subjects (non-musical ones).

The profile of a music teacher as specialists that instructors promote was based on being a good musician and independent teacher. Pre-service teachers thought that music at school was a cultural transmission but the ideal was a solid educational knowledge towards becoming a good teacher. However, students show clearer interest for music than education.

The curricula structure was an imbalance among music subjects. There is excessive number of music subjects in last year and very few during the first year. Spanish Ministry of Education promotes technical – musicality to that of

music education subjects especially those subjects that educate on music cultures (Laucirica, 2012). Moreover, the Programme was made up of excessive number of subjects which cause dispersion among students, hinders assessment, and exerts pressure on the possibility of deepening learning on essential subjects.

Regarding the choice of musical specialty, students are unanimous that a minimal level of music should be required to access the degree. Women were greater in number among the students that accessed the programme and their scores were slightly higher too. Instructors' recruitment does not favour a good development of their academic career at UPNA. Labour stability would favour teaching quality and also the coordination among instructors that has been required in so many occasions.

The research revealed students' feeling of under-estimatedness at the university by their colleagues from other teacher education degrees and others. They ascribe this rejection unanimously to the scarce consideration that the society gives to music. This however is at variance with the group of alumni working as in-service teachers who feel satisfied with their work and finds it gratifying. In general, students and professionals think that the number of credits of the degree is not enough to exert their profession as both generalist and specialist teachers in music. More so, they think that there is a scarce relation between the degree content and their future professional activity.

Carneriro & Liete (2012) studied "Music in Primary Education: Generalist or Specialist Teacher". It was a case study about the Degree in Primary Education with specialization in music at the School of Education of the Polytechnic Institute of Lisbon, Portugal. The degree aims at training

primary teachers in a double sense: as generalist teacher for the first stage of primary education (1st to 4th school years) and music specialist teachers for the second stage (5th to 6th school years).

It was a qualitative research. His methods of data collection were document analysis, individual semi-directed interview to teachers of the programme (4 teachers of general subjects linked to the first stage of compulsory education and 3 music teachers. In addition were individual semi-directed interviews to students, who were divided into 2 groups: 15 students from the 1st and 2nd years; 12 students from the 3rd and 4th years; a third group was pulled from 4th year comprising 8 students.

The following, amongst other things, were his findings: The programme educates students to become general teachers in the first stage of Primary Education and special Music teachers in the second stage. The investigation revealed that first and second year students do not have a clear view of what good General Music teachers were, unlike the students in third and fourth year.

In relation to the resources available, audio-visual materials were not given the appropriate use. At the library, although there are many books about music and General Music, there is a lack of teaching and learning materials that can offer support for teaching practice activities. The instructors are experienced, hence, those responsible for pre-service teaching practice supervision were also instructors of subjects that give theoretical framework for the teaching practice period, especially methodologies and General Music didactics, promoting integration of theory and practice.

There is a disparity however in the training for two levels of education: general training (only one teacher in grade 1 – 4 implies proliferation of

different subjects) and the training to become a specialist General Music teacher (grad 5 – 6). Widening the students' perspective by studying many subjects, which is what a generalist programme implies, takes its time and its knowledge is superficial. A specialist programme on the other hand, demands deeper knowledge but in a constricted field and anything that goes outside that field might bring about feelings that it hampers the concentration on what is important hence the dilemma of the specialist General Music studies. In a programme that has the ambition to prepare the student to become both generalist and specialist, one have built in an incongruity that might create future problem.

Regarding the component that prepares students to become General Music teachers, instructors stated that there is an integrated model, because the programme has interventional education from the first to the last year, taught together with General Music subjects and methodologies and didactics of General Music. The first two years of the degree insist on the music training of the students whereas the last two years focus on pedagogy, didactics and professional practice for the 2nd and 3rd stages of education. Instructors stated that the general training for the 1st stage distorts General Music training.

In conclusion, both instructors and students considered that the conception of a good teacher was similar for them and that both groups think that a practice period at the level of basic education was necessary. The aspect that both students and instructors criticized most was the fact that there was a double training that distorts attention and requires the learning of different scientific fields of the 1st stage. However, the publication of 2007 of the Law-Decree 43 on professional entitlement to exercise teaching was expected to

solve the problem of the double training. It requires higher education institutions to approve new curricular programmes, adapted to the Bologna Declaration with a new philosophy.

Mateiro (2012) studied on “Preparing Music Teacher in Brazil”. The research sought to assess the implementation of the curricula programme of the Music Teacher Education Programme at the State University of Santa Catarina (UDESC) in 2005.

Methodological approach was case study selected among the different qualitative research methods available because of its appropriateness. Data collection was performed during the second semester of 2005 and first semester of 2006. Semi-structured interviews, both individual and group; lesson observations, that is, non participant observations recorded on videos; portfolios as an assessment alternative and as evidence of the events and the skills that a group of students has; questionnaires and the official documents supplied by the institutions. Nine focus group interviews with students and three individual interviews with teachers were conducted, and 31 classes were observed

Findings of the study among other things revealed that the students’ interest and vision was at variance with the establishment’s vision for the programme. The desire of the students were to improve their performance in an instrument as they have taken private music lesson and their enrolling for the programme was to deepen their knowledge against the aim of the programme which is towards the training of future music teachers. 48% of the students wanted to work as music teachers, none wanted to work at public schools but private because of poor condition of service at the public schools.

Another crucial issue was the instructors' method of instruction which the researcher criticized that the role of the instructor should not be a transmitter and the role of the student as a receptor. Rather it is necessary to give more importance to student-led lessons, leaving aside the tradition of master-learner that is common in the teaching of music as observed.

It was also revealed that classical music is held at higher esteem in music degree, whereas Brazilian popular music does not play an important role at the university against the students' musical choice. She stated that the students were between 18 and 25 years old, that is, they were born in 1980s. This implies that their generation experienced the boom of rock and roll and the Tropical movement of the previous decades. Hence, Brazilian popular music and rock and roll was the musical styles which was mentioned by the most students as their favourite.

The researcher recommended among other things that specific subjects about rock; Brazilian popular music and Latin-American popular music; a Music Teacher Education Programme that offers the possibility of having instructors who are specialists in rock, Brazilian popular music, Latin-American popular music and traditional western music etc be included in the programme. In addition, she said that towards future reforms, knowing what music students think and how they make choices is an important factor to be considered in the ongoing reform of Brazilian music education curricula.

Arostegui (2012) researched on "Music Vs Education", a qualitative research adopting a case study on the music education programme in University of Granada. The research aimed at understanding the students' expectations, the general profile of the music teacher transmitted in the class and the role that

each subject within the programme played for future teachers. Also, it was to find out to what extent pre-service teachers were trained for both being specialist and generalist teachers at the same time. Method of data collection were observation of classes, document analysis, analysis of some syllabi and collection of data from the Students Registration Office about the number of students, age, gender and origins, academic records of students per subjects and so forth.

Findings: data obtained from document analysis, observations and interviews corroborate that this degree in music teacher education applied an instructional approach mostly attached to a technical-practical concept of music curriculum; a concentration on music content; and a teacher training both as specialist and generalist where specialization has a larger weight. This he criticized by stating the obvious that knowing something is necessary in order to teach it, however, it does not mean that that is an essential and sufficient condition to be able to transmit it.

He recommended a carry out of a deep reform in order to achieve internal coherence and external too, with the professional life that the future teachers will have. A general education teacher with an appropriate specific training could be the best solution to teach music at the primary schools considering that having the same teacher teaching all subjects benefits primary pupils. This would allow greater options to have an integral teaching-learning process of the content of the programme.

Cisneros-Cohernour (2012) carried out a case study on “A Bachelor in Arts at the Teacher Training School in Southern Mexico. The study set out to ascertain the programme expectation, conception and evaluation, as well as

critical issues on its implementation and evaluation, including how well student teacher pedagogical practicum provides them with opportunities for improving their competences as future music teachers.

She adopted mixed method for her data collection. The process involved an analysis of the programme and the official documents of the school, semi-structured interviews with the director, programme coordinator, and the instructors of the programme, focus interviews with 96 students and field observations of some subjects of the programme.

She found out that the programme places an emphasis on the pedagogical training of the students but it does not connect them with artistic training. She therefore, recommends a change of the current programme in order not only to emphasize pedagogical or Artistic Elements, but to focus on the pedagogical knowledge and content of the degree. She believes that by so doing, the integration between content and pedagogical aspect be achieved. This view she supported by citing Mclaughlin, Talbet and Bascia (1990), that when research about teaching efficiency has changed from mechanistic ideas to the recognition of the professionalization of teaching, the need to promote students' pedagogical knowledge about the content is necessary.

She highlighted also that even when the programme on one hand tries to train students in four artistic fields: dance, drama, theatre plastic arts, and music, as this gives students a wide margin for job opportunities, however, there is limited percent of content that results. She also identified gaps between theory and practice, between linking teaching and real school conditions. She stated that the lack of coordination between the institutions that teaches the programme and the school authorities causes that a high percentage of students teaching

practicum are not carried out in appropriate way and therefore students do not acquire the experience that they need for the future professional carrier.

She therefore recommended a need to coordinate and supervise students' practicum in order for students to learn how to adapt the knowledge they acquired during the programme and the characteristics of the context in which they will work when they graduate. Buttressing her view, she cited McLaughlin, Talbet and Bascia (1990) who averred that the efficiency of the teacher training depends to a great extent on the fact that not only the efficiency of the teacher's skill is promoted but that the context where the teacher works and learn to teach is also taken into account.

Finally, she recommends a need for increasing student access and improving the quality of music education in Mexecian elementary school. More so, the programme she recommended requires substantial changes in order to improve the relation between theory and practice, increase support and resources for curriculum implementation and evaluation as well as better follow-up and evaluation of students' teacher school practicum.

The literature reviewed above on music teacher preparation was from the other music cultures both in Africa and beyond such countries as Ghana, Kenya, Malawi, Brazil, Mexico and others. The spotlights from the reviews were tension in the curriculum between training music generalist teachers and specialist teachers, technical-practical curriculum, problems of integration of generalist and specialist training of the music teachers. Other tensions were balancing between education courses and music content. The relevance of this review to my study tended towards understanding the training modes of other

cultures towards seeking a solution on how best music teachers for our basic schools as prepared by the CoEs could be trained.

NCE Music Curriculum by NCCE

Earlier on, collaboration existed between CoEs and universities in offering Teacher Education program for NCE teachers. Music academics controlled access to the music teaching force through university-dominated examination and certification systems. The FG affirms that it discontinued this practice because “there was no parity in standards and practices” (National Commission for Colleges of Education (NCCE, 2002, p. ii) among its tertiary institutions.

In 1989, the FG in its pursuit for quality teachers established NCCE with a mandate to lay down “minimum standards” for the NCE programme and set out “criteria for accreditation of CoEs” (p. ii). Since then, all Nigerian CoEs are NCCE regulated in terms of philosophies, goals, structure and content of TE programmes required to qualify for NCE, which is now Nigeria’s minimum qualification for entry into the teaching profession (p. i). NCE’s entrance and exit standards are regulated by Joint Admissions and Matriculation Board (JAMB) and NCCE respectively. They mandate national curricula controlled through centralized system of administrations.

CoEs offer 3- year programs for secondary school leavers leading to the award of NCE – an equivalent of General Certificate of Education (GCE; ordinary level) plus professional training for teaching Universal Basic Education subjects. NCE holders are eligible for admissions to Nigerian universities for 2- to 3- year academic menus, leading to the award of the

bachelor's degree in education (BEd), the Bachelor of Arts degree in education (BA Ed) or the Bachelor of Science in education (BSc Ed), and the Bachelor of Arts or science (BA/BSc). CoE pre-service TE programs have many similarities.

FGN avowals that:

in order to encourage aesthetic, creative and musical activities, Government will make staff and facilities available for the teaching of creative arts and crafts and music"; that "in order that these functions may be discharged effectively, a cadre of staff is required numbers and quality at the different operational levels in the local, State and Federal institutions" (FRN, 1981, pp. 13,44).

The FG towards achieving the above led it to the creation of more colleges of education and upgrading colleges to universities and creation of more departments of music. It is believed that it is to evolve a Nigerian model of Music Teacher Education (MTE) that the NCCE mandated a National Music Curriculum (NMC). It has the following objectives for music. The NCE programme in music is intended to (1) offer courses in African and Western European music; (2) to produce well-qualified NCE teachers capable of teaching music at pre-primary, primary and junior secondary school levels; (3) to produce teachers for the private sector – churches, mosques, armed forces, media houses, advertising companies, and so on; (4) to produce NCE teachers who are prepared and are capable of benefiting from further education in music; (5) to promote cultural continuity; and (6) to make NCE teachers acquire skills for self reliance. It is pertinent to evaluate the current NCCE's MTE programme in terms of its relevance to the contemporary Nigerian society which is the thrust of this study.

Evaluation Defined

Evaluation according to Reeve and Paperboy (2007) "is a systematic, rigorous, and meticulous application of scientific methods to assess the design, implementation, improvement, or outcome of a programme. It is a resource-intensive process, frequently requiring resources such as, evaluates expertise, labour, time and a sizable budget"

(p.2).

From the above citation, evaluation must be systematic, whether it is to assess the design or its implementation or for improvement or its significance and worth, it must be done using certain criteria that is governed by a set standard. Evaluation involves a systematic collection, analysis and interpretation of information with a view to making informed judgment. Its procedural steps are definition of the purpose of the evaluation, gathering evidence and judging them.

Programme Models

An evaluation model can be regarded as a set of steps or system of thinking, which if followed or implemented, will result in the generation of information which can be used by decision makers in the implementation of educational programme (Okoro in Ezenwaju, 2012). Evaluation model provides a general guide, which can be adopted or modified to suit specific programme being evaluated. Ezenwaji (2012) revealed that in selecting evaluation model for use, the evaluator should consider the followings : The appropriateness of the model, to ascertain if it can yield adequate information; the complexity of the model, if the evaluator can handle it considering experience, cost,

implementation and other related factors. Two models will be discussed in this study, the Stufflebeam model and the Quality Improvement Process (QIP) developed in the Center for the Study of Evaluation (CSE).

The model of evaluation developed by Stufflebeam, Context Input Process Product (CIPP), regards evaluation as continuing process requiring a systematic programme of implementation and involving a co-operation between the evaluator and decision makers. The CIPP evaluation model identifies four processes or stages of evaluation.

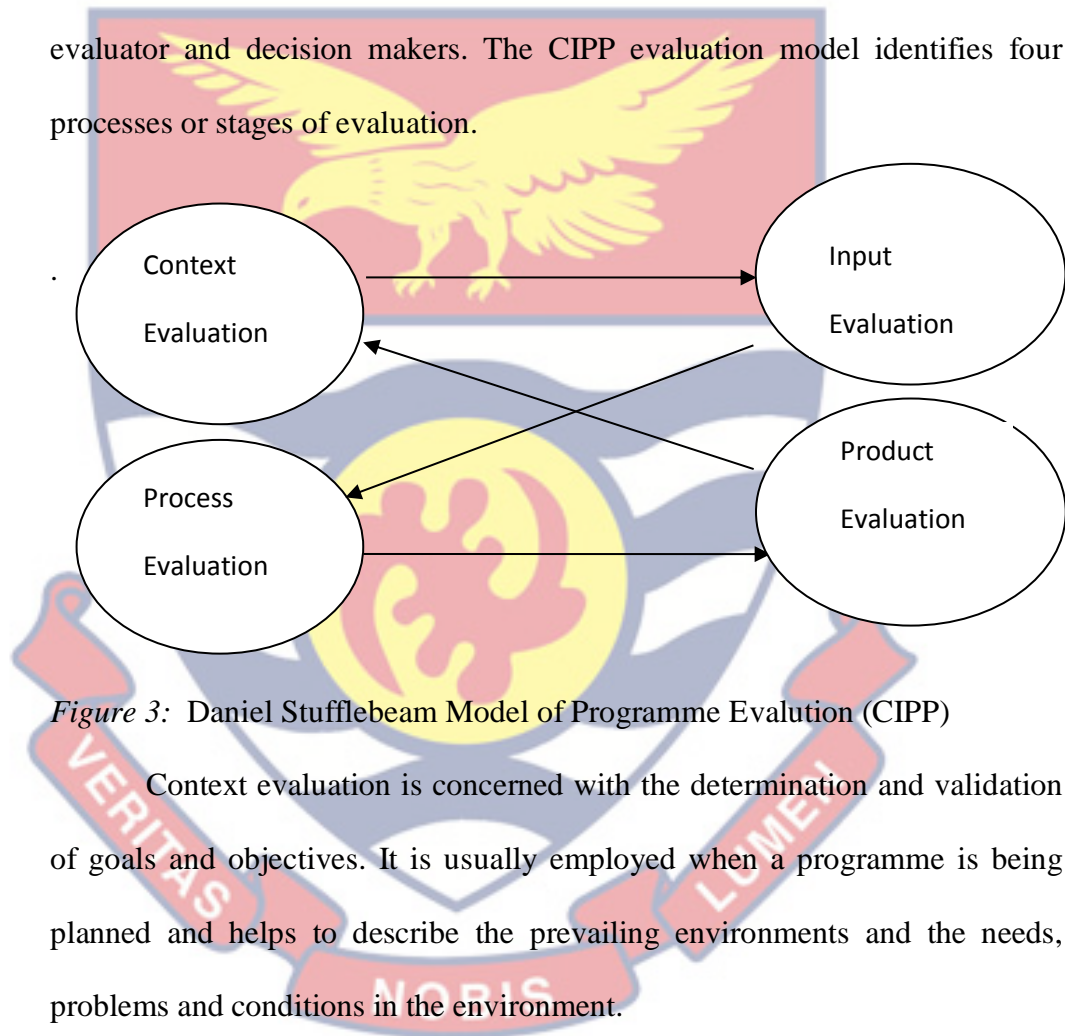


Figure 3: Daniel Stufflebeam Model of Programme Evaluation (CIPP)

Context evaluation is concerned with the determination and validation of goals and objectives. It is usually employed when a programme is being planned and helps to describe the prevailing environments and the needs, problems and conditions in the environment.

Input evaluation provides information on resources available and how resources may be used to achieve desired ends. Input evaluation may entail the assessment of staff, students, physical facilities, equipment, library resources and other resources that will be involved in educational programme. Input

evaluation is used to assess alternative procedures for attaining desired goals and objectives.

Process evaluation is undertaken during the period of programme implementation and provides periodic feedback on the quality of implementation. The main purpose of process evaluation is to determine if there is any defect in the implementation process. Process evaluation is concerned with course offerings, teaching methods and other process for programme implementation and assesses the efficiency with which input components are being utilized.

Product evaluation determines the effectiveness of the programme in achieving the objectives and goals of the programme. It is mainly used when course offering have been completed and when some learners have graduated from the programme. It refers to programme outcomes, programme objectives and programme components.

In CIPP, four types of decision are usually made namely: planning decision, structuring decision, implementation decision and recycling decision. Planning decision determines goals and objectives to be served. The programme structuring decision determines the procedures or the means to be adopted in attaining desired objectives, utilization and implementation of procedures, and recycling decision, review achievements, modifying, terminating or continuing the programme. Robinson in Ezenwaji (2012 p.55) from his investigation into the CIPP programme affirms that the four aspects of context, inputs, process and product answer four basic questions such as what should we do, how should we do it, are we doing it as planned and did the programme work? This evaluation model fits into this study as the CoE has the mandate of the Nigerian

Federal Government to train its teachers for Basic Schools via the NCCE. Of need therefore is to know how the CoEs are doing the training. Is curriculum planned by the NCCE in line with the objectives, goals of the government, and finally, is it achieving its goal.

Another conceptual framework of evaluation relevant for this thesis is the Centre for the Study of evaluation (CSE)'s Quality Improvement Process Model (QIP) cited in Adeogun, (2006). The programme was developed in University of California, Los Angeles, by programme evaluation experts of the centre. The QIP seeks to provide 'valuable insight into how programmes are operating, the extent to which they are serving their intended beneficiaries, their strengths and weaknesses, their cost-effectiveness and potentially productive directions for the future' (Herman et al. in Adeogun, 2006, p. 2-31).

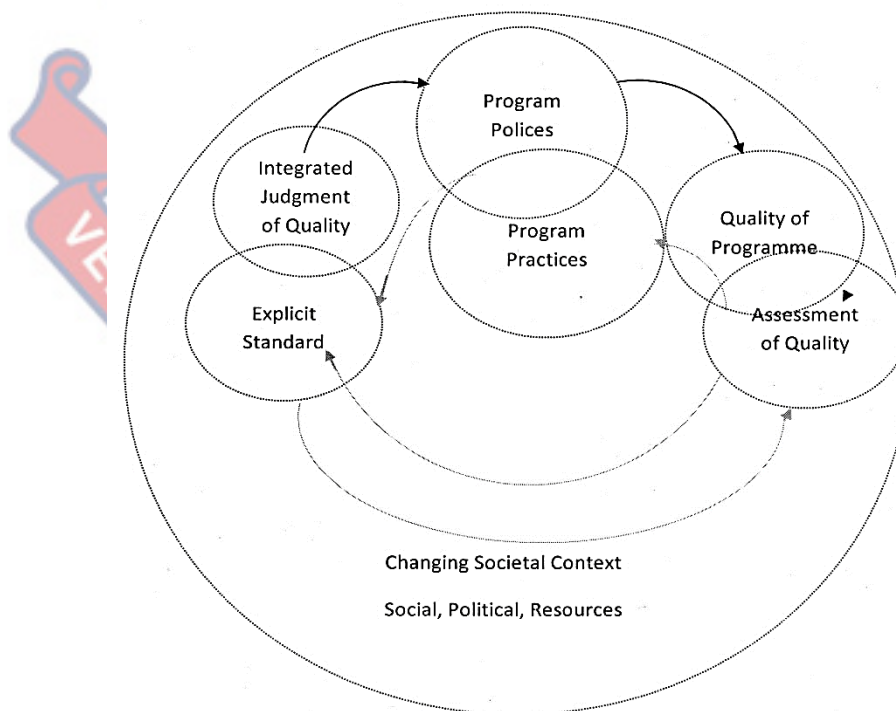


Figure 4: The Quality Improvement Process (QIP) Model adapted from Baker and Herman in (Adeogun, 2006, p.2-32)

This model shows the interactions among the formulation and implementation of programme policies and practices, and the assessment and evaluation of their quality as a continuum. It shows that policies are formulated to guide, albeit loosely, practice. The combination of policies and practices produces the actual quality of a programme. Through the processes of evaluation, the quality of a programme is assessed qualitatively and/or quantitatively. The assessment leads to evaluation judgment about how well policies and practices are working. Explicit goals, objectives and standards as well as other wide-ranging values form the bases of the judgment reached. The decisions reached may be to continue, eliminate, expand, or modify current operating practices. The model above shows that the process operates within important social, political, and organizational contexts which exert and are subject to significant influences (Adeogun, 2006, p. 2-32).

This model is relevant to my study as it enables an understanding of how the two policies' NPE and CPN objectives formulated are being implemented by the educational arm of the government – the music teacher training – as these gives the actual quality of the music teacher training. The quality of the programme has to be assessed based on certain criteria. The outcome of the assessment determines judgment which gives feedback to the government to take decision on how to improve, continue or discontinue the programme.

Evaluation Elements

Raudabaugh (in Olaitan & Ali, 1997) identified four elements of evaluation. These include objectives, criteria, evidence and judgment.

Objective

Objectives in the word of Kelsey and Hearne (in Adeogun, 2006) are the expression of the ends towards which our efforts are directed. From this perspective, it implies that an objective in music teacher training is a pointer to what we will be working towards achieving at the end of the programme. It guides programme implementers towards area of concentration. Raudabaugh clarified objectives more by stating that they are criteria by which content is outlined, materials selected, teaching procedures and learning experience developed and progress evaluated. It determines the work of the implementer.

Objectives 'provides an orientation to the main emphasis in educational programmes' (Taba, 1975, p. 196). It is the objectives that guide into translating the philosophy into the needs and aspiration of the society. They are statement of desired educational outcomes, which reflect the educational policy of the society. Objectives are statements of the desired behavioural changes hence it is borne in mind selecting and evaluating the context of music teacher training programme.

Four levels of objectives as outlined by Offorma (1994) are ultimate goals, mediate goals, proximate goals and specific goals. She described ultimate goals as goals that are the expected end-product of an education carried over time. These are statements of 'desirable acts, feelings, attitudes and knowledge exhibited in appropriate situations. Mediate goals are 'statement of the behaviour expected of the learner at the end of each stage of education'. Proximate goals are those goals that are expected to be accomplished at the end of a course work'. Specific objectives are statements of objectives expected of the learner at the end of each learning sequence'.

The need for stating the purpose and objectives of a programme's evaluation is a prerequisite as many evaluation scholars have emphasized. Clearly stated objectives of a programme evaluation make the work of the evaluator easier.

Criteria

Criteria are standards for making judgment about a thing or people. According to Olaitan and Ali (1997, p. 451), criteria could be 'a rule, a norm, standard, an objective condition and/or a behaviour which is considered to be found out about the actual programme'. A major step in programme evaluation is the formulation of questions which answers will be sought for and they will be the yardstick or criteria or benchmark for your judgment. The criteria for selecting and evaluating the content of any educational programme are 'validity, significance, interest of the learners and learnability' (Nicholls and Nicholls, 1972); 'utility and consistency with social realities' (Wheeler, 1977). The learner's background of course is crucial and the content must be educational, valid, contemporary, relevant and learnable (Taba, 1962).

These criteria may be turned into questions like: (1) is the content promoting the musical outcome it is intend to promote? (2) Are students learning ideas, concepts and principles of music and music making or musical facts? (3) Is the music content deeply rooted in the culture of the society? (4) Are new ideas, generalization arising from research? (5) Are the interests and needs of the students reconciled with the musical norms and values of the society? (6) Is the content capable of helping the learners in solving their life's problem now and in future?

Evidence

Evidence in evaluation is an indication or an outward sign which is composed of (i) acts, words, numbers of things that provide a sign of indication; (ii) that which provides proof of the extent to which the quality we are examining is present in a programme; and (iii) that which when accumulated into a pattern, provides a picture adequate for judging the extent to which criteria have been met. Evidence is a sign or proof that the intentionality of the programme has been met or attained. Sources of evidence may be through systematic observation, analysis and examination results of the students, analysis of the test questions, group discussions, case studies, review of literature and so on. The data from these sources are evidence which in turn serve as criteria for assessing the impact of the music teacher training programme (Lewey in Adeogun, 2006).

Judgment

Programme judgments are decisions made or conclusions reached about how well or otherwise the programme has satisfied the specified criteria. Accurate judgments are predicted on the use of sound criteria and collection of reliable evidence. It is a summary statement based on the utility and act of a programme after the implementation. It is the assigning of values to alternatives and it is derivable from the comparison of the evidence with the criteria for evaluation (Olaitan and Ali, 1997).

General Principles of Evaluation

Literature reveals that there are four basic questions commonly asked in evaluation context. These are: (i) What should be evaluated? (ii) When should

evaluation be carried out? (iii) Who should evaluate? (iv) What are the steps to be followed?

What to evaluate

Five general aspects of a programme that might be examined in programme evaluation are: (i) Context characteristics; (ii) Participant characteristics; (iii) Characteristics of or processes in programme implementation; (iv) Programme outcome; and (v) Programme costs (Herman et al. in Adeogun, 2006).

Context characteristics takes into consideration that music teacher training programme operates within a complex network of socio-political factors that influence it (e.g. power, leadership policies) as well as music teacher training programme factors like class size, time frame, budget and specific incentives within which the programme must operate. Personal characteristics include such things as age, sex, socio-economic status, music ability, attitudes and musical background and experience of the people associated with the music teacher training programme. Characteristics of programme implementation are the things people do to try to achieve a music teacher training programme's goal. Programme outcomes are the effects of a music teacher training programme. The costs are the use of expenditure in the programme.

These may be evaluated in terms of: (a) Appropriateness (suitability and quality); (b) Accomplishment (level of achievement of the primary objectives); and (c) Efficiency (cost – benefit analysis). The entire programme or a segment of it could be evaluated on the basis of the (a) – (c) parameters above.

When to evaluate

Evaluation in the Tyler's linear model of curriculum theory comes at the end of the 4-step process (Tyler, 1975). An alternative to Tyler is Wheeler's (1976) cyclic model in which he advocates that evaluation should take place in all phases of curriculum development. Evaluation is considered a dynamic, cyclic and continuous aspect of a programme development. Hence, evaluation of music teacher training programme should be an on-going activity with specific outcomes measured periodically.

Who to evaluate

Ideally, everyone involved in a programme can evaluate. That includes the students, the teachers, the administrators and the secretarial staff. Government agents too can evaluate a programme. Any person providing leadership in planning and implementation of a programme can evaluate it too. However, valuation experts can be involved in cases of problem complexity of a programme. Even when evaluation experts are evaluating a music programme, of necessity is an involvement of a music personnel in (i) determining the purpose of the evaluation; (ii) checking of data to be collected for appropriateness; (iii) designing the kind of information needed; (iv) determining how to collect the information; (v) planning how the information will be analyzed, interpreted, reported and used.

Steps in Evaluation

Regardless of the simplicity or the complexity of the programme to be evaluated, the procedural matters are the same. Scriven (1975) suggests the following steps. (i) Define the problems or activity; (ii) state the objectives of

the study or activity; (iii) select and develop the devices and procedures for data collection; (iv) select sample; (v) collect data; (vi) analyze and interpret data; and (vii) use of findings (p. 56).

Theoretical Framework

Constructivist theory

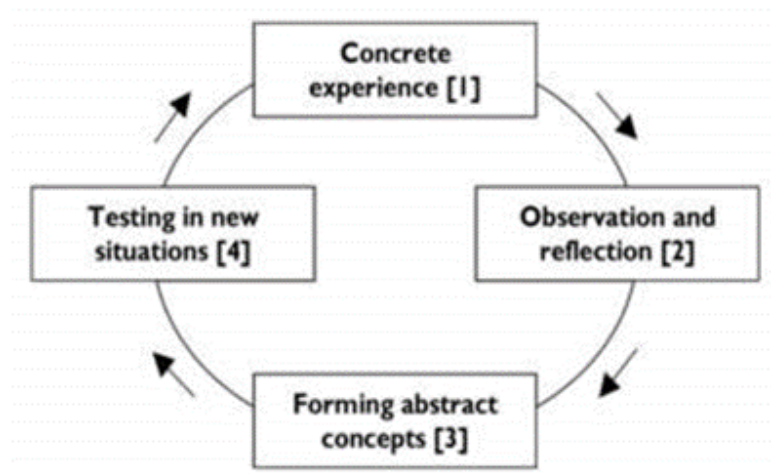


Figure 5: Constructivism Model adapted from Piaget and Vygotsky

The model in four stages depicts the intellectual development processes. At the first stage, the concrete experience, it is believed that the students have some experiences before coming to class. The second stage, the teacher as the facilitator of learning organizes learning experiences bearing in mind the Vygotsky's concept of *Zone of Proximal Development* while the student observes and reflect. At the third stage of the model, the student tries to accommodate by forming abstract concepts. The fourth and the final stage of the model is the most crucial for the training of the teacher because as s/he constructs his/her knowledge, s/he goes to test in the new situation. This s/he does by going for Teaching Practice such that experience acquired there is

added to the first stage. This model is cyclic as Vygotsky opines that intellectual development is continuous and not strictly dependent on stage growth as viewed by Piaget.

Constructivism Defined

The current wave on educational goals is on the higher cognitive skills (such as problem solving, thinking skills), affective (such as co-operation and solidarity), and meta-cognitive abilities that will enable the learner adapt freely in a rapidly changing world. The issue does not enforce it on the teacher with producing the knowledge, rather, on the learner as the producer of his/her knowledge. (Nwafor, 2007) Constructivism is a theory that stresses that the “learner actively construct knowledge by integrating new information and experiences into what they have previously come to understand, revising, and interpreting old knowledge in order to reconcile it with the new” (Kerka, in Nwafor, 2007, p.74). It is actually the learner that does the job of constructing knowledge based on his previous experience. Knowledge construction takes place in a functional context, in a social context and is useful to him/her. Constructivism learning theory emphasises the active involvement of the learner in the construction of knowledge based on previous experience in a social learning environment.

The teacher in the constructivism perspective is an organizer of learning experience for the learner to produce his learning. The teacher is likened to a ‘coach who provides guidance that gradually decreases as the learners become more proficient, and who models, mediates, diagnoses, and scaffolds’. The teacher’s interest is on ‘uncovering meaning’ rather than dishing content.

Knowing that all learners will not understand new concept the same way, he/she provides different varieties of learning experiences. He/she basis his/her new instruction on the learner's previous knowledge.

Two theories of the constructivism learning for this study are discussed below which are Piaget's theory of cognitive development and the Vygosky social development theory

Piaget's theory of cognitive development

Piaget's tenet for his intellectual development theory is that: a) Children have profound misconceptions about the world in general; b) the misconceptions appeared to be common to given age level; and c) that different age levels yield levels of comprehension and reasoning (Helms & Turner, in Nwafor, 2007, p.75). Arising from the above understanding, he came to a conclusion that intellectual development proceeds in an orderly sequence marked by growth stages which enable the child to attain intellectual maturity. His intellectual development theory is based on two very important principles: organization and adaptation. Organization as he perceived it is the ability of the child to order and classify new experiences in the mind into a perceived catalogue-card-like structure he called schemata. The schemata plays a role of organizing perceived events, procedures etc. according to organized patterns, not in pigeon-holes or files but by integrating new ones into building on old ones. Hence, every learner comes into a learning environment with some schemata of previous experiences; meaningful learning must be built into previous learning. The schemata as he said are fluid or mobile and as a result

can contain variety of experiences and can be restructured to accept or integrate newer experiences.

The restructuring of the schemata to categorize or integrate new experiences is facilitated by the process of adaptation. Adaptation he said helps the child to find meaning in his/her experiences through the processes of *assimilation* and *accommodation*. By the process of assimilation, the individual interprets new experiences in the light of his/her existing knowledge. When the new experiences does not exactly fit into the existing experiences in the mental structure of the individual, a state of disequilibrium or imbalance sets in tension in the mental organization of the individual. The need to find a balance between the old and the new experiences or to change the old ways of thinking to be able to solve new problems forces the individual into the process of *accommodation*, a process of restructuring the mental structure or changing the schemata to accommodate new experiences. This change is what makes for intellectual development. The ability of an individual to interpret his/her environment and construct or reconstruct schemata to accommodate new experiences facilitates mental or intellectual developments. This ability advances with age and so Piaget categorized intellectual growth into stages; sensory motor (0-2 years), pre-operational (2-7), concrete operation (7-adolescent) and formal operational (adolescent adults).

Though Piaget's categorization has been heavily criticized by people like Harward in (Hagreves, 1986), the mental processes of organization and adaptation show that learning is a process of constructing and reconstructing the mental organization to accommodate new experiences. It is a dynamic process through which learners acquire, construct or produce, store, retrieve and

reconstruct knowledge by interacting with the environment or by relating the new experiences to the old ones. Hence, individuals construct knowledge and the meaning they give to each can be very personal. (Nwafor, 2007)

Jerome Brunner's work on discovery learning and the advance organizer of Ausubel are considered out-growth of Piaget's cognitive development theory. which explains that the roles of the mind are (1) to process information and (2) store the information and so, if the learner is given the structure (or the map or web relating the concepts, ideas, principles, facts, theories etc) of the content or discipline to be learnt, often known to the experts, learning will be facilitated. The map or structure which he called *Advance Organizer* to indicate that the map is produced in advance of the learning is used to get the learner set ready by expectation. It speeds up learning, enhances retention, organization and meaningful relationship between the new learning and already existing previous learning (Nwafor, 2007).

Jerome Brunner, on his part, projected also the idea that every discipline has structure and the learner should be helped to see the structure with the aim of meaningfully relating the contents and their various parts to previous learning. He developed the discovery teaching model which emphasized aiding the learner to discover what is intended to be learnt through research, questioning, investigation and so on (Nwafor, 2007).

Vygotsky's social development theory

Vygotsky in Nwafor (2007) views intellectual development as dependent on social and cultural contexts. He emphasized the following: a) that language is an important social and cultural tool with which knowledge is

constructed; b) that development is a continuous life process that has no stages and learning precedes development and not in the view of Piaget's stages of development; c) the *Zone of Proximal Development (ZPD)* he explained is the gap between what the learner currently knows or can do and what the learner is capable of, implying that what should be taught should be above the current status of the learner for new learning to take place and development to continue; and d) that the role of the knowledgeable (teacher or peer) who provides scaffolding in the instruction process (supports to guide the learner to the desired level and reduces [fades] the help as the learner progresses, sets new ZPD and evaluates the learner). (Nwafor, 2007, p. 77).

Vygotsky is of the view that ZPD contains these functions that have not yet matured, but would be possible to be done under the adult guidance or collaboration with more capable peers (Park & Lee in Nwafor, 2007) The above statement implies that for the learner to move to another level of learning, the followings must occur: a) a slightly challenging learning ability, the accomplishment of which will force the learner to seek for help; b) contingent teaching which is provided at the point of request in response to the learner's performance; and c) the presence of adult guidance and or possibility of collaboration with more capable peers.

The learner requires deep understanding of his meta- cognitive skills and ability to engage in collaborative learning. Previous knowledge and skills will be applied to the challenging task until exhausted, demand for guidance/assistance will be made by the learner to allow for progress on the task and help or assistance will be readily provided at the point of need (contingent teaching) by the facilitators/collaborators. The previous experience will be

reconstructed to accommodate new knowledge. Vygotsky on Nwafor (2007) emphasized the need for social environment of mutual respect where the learner is able to interact and reflect on what is being learned in relation to what others are doing or have done.

Cognitive apprenticeship

The instructional model in constructivism that suits this study more is cognitive apprenticeship. This model is patterned after the traditional apprenticeship model. It combines observation, expert facilitation or tutelage (coaching) and practice. Four principles of cognitive apprenticeship are the content, method, sequence, and sociology (Wilson, Jonassen and Cole; Humes and Blair in Nwafor, 2007, p.82).

Content: What is learnt here includes the higher cognitive skills, meta-cognitive skills and tacit skills. Tacit knowledge is covert type of knowledge that is usually not stressed in a course but is used by experts in a specific problem situation. It marks competency.

Teaching method: The principle method is made up of modeling, coaching scaffolding, articulation, reflection, and exploration.

Sequencing: This entails organization of learning objectives, content and materials to match the different learners' needs. Proceeding from simple to complex with increasing diversity as was illustrated in the ZPD of Vygotsky's learning theory.

Sociology The emphasis here is that learning should be situated in a relevant varied functional context where the skills will be applied as in real life situation such as interaction among learners and experts, stimulation of the intrinsic

motives of the learner and encouragement of collaborative work among learners.

The Conceptual Framework - Quality Improvement Process (QIP) Model

Programme evaluation, according to Herman et al (in Adeogun, 2006), involves the collection of valid and credible information about a programme in a manner that makes the information potentially useful. Therefore, the current music teacher training practices in Nigeria call for evaluation to document how it operates and about its impact. The information collected too will be used to make decisions about the programme – whether to approve it, how to improve it, to expand it, or discontinue it.

The model that is being proposed here constitutes an attempt to evaluate the current music teacher training programme in Nigeria with a hope of improving its quality. Hence, the Baker and Herman's (in Adeogun, 2006) Quality Improvement Process model is modified in this study to suit the need of music teacher training programme in Nigeria. This model is adopted because it recognizes that 'changing policy expectations, resources and other constraints, as well as social, organizational, and demographic factors significantly affect the process and impact of evaluation' (Herman, et al., in Adeogun, 2006)

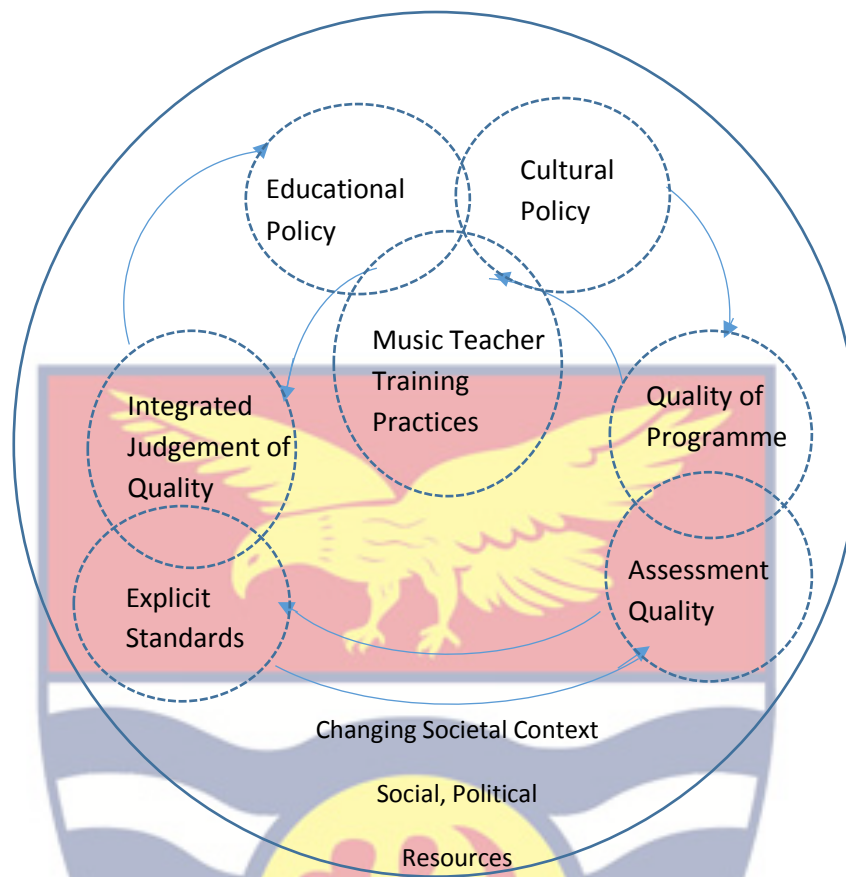


Figure 6: Model of Music Teacher Training Quality Improvement Process

Description of the Model

The model is arrayed in a circle indicating that the process is neither discrete nor linear. It shows that the process of music teacher training in Nigeria operates within an important social, political, cultural and economic context, which impinges upon it. It recognizes that the National Policy on Education 1981 and the Cultural Policy (1988) somewhat provide guidelines for the practices of music teacher training in Nigeria.

The policies and music teacher training practices combine to produce the actual quality of the Nigeria music teacher training programme. Through evaluation, that quality is assessed. The assessment leads to judgment about how

well the policies and music teacher training practices are working. These judgments are based on explicit goals, objectives, and standards, and other implicit wide-ranging values. The judgment, positive or negative, leads to the improvement of music teacher training practices in Nigeria.

The relevance of the theoretical base to this study is that every educational endeavours tends towards behavioural change that accrues through learning. Learning does not happen by chance but through teaching, the governing body had to provide a guide for the teaching the NPE and CPN. The combination of the policies and practices produce the quality which has to be evaluated using certain criteria. Based on the result of the assessment can judgment be made either positive or negative. The relevance of constructivism theory to this study is on the basis that the focus for knowledge construction is on the learner and not on the teacher. The teacher though very important for the learning of the student, he/she is only an organizer of the learning environment and the learner does his/her learning. Crucial to this learning theory is the background of the learner and the environment as important factors that enhance learning. The theoretical framework reviewed will provide the requisite insights for the evaluation of the NCCE.

Analytical Framework

For the analysis of national systems of education, Homles (1981) provides a conceptual framework. The framework consists of six categories: aims, administration, finance, structure, organization, curricula and teacher education. These categories were adopted in the analytical section of this thesis.

Aims

Music teacher training programme requires a set of aims to prevent it from running adrift, give it a sense of direction and the expression of aims at different levels of education may be found in policy documents, States edicts, decrees, provincial legislation, local curriculum, influential music educators and professional associations (Adeogun, 2006). Aims, according to Holmes (1981), can be found in three sub-classifications: child-centered, society-centered and subject centered. Aims are child-centered when the child is the focus of music teacher training. Society-centered aims are those in which music training is seen as the means through which society develops. In subject centered aims, the continued development of the subject is considered to be paramount importance. The aims and goals of teacher education and the goals of music teacher education were viewed from the Holmes (1981) three classifications as stated above.

Administration

The emphasis in administration category was on administrative system that assists in the implementation of the aims. This, Holmes states, may be at three levels – national, provincial (state) and local. For this thesis, the national (JAMB and NCCE) and the local (HoD, Music) were the focus of the analysis. The data for this analysis were generated from literature.

Finance

This focuses on the way finance was provided, who provides it and how was it expanded? Government may provide this, and it can include commercial

philanthropic and parental provisions. The FG majorly sponsors education hence the analysis was based on literature and responses from the interviewees.

Structure and organization

This involves an analysis of the educational continuum from early education through the tertiary institutions. Music position in the Nigeria education system from pre-tertiary was what formed the analysis. The data was generated from the NPE document.

Curricula

Curriculum is necessary for school music education. Curriculum designs include the formulation of specific objectives for music teacher training and the content and the learning strategies for each level of instructions. Holmes formulates three theories into which curricula generally fall: essentialism, encyclopaedism and pragmatism. Essentialism lays emphasis on sources that are essential for general education. In encyclopaedism, the assertion is that all knowledge should be found in a curriculum. In pragmatism, the consideration is on what is important for living. The NMC was analyzed with the Holmes (1981) three theories into which curricula generally fall. In addition, data were generated through literature.

Teacher education

The developed curriculum needs implementation. This category deals with how teachers are trained to implement a programme before, and during employment. Before employment, the issues of length, types and balance of courses are of interest. During employment, types of teacher education and

status, promotion, and professional development opportunities are crucial. Toward generating data for the teacher education were, responses from interviewees and literature review.

Chapter Summary

Education is an informative experience composite of the past, present and the future. The past forms the basis for the present and the two project into the future. The dynamic nature of education has been the struggle for all the educational expansion and reforms. The FG of Nigeria, towards maintaining a balance between the past, present and the future of Nigerian society, made two national policies to guide its educational systems: the NPE and the CPN. However, considering the objectives and goals of these policies, they are good stride, but it seems the FGN has not ruminated well enough on how these will be implemented to achieve their aim of promulgating the policies.

The Federal Government (FG) rightly noted that no education system may rise above the quality of its teacher and as such, teacher education shall continue to be given major emphasis in all educational planning and development (NPE, 2004). The FG has been striving towards having adequate and quality teachers to cater for its educational system. Towards tackling the challenge of quantity and quality issues, the FG has resolved to creating more teacher training institutions and teacher degrees in universities including organizing crashed programmes however, what they gain in quantity, they lose in quality hence many studies have reported of the poor quality of teachers produced (National Policy on Teacher Education (NPTE), 2007, Obanya, 2008, Anyakoha, 1994, Obioma, 2013).

Music education as a school subject arose from the recommendation of 1969 conference that stated that one field of study is as important as any other as each has its own quota to contribute to build a modern nation. It then stated that the school therefore should start to develop and project the Nigerian culture (Idolor in Adeogun, 2006, 6-14). Music as a school subject has been wobbling and it has had serious effect of school music education. At the pre-primary education, music is taught, at the primary education it is CCA that is taught but at the junior secondary education, music is taught and no longer CCA as in the primary level. With the latest reform – 9-3-4 – ,CCA is to be taught but the government neither made provision for the training of CCA teachers nor retraining the present teachers to start preparing CCA teachers instead of the specialist music teachers the trainers have been preparing. This implies there are not CCA teachers.

Literature on the training of music teachers have revealed tension between generalist versus specialist teachers; music content versus education (pedagogy) (Heiling, 2012; Carneriro & Liete, 2012; Mateiro, 2012; Arostegui, 2012; and Cisneros –Cohernour, 2012). Depth gained in specialist teachers training is lost in generalist teacher training. Integration code gained in generalist is sacrificed to the collection code of the specialist teacher training. Towards seeking for a balance was a proposal for synergy.

The FG towards meeting the demand for quality teachers and in their numbers converted the ATTCs to CoEs, phased out the TC II and replaced it with NCE which is the minimum standard to entering Nigerian teaching profession. The CoEs are training specialist teachers without structural rearrangement at the primary level where an individual teacher is in charge of a

class as during TC II period. The specialist teachers prepared by the CoEs of education are only functional at the junior secondary level which implies that primary schools have no teacher prepared for them. The government discontinued the universities supervision of CoEs because it avowed that ‘there was no parity in standards and practices’ (NCCE, 2002) hence in 1989, it established the NCCE with mandates to lay down “minimum Standards” for the training of NCE teachers. The model adapted for this evaluation is the Quality Improvement Process (QIP) developed by Center for the Study of Evaluation.

Theoretically, every educational endeavour seeks a change in behaviour patterns of the people. These patterns of behaviour embraces the people’s thinking, feeling, acting and being. However, crucial to the training of the teacher is an understanding that the focal work of a teacher is to enable the students construct their knowledge. This the teacher does by exposing the students to varieties of learning experiences for the students to engage in critical thinking to construct knowledge towards meeting the societal educational goals and objectives.

To be noted is that music teacher training programme operates within political, social, cultural and economic contexts which impinge upon it. The NPE and the CPN provides the guidelines for the music teacher training practices. The policies and practices combine to produce the actual programme quality. Through evaluation, that quality is assessed. The assessment leads to the judgment about how well the policies and music teacher practices are working. These judgments are based on explicit goals, objectives and standards and other implicit wide-ranging values. The judgment, positive or negative, leads to improvement of music teacher training programme. Holmes’ (1981) analytical

framework was adopted in the analysis of the programme through interview, site observation and literature adopting the six categories of Holmes (1981) analytical framework.



CHAPTER THREE

RESEARCH METHODS

Introduction

This study evaluated the programme implemented by the CoEs in the training of music teachers for basic schools in the southeastern states of Nigeria. In this chapter, the methodological issues surrounding the data collection and analysis were explored. These included how, why, where and when the various data used in the study were collected and how they were analyzed. The methodological issues relating to the design of this study and the ethical issues surrounding the process of data collection were also discussed.

The specific objectives of this study were to understand the number of music teachers produced by CoEs for the basic schools in the South-eastern Nigeria. The study also examined the relevance of the training and finally the quality of the training as perceived by the students (final year NCE music double major), in-service teachers and music administrators.

The Research Design

Mixed Method

Punch (2009) described mixed methods as: “a research in which the investigator collects and analyses data, integrates the findings and draws inferences using both qualitative and quantitative approaches or methods in a single study or programme of inquiry” (p71). The mixed methods can be seen as a composition of the very best of qualitative and quantitative approaches. The researcher can generalize findings and also develop a detailed view of why those

findings occur. Owing to the fact that mixed methods draws on the strength of qualitative and quantitative, it is useful when diverse types of data are required to understand the research problem. It is a pragmatic way to address problem-centered and pluralist research questions (Creswell, 2009). This study adopted the mixed method approach because of the diverse types of data required to understand the factors that have influenced the programme of teacher education.

Rationale for the choice of Mixed Method for this Study

Weber (2004) pointed out that different research methods and different analyses have their strengths and weaknesses. As a result, it is important that a researcher chooses a research method that suits the purpose of his/her research. The nature of this study lends itself better to the mixed method research approach because of the statistical data that were generated for instance from research question one on the SUBEB and CoEs; from the lectures and students' responses to research question two and three. The responses elicited to answer research questions four, five and six were qualitative in nature. Owing to the kinds of data that were generated from the study which involves numbers (quantitative) and words (qualitative data), the mixed method approach tended to be more appropriate for this study as in agreement with Miles and Hubberman (1994). They suggested that we need both numbers (quantitative data) and words (qualitative data) if we are to gain understanding of the world. Further, Jick (1979) argued that mixed methods helped to neutralise any bias inherent in a single design.

Strategy of Inquiry

Whichever approach a researcher chooses, of need is to state the procedures of inquiry. Creswell (2009) described strategies of inquiry as “the type of quantitative, qualitative and mixed method design or models that provide specific direction for procedure in a research design” (71). In the words of Creswell, this is sometimes referred to as approaches to inquiry. Strategies of inquiry with the corresponding types of research are presented in the table below. This study employed mixed method and the strategy of inquiry adopted was concurrent.

Table 1: Strategies of Inquiry

Quantitative	Qualitative	Mixed methods
Experimental designs	Narrative research	Sequential
Non-experimental designs, such as survey	Phenomenology Ethnographies Grounded theory studies	Concurrent Transformative

Source: Creswell in Adedayo (2012)

Rationale for Concurrent Strategy

The concurrent strategy provides an opportunity for the researcher to engage the research using both the quantitative and qualitative methods simultaneously (Creswell, 2009; Creswell & Plano Clark (2011). In the current study, both the quantitative and qualitative data were collected concurrently. In the same vein, the analysis of the study was done simultaneously. This is because the two approach of data collection or analysis in the study were independent. Another reason I adopted concurrent method was because of the

distance between me and the participants that were in the five states as it required a lot of travelling which was also time consuming.

Mixed Methods Strategies of Inquiry Procedures

Timing, weighting, mixing and theorizing were identified by Creswell, (2009); Creswell & Plano (2011); and Punch, (2009) as the major aspects that can influence the procedures of design for mixed method studies. Timing has to do with when the qualitative and quantitative data would be collected – whether in stages (i.e. sequentially) or will the data be gathered at the same time (concurrently). In this study, the data were gathered concurrently since none was dependent on another nor interfered with each other.

Weighting was another factor of influence in mixed method studies as highlighted by Creswell and Plano (2011). Weighting refers to the priority given to either quantitative or qualitative in a particular study - whether qualitative or quantitative information was emphasized or they were weighted equally. In this study, the weighting was equally distributed because neither the qualitative nor quantitative did take precedence over each other. Data generated from the two (quantitative and qualitative) were to strengthen each other for the better understanding of the phenomenon under study. Mixing is another factor that can influence the design procedures of mixed methods study. Two data sets can be merged; one can be embedded within the other or they can be connected in some other way. Connectedness in mixed method research means the mixing of the data between the data analysis of the first stage of the research and the data collection of the second stage.

However, when qualitative and quantitative data are collected concurrently, ‘mixing of such data is integrated or merged by transforming the qualitative themes into counts and comparing these counts with descriptive quantitative data’ (Adedayo, 2012, p. 75). Researchers, at times, collect one form of data to provide supportive information, either integrating or connecting the data, nor the embedding one form of data with a different form of data as the primary database. This implied that researchers might be interested in collecting quantitative data and use qualitative data to provide supportive information. In this study, the mixing of the data was to provide supportive information as the quantitative data was supported by the qualitative data.

Theorizing is also another factor that can influence the design procedure of mixed methods studies. This study was conceptualized around the pragmatic approach offered by John Dewey in Adedayo (2012) that the students need to construct their knowledge through experience for meaning making. There is a need for students to experience the arts towards constructing their musical knowledge to develop their artistic abilities. Reimer’s synergistic approach to philosophy of music education, pedagogical paradigm of the constructivist, teacher as a reflective practitioner et cetera were heavily drawn upon.

Mixed methods of strategies of inquiry procedures as were briefly discussed above were presented in table below.

Table 2: Mixed Methods Strategies of Inquiry Procedure

Timing	Weighting	Mixing	Theorizing
Non sequential concurrent	Equal	Integrating	Explicit
Sequential qualitative first	Qualitative	Connecting	
Sequential quantitative first	Quantitative	Embedding	Implicit

Source Creswell in Adedayo (2012)

Table 2 is a summary of foregoing discussion. As already noted, the position the research took in relation to the “timing”; “weighting”; “mixing”; and “theorizing” has been addressed.

Methods of Data Collection

The qualitative data generated for this study were collected through in-depth interview conducted on a) In-service music teachers at secondary schools – those teachers that passed through NCE programme and were now teaching; b) Music administrators – those lecturers that witnessed the two periods: (i) before the establishment of the NCCE and (ii) after the establishment of the NCCE. The other qualitative data for this study were generated from site observation focusing on the facilities, instruments and personnel in the colleges.

The information elicited would be examined in respect of in-service music teachers’ comment on the pre-service training programme they

experienced. Whether they rate their training adequate with what they were experiencing in their job area. The information gathered from the music administrators were processed with the view to assess the administrators' rating of the training provided by the CoEs when the colleges were being affiliated with universities as well as during the period that the CoEs were supervised by the NCCE. The data collected on the facilities, musical instruments and staff enhanced our understanding on the quality of the training music teachers received.

Interview and on-site observation were conducted to generate qualitative data for the study. On the other hand, quantifiable data were collected by means of questionnaire with close-ended batteries.

Instruments for Data Collection

The instrument for data collection from the in-service music teachers and music administrators was semi-structured interview. In addition, head count through the use of checklist was adopted to gather data on the number of facilities, musical instruments and staff.

Rationale for Semi-Structured Interviews

As a means of data collection, interviews allowed me and the interviewee to discuss their ideas and thoughts. The interviewee had the opportunity to express themselves fully (Cohen, Manion, & Morrison 2000). Patton (1990) pointed out that one of the aims of conducting interview in research is to find out what is in and on someone's mind, and that this allows the researcher to gather data which would be unlikely to be gathered using other methods. This view was also shared by Bell (1999) that interview is a meeting

between the interviewer and the interviewee with the aim of eliciting information from the interviewees.

Considering the fact that this aspect of my study was to understand the perception of the adequacy of the training of the in-service music teachers as regards their experience on their job, and the perception of the music administrators on the quality of the training given to music teachers in the two periods (prior NCCE and currently), there was a need to probe for the views of the interviewees. This was because probing is a way for the interviewer to explore new parts which were not initially considered (Kvale in Adedayo 2012). In the same vein, Patron (2002) stressed the importance of exploring, probing and asking questions to clarify and illuminate issues so as to build a conversation within a particular subject that has not been predetermined. However, semi-structured, face to face interviews with open ended questions were designed and used as the instrument for data collection (Appendix E). Semi-structured interview is flexible and allows the researcher to explore the emerging issues during the interview (Miles & Gilbert in Adedayo 2012).

Interview Questions and their Rationale

The interview questions used for both music teachers and music administrators consisted of ten questions respectively. The interview questions in the interview guide were designed by the researcher. The questions were generated from the literature. The interview questions were given to my supervisors and an expert in measurement and evaluation for vetting. The vetted interview questions were pilot tested with four music teachers and four music administrators who were not members of the sampled population. The feedback

from the pilot tests were employed to review the items on the questionnaire. The final set of interview guide for eliciting information on music teacher training was categorized into the following subtopics: General Studies, Educational courses, Subject content, and Teaching Practice (Obioma 2013). Whereas the final set of interview guide for eliciting information on the quality of training given to music teachers in the two periods (prior to NCCE and currently) was categorized into the following subtopics: student admission process, staff appointment and promotion, external examiner system, visitation process, and accreditation process (Okebukolar 2010).

Site Observation Rationale

The rationale for site observation was in line with the requirement of the NCCE curriculum. The document stipulated that each department is expected to have certain number of facilities, instruments and personnel. These qualitative data were gathered from three sections of the curriculum: the facilities, musical instruments and number of personnel. The researcher had to visit each of the three colleges' departmental instrument room, library for sight observation. The section on "facilities" was responded with "available" "not available". There was no scale rating attached to the responses. In the NCCE "Minimum Standard", there were facilities that a department is expected to possess. Colleges where these facilities were 'available', they were marked 'available' and where they were not, they were marked 'not available'. The section on facilities consisted of nine items. In the section on the "musical instruments", the researcher prepared a check list to assess the availability of the musical instruments in their numbers in the three CoEs as required by the

NCCE “Minimum Standard”. This section on musical instruments had twelve items as stipulated in the document.

In the section on “personnel”, the data was collected through site observation by the researcher and they were written down. This section on the number of staff had seven items as stipulated in the document.

Questionnaire Instrument for Data Collection

The instrument for data collection for the quantitative aspect of the study was a questionnaire. The questions were generated from the NCCE Minimum Standard document. It was pertinent to administer questionnaires to all final year music students in the Colleges of Education in the south eastern part of Nigeria including their lecturers as is stipulated at the NCCE document.

The questionnaire for the final year music students had just one section. The questionnaire for the lectures was made up of five sections (sections A-E) – Demographic (Background information), philosophy and objectives, admission, methodology, and content.

Section A (Demographic) consisted of six items to elicit background information from the lecturers as the respondents.

The questions in section B were designed to assess the philosophical issues and the objectives of the curriculum. The section consisted of five questions. The participants were asked to rate the degree of their agreement on the philosophy and objective of the music teachers’ training. The mode of response in section B was on four point Likert scales: “Strongly Agree” = 4; “Agreed” =3; “Disagree” =2; “Strongly Disagree” = 1. Garland in Adedayo (2012) argued that eliminating midpoint categories from Likert scales helps to

minimize or eliminate social desirability bias that might arise from respondents. He stated further that eliminating midpoints in Likert scales made them content specific. Since eliminating midpoints in Likert scales makes the scale content specific, it was adopted in my study.

The questions in section C were designed to assess admission issues. Respondents were asked to rate the degree of their agreement on admission criteria by “Strongly Agree” = 4; “Agree” = 3; “Disagree” = 2; “Strongly Disagree” = 1. The section consisted of three questions with open ended questions asking for their view on how to better admission issues.

Section D sought responses from the lecturers about methodology. The section consisted of seven item questions. They were to rate the degree of their agreement with the questions with “Strongly Agree” = 4; “Agree” = 3; “Disagree” = 2; “Strongly Disagree” and “Disagree”=1.

Section E consisted of five item questions on content. The respondents were expected to select one of these responses: “Strongly Agree” = 4; “Agree” = 3; “Disagree” = 2; “Strongly Disagree” = 1. The lecturers were to rate the degree of their agreement with the questions asked. The section ended with two items questions where their opinion was sought on how to enhance the programme of the NCE towards meeting the challenges of 21st century music teacher education.

Population of the Study

Demographic data of the population

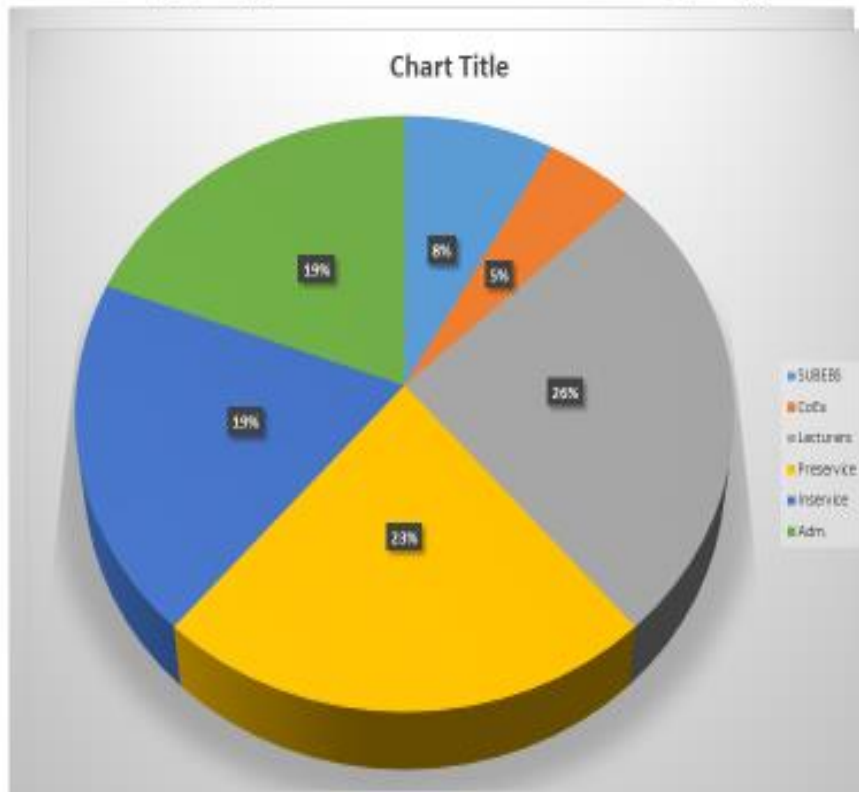


Figure 7: Population of the Study

The population of the study as shown above was SUBEB (8%), CoEs (5%), Music lecturers (26%), Final year music double major (23%), In-service teacher (19%), and Music administrator (19%).

Sample of the Study

The population of the study were 1) the five State Universal Basic Board (SUBEB) and the three CoEs in the southeastern Nigeria that offer music. 2) all the final year music (double major) students and 3) the music lecturers in the three colleges were selected. The whole population was selected because of the small number of the participants.

It was not economically possible in the words of Adedayo (2012) to interview a large number of in-service teachers of music in the south eastern part of Nigeria. Hence, a purposive sampling which Neuman (2012) considered an important kind of non-probability sampling method that can be used to identify participant in the study was adopted. Participants were those who went through CoEs and acquired NCE and are presently teaching in the secondary schools. Adedayo (2012) was of the view that long interview with two – ten people were sufficient to reach saturation. However, a sample of twelve in-service teachers was selected for this study. The music administrators were purposively sampled. These music administrators had witnessed the two periods of administration of the colleges, prior to NCCE and currently. Twelve in-service music teachers were as well purposively sampled.

Data Collection Procedure

The procedure I adopted to collect the qualitative data was to first of all contact the participant through phone calls or visit the intended participants and discuss my intentions. Those participants who accepted to take part in the study were asked to give a time and date convenient for them. Based on the appointment given by the participants, I went and conducted the interview.

The procedure I adopted to collect data on the facilities, instruments and the number of staff was that I had to visit each of the CoEs. I met the Heads of the music departments, after introducing myself as a doctoral student and my intentions, he or she gave me the data on the number of staff. The Head then assigned a staff who took me around to the instruments rooms, library, classes and piano cubicles for the sight observation.

The quantitative data were gathered by the help of three research assistants who were colleagues. I pleaded with those colleagues to assist me to administer my questionnaires. On their accepting to help, I discussed with them individually as they were from different schools explaining the aims and objectives of the research. I also explained to these colleagues who were to serve as research assistants the various sections of the questionnaire so as to make it easier for them to administer the questionnaires to the respondents. I exchanged phone numbers with these colleagues for subsequent discussion on any challenge that might need clarifications. One of the major challenges they encountered was getting the lecturers and the students to respond to the questionnaires hence 100% return rate could not be achieved. Twenty-two questionnaires were administered to the lecturers but seventeen were handed back and one of them was not correctly filled hence only sixteen questionnaires were actually analyzed. There were thirty questionnaires that were administered to the students but sixteen questionnaires were returned but two were sifted out as they were not properly filled. Fourteen questionnaires were the actual numbers that were analyzed for this study.

Data Analysis

The qualitative data was analyzed manually. Though computer software like NVivo is highly efficient in organizing and managing data, this study did not use computer software because the data was manageable and can easily be handled manually. I had to define the analytic issues and interpretations such as the ideas and the intellectual efforts involved. Since I had to interact and become highly immersed in the data to enable me have a personal interaction which will

aid the interpretation process of the data, a thematic analysis was adopted. All the interviews were tape recorded. The interviews lasted between one hour and one hour, thirty minutes, and sometimes more. To ensure the confidentiality of the participants, fictitious names were used for identification purposes.

The quantitative data from the questionnaire were analyzed using a quantitative analysis software package – SPSS 20.0 presented using percentages and frequencies. The Chi-square was used to compare differences between categories of respondents. The data were coded and entered into SPSS after which descriptive statistics was conducted. This process enabled the researcher to understand the data, to see if there were errors in entering the data.

Procedure for Data Analysis for the Interviews

Stage 1: The interviews were recorded and transcribed word to word. I read through the transcripts while listening to the recording. This gave me the opportunity to make notes which could be of use in the analysis process. After reading each interview, coloured pens were used to highlight the main issues, based on the aims and objectives of the research. After highlighting the main issues, I re-read the text to ensure that the relevant texts were highlighted properly.

Stage 2: I created codes from recurring concepts. At this stage, I tended towards being overly inclusive, so as not to exclude a unit that might later prove important. The units identified were then clustered according to similarities (Cohen et al., 2008). According to Tesh (1995), the purpose of data reduction or condensation is to focus and organize the data by themes. At this stage,

general themes rather than specific themes were identified so as not to strip the data from its context.

Stage 3: All the clusters were reviewed and further reduced such that the segments of the data were classified using formal categories.

Stage 4: The clusters were examined to determine the potential theme. This iterative process of re-reading the transcripts, re-clustering and reduction allowed the data to be reduced until no new themes emerged. The clusters and the themes identified were checked against all the transcripts for any omission.

Validity and Reliability

There are different kinds of validity such as face validity, construct validity, criterion and so forth. Cohen et al., (2008) described content validity as a kind of validity where the researcher must ensure that there is a fair and comprehensive coverage of the items under investigation. The elements to be covered in the research should be a fair representation of the wider issue under investigation. Careful sampling of items was also required to ensure their representativeness. The questionnaire that was used to gather data in this aspect of the research was constructed based on the documentations of the NCCE Minimum Standard.

In both qualitative and quantitative research approaches, validity rests on the foundation that a method, a test or a research tool is actually measuring what it is supposed to measure (Bryman, 2011). In a similar manner, Silverman (2009) stated that validity is a way of finding an accurate representation of the phenomena to which they refer to.

Reliability is a measure of the consistency over time, over instruments and group of respondents and it deals with precision and accuracy (Cohen et al 2008). Validity and reliability are essential features of any research.

An element of subjectivity is unavoidable in research (Strauss & Corbin, 1998). However, I made efforts to reduce the element of bias in the tools used in this study by using different kinds of data collection techniques that enabled me to improve the overall quality of the data. To ensure that this study is valid and reliable and also to ensure that the findings of the study are based on critical investigation of the data a number of steps were taken.

In the qualitative aspect of this study, the tape recordings were transcribed verbatim to remain true to the data. The researcher undertook the transcription of the data, rather than employing different transcribers, so as to ensure consistency in transcribing. After transcribing, the researcher crosschecked with the recorded messages of the interviewees for verification. Amendments were made where necessary to capture more accurately their views. The corrected version of the interview transcripts was then read again to the interviewees for authenticity towards validation. Concepts suggested as being more appropriate in qualitative research other than ‘reliability’ are ‘credibility’, ‘neutrality’, ‘confirmability’, ‘dependability’, ‘consistency’, ‘applicability’, ‘trustworthiness’, and ‘transferability’ (Guba & Lincoln, 1985). It was further stated that qualitative research does not always yield the same results each time it is replicated but the data collected should be ‘consistent’ with the result and be ‘dependable’ (Guba & Lincoln, 1985).

The Table below is validity procedures as applied in qualitative research from different paradigm assumptions of which some of them were adopted in my study.

Table 3: Validity Procedures within Qualitative Lens and Paradigm Assumptions

Paradigm assumption/Lens	Postpositivist or Systematic	Constructivist Paradigm	Critical Paradigm
Paradigm	Triangulation	Disconfirming evidence	Researcher reflexivity
Lens of the Researcher	Member checking	Prolong Engagement in the field	Collaboration
Lens of Study Participants	The audit trail	Thick, rich description	Peer debriefing
Lens of the people external to the study (Reviewers/Readers)			

Source: Creswell and Miller in Creswell (2000)

Collaboration

Credible data according to Creswell and Miller (2000) also come from close collaboration with participants throughout the process of research. This means that the participants are involved in the study as co-researchers or in less formal arrangements. This validity lens is one of building the participant's view

into the study. By actively involving participants in their studies, qualitative inquirers add further credibility to their narrative accounts. I adopted this method by constantly seeking information, sharing views, and deliberating on issues about the study with the participants.

Triangulation

Literature has identified different types of triangulation which includes method triangulation, data triangulation, respondent triangulation and investigation triangulation (Denzin & Lincoln, 1994 and Flick 2008).

Methodological triangulation entails the use of different methods or instruments to collect data within a single research approach. For instance, using observation and questionnaire to collect data after which the data is compared and contrasted for validity purposes. Data triangulation: combination of data drawn from different sources at different time, in different places or from different people (Flick, 2008). For elaboration, data collected and analyzed initially through observation, forming the basis for generating subsequent questions for another instrument for instance, semi-structured questionnaire being used in the same study. The triangulation I adopted in this study was methodological triangulation. The data collected through observation was compared with data gathered through questionnaire for validity purposes.

Instrument Piloting

The instruments for this study were piloted at the Akankpa College of education in the south-south zone of Nigeria political zone. The reason for the choice of south-south was because it was the nearest geopolitical zone to the southeast. The pilot questionnaires were given to four lecturers and three final

year NCE students to gather their views and their responses. The comments of the participants were considered before the final interview guides and questionnaire were constructed and administered. The reliability co-efficient of the instrument is in Appendix F.

Ethical Issues

Kumar (2005) indicated that bias is a deliberate attempt either to hide what was found in the study, or highlight something disproportionately to its true existence. Towards dealing with my bias as a researcher embedded in prejudices and have my own convictions and conceptual orientation which will impact on the findings of the study, I ensured that the results, accepted as the subjective knowledge of the researcher, was “back to the raw data of the research, rather than merely theoretical proclivities and research interests” (Charmaz,1995). This was achieved in the words of Schwandt and Halpen (1988), by the use of audit trial, which provides a means of ensuring that constructions can be seen to have emerged from the data, thereby confirming the research findings and grounding them in the evidence. The findings of this study were backed up with evidence from data instead of my personal views.

Punch (2009) was of the opinion that researchers should be mindful of ethical issues especially in social research because it is concerned with data about people. Consideration for morale issues and respect for participants is essential in social research. Hence, in this research, several ethical issues were taken into consideration. Permission was obtained from University of Cape Coast Institution Research Board. (see Appendix A).

One of the issues involved in research is informed consent. It affords prospective participants the opportunity to accept or decline to engage in the research. It describes the need for participants to understand the aims, objectives and potential harm that such involvement may have on them (Seidman, 2006). It also spells out that they have the right to withdraw even after consent has been given. In this study, the purpose of the study was carefully reviewed with each participant before they were involved in the research.

In this research, participants were assured that whatever information they shared would be treated with strict confidentiality. To ensure privacy and confidentiality, the transcripts were not revealed to other parties.

Chapter Summary

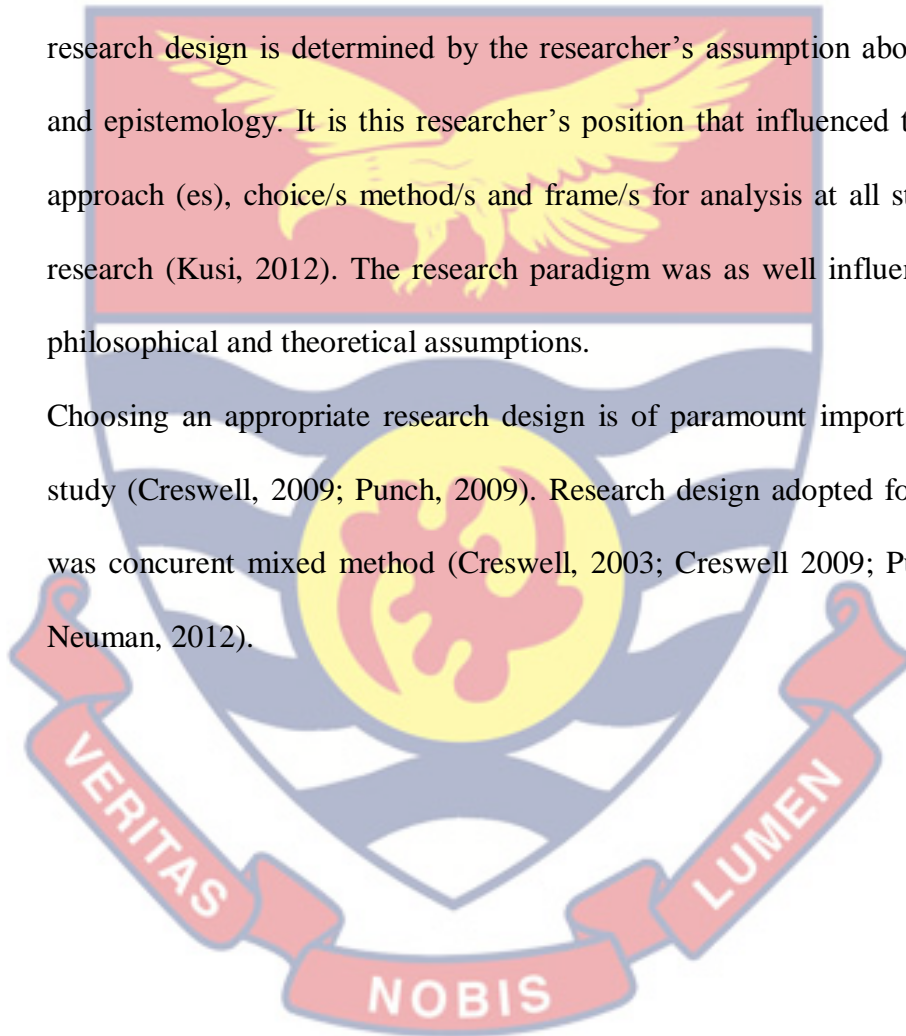
This chapter provided the methods and procedures of how I undertook every aspect of the research. The first aspect of this study, (seeking to understand the number of students produced by the CoEs against the number of basic schools in the south-east) was conducted on the statistics collected from the various State Universal Boards of the five states that make up the south-eastern political zone in Nigeria and the statistics of students that graduated from the three Colleges of Education in the same political zone for the period of ten years (from 2005 – 2010). The interview with in-service music teachers and music administrators generated part of the qualitative data. There was site observation on the availability of facilities, instruments and personnel. Finally, there was the qualitative data generated from the open ended batteries on the questionnaires. A follow-up was the quantitative aspect of the study that

deduced statistical data on the responses of the final year NCE music students and the music lecturers from the questionnaire.

The instruments for data collection, their rationale, method and procedure for data, the validity and reliability, method of data analysis, and ethical issues were all discussed in this chapter.

Research design is the structure or plans of a research. The choice of a research design is determined by the researcher's assumption about ontology and epistemology. It is this researcher's position that influenced the research approach (es), choice/s method/s and frame/s for analysis at all stages of the research (Kusi, 2012). The research paradigm was as well influenced by the philosophical and theoretical assumptions.

Choosing an appropriate research design is of paramount importance in any study (Creswell, 2009; Punch, 2009). Research design adopted for this study was concurrent mixed method (Creswell, 2003; Creswell 2009; Punch, 2009; Neuman, 2012).



CHAPTER FOUR

RESULTS AND DISCUSSION

Introduction

This study was designed to evaluate the Nigerian music teacher training programme. The concurrent mixed method research design was adopted for the study. The data which were elicited from SUBEBS and CoEs was analyzed using proportions. The data from the questionnaire was analyzed using frequency and percentage while the Chi square was used to determine the significance of the results. Thematic analysis was used to analyze the interviews and Holmes (1981) analytical framework was also adopted. The respondents for the study included the 5 SUBEBS and 3 CoEs, all the final year (double major) music students, music lecturers, in-service teachers, and music administrators.

Data Presentation and Analysis

Research Question One: What is the number of student-music teachers trained by the COE to serve the primary and junior secondary schools in the south-eastern states of Nigeria?

Table 4: Number of Music Graduates from 2005 – 2015

YEAR	NUMBER GRADUATED
2005	9
2006	7
2007	12
2008	14
2009	17
2010	11
2011	8
2012	12
2013	11
2014	3
2015	12
TOTAL	116

Source: Colleges of Education in the South-Eastern Nigeria.

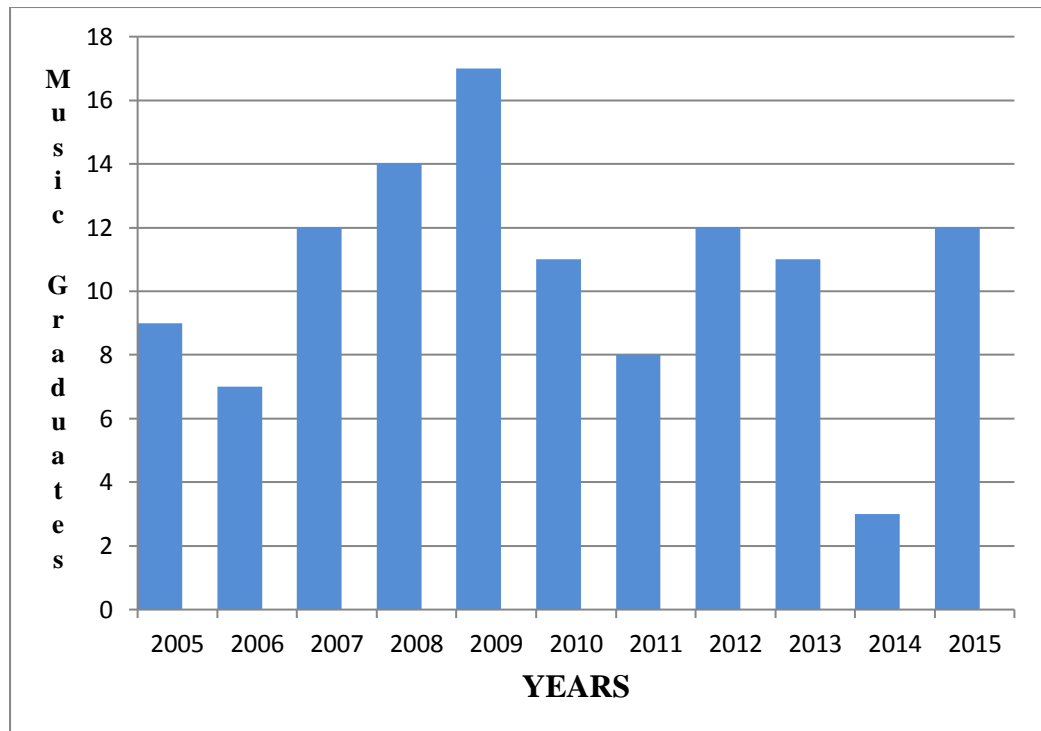


Figure 8: Population of Music Graduates from 2005 - 2015

For the period of ten years, the three colleges of education which have department of music and are located in the south-eastern part of Nigeria produced one hundred and sixteen music graduates.

From the above Table, there was a steady increase in the number of music graduates from 2005 to 2009. However, from 2010, there was a decline in the number of graduates. The lowest number of graduates, three (3) music graduates, were produced in 2004 by the CoEs. However, there was a rise in the number that graduated in 2015 to twelve students. The researcher, upon probing further to ascertain the reason for the decline in the number of music graduates, observed that there was a period when the colleges were instructed to stop running “double major” programmes. Secondly, some of the colleges currently run degree programmes and the entry requirement into the degree programme is the same as entry requirements into NCE programme. The duration for NCE

is 3 years and the duration for the degree programme is 4years. Since a student who has NCE may return to the university to do 2-year degree programme, making it 5 years, the students opted to enroll for degree programmes straight away instead of NCE since it is the same entry qualification for the two programmes.

Table 5: Number of Basic Schools from the Five States in South East

State	Primary	Junior Secondary
Enugu	1,226	292
Ebonyi	766	221
Abia	855	233
Imo	1,275	252
Anambra	1,067	267
Total	5,189	1,265

Source: South East Universal Basic Education Boards.

Statistics from the Universal Basic Boards of the south-eastern states in Nigerian revealed that the number of primary schools in the five states currently is five thousand, one hundred and eighty-nine (5,189) primary schools. The number of junior secondary schools is one thousand two hundred and sixty-five (1,265) schools. Hence, the sum total of basic schools in the south-eastern states of Nigeria as at January 2018 is six thousand, four hundred and fifty-four (6,454) basic schools.

Table 4 reveals that one hundred and sixteen (116) music graduates were produced by the colleges of education in South east for the period of ten years. The ratio of the music graduates (116) to the number of the basic schools

(6,454) is 1:56. This means that one music graduate teacher was assigned to teach music in 56 schools. This is practically impossible because in each school, there ought to be nine classes (primary 1 – 6 and JSS 1 – 3). More so, there are sub-sets in some classes, for instance JSS 1 may have JS1A – JS1E as the case may be. This shows that the number of music teachers trained by the colleges of education is inadequate to serve the universal basic schools in the South eastern part of Nigeria. The small number of music teachers produced over the years by the colleges of education concurred with the findings of other researchers like Omo-Ojugo (2009) that reported on shortfall in teacher supply that led to the failure of UPE in Nigeria. Nwogu and Esobhawan (2014) reported on lack of required number of qualified teachers.

Research Question Two: What is the quality of the programme proffered to the pre-service music teachers at the COE as stipulated in the NCCE minimum standard?

The answer for research question two was sought from (1) music lecturers at the colleges of education through questionnaire with open-ended batteries, (2) A site observation by the researcher on the availability of Learning Resources as stipulated in the NCCE document, (3) Another site observation by the researcher, using a checklist, was on the number of musical instruments available , and (4) A site observation by the researcher on the number of staff both tutorial and non-tutorial in the colleges that formed part of the sample for the study.

The Section A of the questionnaire was on the demography of the lecturers.

Table 6: Sex, Age and Education Background

Sex	Age	Educational Background		
		Ph.D	Masters	Bachelor
Male	>50	2	2	
Female	<50		4	1
	>50	2	2	
	<50		2	1
Total		4	10	2

Table 5 reveals the educational background of the lecturers who responded to the questionnaire. The educational background of the lecturers was commendable. There were four Ph.D lecturers comprising two (2) males and two (2) females. There were ten (10) Master’s Degree holders comprising of six (6) males and four (4) females. There were two (2) Bachelor Degree holders, one (1) male and one (1) female.

Table 7: Sex, Age and Field of Specialization

Sex	Age	Field of Specialisation				
		Theory & Comp.	Mus. Ed.	Ethno.	Perf.	Others
Male	>50	2	1	1	0	0
	<50	2	2	0	1	0
Female	>50		2	1	0	1
	<50	0	1	2	0	0
Total		4	6	4	1	1

Table 7 reveals the areas of specializations of the lecturers. There were four (4) lecturers who specialized in theory and composition. Six others specialized in music education and four specialized in ethnomusicology. There was no music technology specialist whereas there was only one lecturer who had specialized in performance. Most of the lecturers have specialized in areas that were more theoretical aspect of music than practical. This could be due to the fact that universities that prepared these lecturers did not have programmes in areas like music technology. Lack of lecturers in music technology would have repercussion on the training of pre-service music teachers. Ultimately, the pre-service teachers would end up as teachers who can teach about music but cannot perform music. Also, music creativity would suffer with the absence of teachers to teach music technology

Table 8: Sex, Age and Teaching Experience

Sex	Teaching Experience		
	Age	7-10 years	>11 years
Male	>50	0	4
	<50	3	3
Female	>50	1	
	<50	1	3
Total		5	11

Table 8 shows the teaching experience of the lecturers. The teaching experiences were categorized into two groups. The first category was for the lecturers who have taught in the college for a period between seven (7) and ten (10) years. The second category was those who have taught in the college for over and above ten (10) years, i.e. eleven (11) years and above. There were five (5) lecturers who had taught for a period below eleven (11) years whereas there were eleven (11) lecturers who had taught for eleven (11) years and above.

Table 9: Sex, Age and Nature of Employment

Sex	Nature of Employment		
	Age	Full Time	Contract
Male	>50	3	1
	<50	4	1
Female	>50	3	0
	<50	4	0
Total		14	2

Table 9 reveals the employment types with which the lecturers were engaged. Only two (2) male lecturers were on contract while fourteen of the lecturers (seven males and seven females) were on full time appointment. This also revealed a positive trend on the mode of appointment of the lecturers as they would have quality time to teach since they were on full time appointment. The following data were deduced from Sections B – E of the questionnaire which dealt with the philosophy and objectives; admission process; methodology and content of the curriculum as stipulated in the Minimum Standard by the National Commission for Colleges of Education (NCCE).

Table 10: Result of the Relevance of the Philosophy in NCCE Curriculum

Number of respondents	Frequency	Percent
No response	1	6.3
Agreed	8	50.0
Disagreed	1	6.3
Strongly agreed	5	32.1
Strongly disagreed	1	6.3
Total	16	100.0

Table 10 reflects the view of the lecturers on the relevance of the philosophy of music education as stipulated in the Minimum Standard. There was significant difference between lecturers who agreed (81.3%) and those who disagreed (18.7%) that the philosophical underpinning of the programme was relevant with $X^2 = 16.6$ and p value- 0.00.

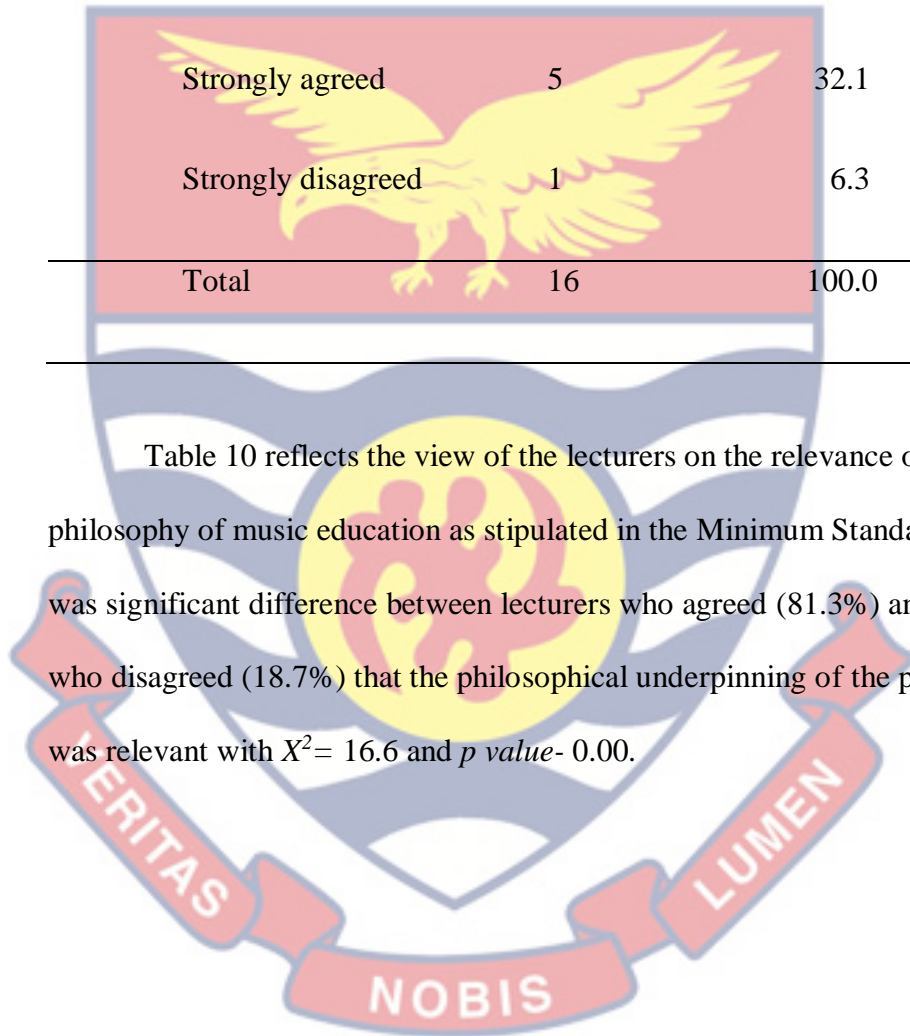


Table 11: Result of the Adequacy of Student’s Training towards Self-employment

Number of Respondents	Frequency	Percent
No response	2	12.5
Agreed	10	62.5
Disagreed	3	18.7
Strongly disagreed	1	6.3
Total	16	100.0

Table 11 presents the results of the views of the lecturers regarding the extent to which the NCCE curriculum has prepared the students well enough to enable them engage in self-employed music activities. There was a significant difference between those lecturers who disagreed (25.1%) and those who agreed (62.5%) that the students are well prepared to be self-reliant with $X^2=6.5$ p -value =0.039.

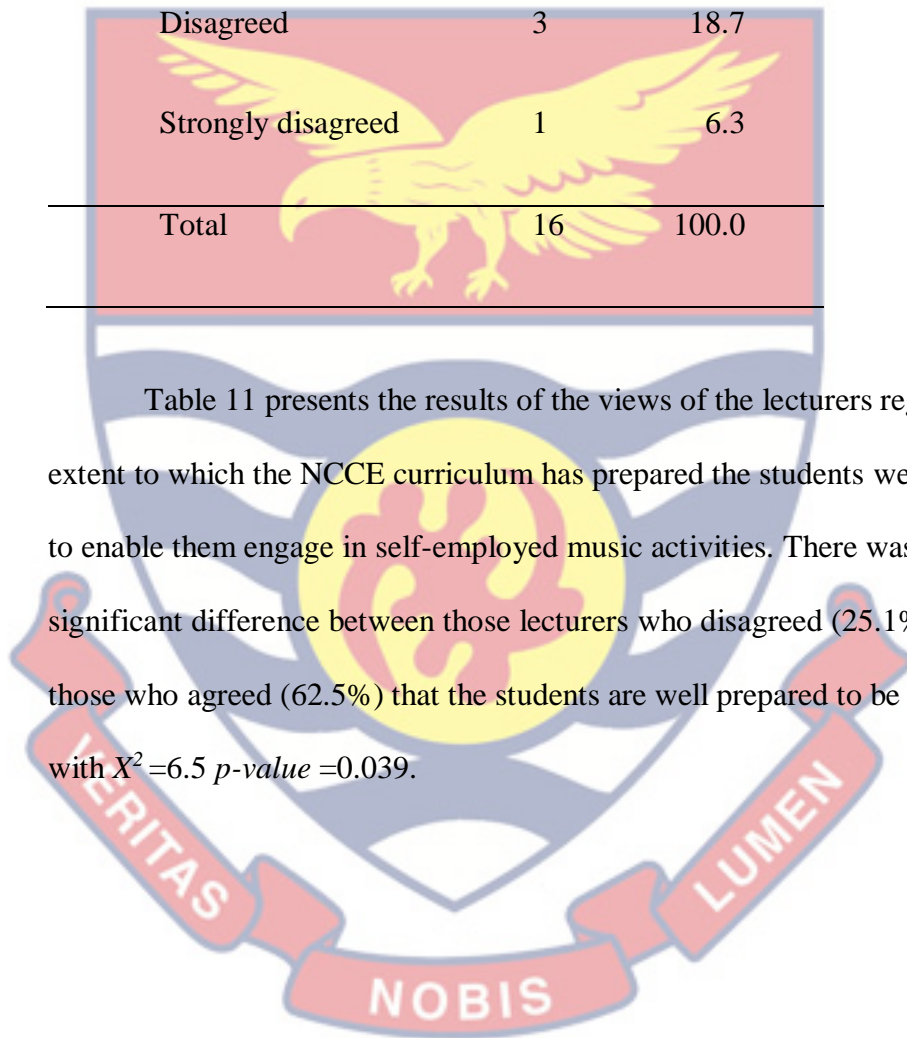


Table 12: Result of the Students’ Teaching Competency

Number of Respondents	Frequency	Percent
No response	2	12.5
Agreed	5	31.3
Disagreed	4	25.0
Strongly disagreed	4	25.0
Strongly agreed	1	6.2
Total	16	100.0

From Table 12, 50% of the respondents disagreed that the students prepared by the NCCE curriculum would be able to teach music competently. While 37.6% agreed that they could teach music competently, two lecturers did not comment. It could therefore be inferred from the Table that students trained by this document were incompetent to teach. The difference between lecturers who agreed (37.6) that the curriculum would produce competent teachers and those lecturers who disagreed (50%) was not significant with $X^2 = 3.5$ and $p\text{-value} = .17$.

Table 13: Result of Students Prepared to Embark on Further Studies

Number of respondents	Frequency	Percent
No response	4	25.0
Agreed	8	50.0
Disagreed	2	12.5
Strongly agreed	2	12.5
Total	16	100.0

Table 13 presents the views of the lecturers regarding the type of training they provided the students whether they trained them for the classroom or for further studies. The difference between lecturers who disagreed (12.5%) and those who agreed (62.5%) that the students were prepared with the view to embark on further studies was statistically significant with $X^2 = 6.5$ and p -value = .039.

Table 14: Result of Same Entry Requirement into CoE and University

Number of respondents	Frequency	Percent
No response	4	25.0
Agreed	8	50.0
Disagreed	2	12.5
Strongly agreed	2	12.5
Total	16	100.0

Table 14 shows the result of the view of the lecturers regarding the effect of having the same entry requirements into the CoE and university on students' enrolment into CoE programme. The difference between lecturers who agreed (62.5%) and those who disagreed (12.5%) that pegging the same entry requirement into CoE and degree will affect the students' enrolment into CoEs was statistically significant with $X^2 = 6.5$ and p - value =.039.

Table. 15: Result of Music as an Optional Subject into NCE Programme

Number of respondents	Frequency	Percent
Agreed	5	31.3
Disagreed	3	18.8
Strongly agreed	7	43.8
Strongly disagreed	1	6.3
Total	16	100.0

Table 15 reveals the respondents (75.1%) who took part in the study indicated that students were confronted with challenges in their music studies in the colleges of education. The students' inability to cope with the music courses could very likely be attributed to the weak music foundation skills with which they entered the colleges of education. The difference between the lecturers (75.1%) who averred that weak foundation of students in music will affect their learning ability and those lecturers who disagreed (25.1) was significant with $X^2 = 4$ and p - value =.046.

Table 16: Result of the Importance of Departmental Music Auditioning

Number of respondents	Frequency	Percent
Agreed	7	43.7
Disagreed	4	25.0
Strongly agreed	4	25.0
Strongly disagreed	1	6.3
Total	16	100.0

It could be observed in Table 16 that 68.7% of the respondents indicated that the music auditioning activity organized as part of the selection process for admission into the CoE was necessary. There was not enough evidence to reject the null hypothesis with $X^2 = 2.3$ and $p\text{-value} = .13$, hence, the difference between lectures who agreed (68.7%) and those who disagreed (31.2%) that auditioning was important was not significant.

Table 17: Result of the Lecturers' Teaching Method

Number of respondents	Frequency	Percent
Agreed	8	50.0
Disagreed	3	18.7
Strongly agreed	5	31.3
Total	16	100.0

Table 17 shows that most of the respondents (81.3%.) indicated that the pedagogical approach adopted by instructors in the CoE was “teacher centered”. This means that classes were less interactive and as a result, it affected the students’ learning process. There was statistically significant difference

between those lecturers (81.3%) who agreed and those lecturers (18.7%) who disagree that the teaching strategy adopted by lecturers was teacher centered with $X^2 = 6.3$ and p -value = .012.

Table 18: Result of the Students' Attitude to Learning

Number of respondents	Frequency	Percent
No response	2	12.4
Agreed	3	18.8
Disagreed	10	62.5
Strongly disagreed	1	6.3
Total	16	100.0

Regarding students' attitude to learning, Table 18 shows that 68.8% of the respondents indicated that students have poor attitude towards learning. This implies that students' attitude to learning was not encouraging. The difference between lecturers who agreed (68.8%) that the students' attitude to learning was poor and those lecturers (18.8%) who disagreed was significant with $X^2 = 6.5$ and p -value = .04.

Table 19 Result of the Adequacy of Music Apprenticeship Period

Number of respondents	Frequency	Percent
No response	1	6.2
Agreed	4	25.0
Disagreed	8	50.0
Strongly disagreed	3	18.8
Total	16	100.0

The period of six months allotted for the students’ apprenticeship with music practitioners was very short as indicated in Table 19. The respondents (68%) averred that the short period allotted to students’ internship had adverse effect on the students’ competence. The difference between the number of lecturers who agreed (25%) and those who disagreed (68.8%) that students’ apprenticeship period was adequate was not statistically significant with $X^2 = 5.4$ and p -value=.07.

Table 20: Result of the Adequacy of the Students’ Teaching Practice Period

Number of respondents	Frequency	Percent
Agreed	10	62.5
Disagreed	4	25.0
Strongly agreed	2	12.5
Total	16	100.0

Table 20 shows respondents’ agreement (75%) that the period of the students’ teaching practice was long enough to prepare them as competent teachers. The difference between lecturers who agreed (75%) that the students’ teaching practice was long enough and those who disagreed (25%) was significant with $X^2 = 4$ and p -value = .046.

Table21: Result of the Adequacy of Students’ Research Exposure

	Frequency	Percent
Agreed	10	62.5
Disagreed	2	12.5
Strongly agreed	4	25.0
Total	16	100.0

Table 21 shows that a greater number of the respondents (87.5%) indicating that the research exposure of the students was adequate enough to prepare them as future researchers. There was significant difference between the lecturers (87.5%) who agreed that the students' research exposure was lengthy enough and those lecturers (12.5%) who disagreed with $X^2 = 9$ and $p\text{-value} = .003$.

Table 22: Results of how Teachers' Deduced their Teaching Methods

Number of respondents	Frequency	Percent
Agreed	5	31.3
Disagreed	7	43.7
Strongly agreed	2	12.5
Strongly disagreed	2	12.5
Total	16	100.0

In Table 22, 56.3% and 43.7% of the respondents disagreed and agreed respectively that the lecturers based their teaching strategies on research findings. Though the difference is statistically insignificant ($X^2 = .250$ and $p\text{-value} = .62$) it is worthwhile to note that if lecturers do not base their teaching strategies on research findings it has serious consequence on students' learning outcome. Current study on teachers as facilitators has produced new strategies for information delivery.

Table 23: Result of the Lecturers’ Opinion on Student Creativity

Number of respondents	Frequency	Percent
Agreed	7	43.8
Disagreed	2	12.5
Strongly agreed	6	37.5
Strongly disagreed	1	6.3
Total	16	100.0

Table 23 reveals that the responses of thirteen lecturers (81.3%) concurred that students’ creative abilities were sacrificed, as more time was spent teaching them the basics of the theory of western music. The difference between the lecturers who agreed (81.3%) that the students’ creativity would be hampered and those who disagreed (18.7%) was statistically significant with $X^2 = 6.3$ and p - value = .02.

Table 24: Result of the Nature of the Music Content

Number of respondents	Frequency	Percent
Agreed	2	12.5
Disagreed	9	56.3
Strongly agreed	2	12.5
Strongly disagreed	3	18.7
Total	16	100.0

Table 24 shows that 75% of the respondents indicated that the curriculum content of the NCCE tilted towards the teaching of theory of music rather than the practical component of music. This implied that the music content of the curriculum was theoretically oriented. The difference between the

respondents who disagreed (75%) and those who agreed (25%) that the NCCE was crafted to provide equal opportunity to the study of theory and practical was statistically significant with $X^2 = 6.3$ and p - value =.012.

Table 25: Result of the Music Content and Nigeria Culture

Number of respondents	Frequency	Percent
Agreed	9	56.3
Disagreed	5	31.3
Strongly agreed	2	12.5
Total	16	100.0

In Table 25, there was a positive agreement (68.8%) that the curriculum content does not tend to inculcate Nigerian music culture. This implied that music culture of Nigeria was neglected. The difference between lecturers who agreed (68.8%) to the neglect of Nigerian culture in the curriculum and those who disagreed (31.3%) was not significant with $X^2 = 2.3$ p - value =.13.

Table 26: Result of the Content on Students' Music Pedagogy

Number of respondents	Frequency	Percent
Agreed	8	50.0
Disagreed	4	25.0
Strongly agreed	3	18.7
Strongly disagreed	1	6.3
Total	16	100.0

It shows from Table 26 that the respondents (68%) agreed that the content of the music curriculum would produce students who would be less practically oriented. The curriculum would produce students who can only talk about music theoretically but would be incapable to perform music. There was no significance difference in the responses provided by the lecturers with $X^2 = 2.5$ and p -value = .14.

Table 27: Result of the Effect of the Programme at the 21st Century

Number of respondents	Frequency	Percent
Agreed	4	25.0
Disagreed	8	50.0
Strongly agreed	2	12.5
Strongly disagreed	2	12.5
Total	16	100.0

It curriculum was not well balanced to produce 21st Century music teachers. The difference between the lecturers' responses was not significant with $X^2 = 1$ and p -value = .32.

Table 28: Opinion about Course Replacement

Number of respondents	Frequency	Percent
Agreed	4	25.0
Disagreed	7	43.8
Strongly agreed	4	25.0
Strongly disagreed	1	6.2
Total	16	100.0

There was equal number of respondents (50%) as shown in Table 28 who agreed or disagreed that some of the courses in the curriculum be replaced. The difference between lecturers who agreed (50%) that courses should be replaced and those who disagreed (50%) was not significant with $X^2 = .00$ and p -value = .1.

Site Observation on the Availability of Facilities

Table 29: Facilities

S/N	Items	A	B	C
1	Minimum, 5 chalkboards and ruled 4-5 staves	1	2	2
2	One auditorium fully equipped	-	-	-
3	Air conditioned room for instrument storage	-	-	-
4	Half dozen or more practice fully furnished	2	3	2
5	A well-equipped audio room for listening	-	-	-
6	Office for senior staff with recent facilities	1	1	2
7	Support staff offices with recent facilities	1	-	-
8	Enough recent books on African music	5	2	2
9	Modern books on music generally	3	2	3

Table 29 above shows the number of facilities available in the three colleges visited. By the NCCE document, each department must have a minimum of 5 chalkboards which must be ruled at least 4 to 5 staves which none of the department had but less. The departments have auditoriums but they were not equipped as stipulated in the document and sometimes they were used for class instructions. There was no air-conditioned room for the storage of instruments but they have where they pack their instruments. There was no

audio room for listening in all the departments. There were offices for senior staffs but were not equipped with modern facilities except the HoD office. There were no offices for support staff but in one department, they were all housed in the general office whereas a department had no office staff at all. Current journals were available. However, most of the music textbooks were outdated. In fact, some of them were as old as the department.

Table 30: Site Observation on the Instruments Availability (Checklist)

S/N	Item	A	B	C
1	Grand, Upright piano and electric keyboards	5	5	7
2	Strings instruments	4	5	10
3	Percussion instruments	5	4	10
4	Brass instruments	2	4	8
5	Recorder	3	2	3
6	Ideophone	3	6	8
7	Membranophones	6	7	10
8	Areophones	2	4	7
9	Electro-acoustical instruments	2	2	3
10	Audio-visual aids	1	1	1

The above Table indicates the number of instruments in the three colleges visited. These instruments were not enough and most of them were not in tune. Few number of instruments like recorders and electrical acoustical instruments of about 1-3 in number is worrisome because the price of recorder is relatively cheap. I observed that a particular department kept recording higher number of instruments which the HoD averred came about by the interventions

of Tertiary Education Trust (TET). I therefore encourage other HoDs to emulate her towards equipping their departments.

Table 31: Site Observation on the Staff Strength

S/N	Staff	Number
1.	Tutorial	25
2.	Messenger/cleaner	3
3.	Laboratory technicians	2
4.	Instrument technologists (piano tuners)	-
5.	African instrument builders	-

Table 31 reveals the staff strength in the colleges that participated in the study. The number of tutorial staff was encouraging compared to the number of non-tutorial staff. Having three (3) messenger/cleaners and two (2) laboratory technicians was not very bad. However, it was noted that in one of the departments, there were no supportive staffs at all. Having neither instrument technologists nor African instrument builders in all the departments would not only contribute to having most of the departmental instruments in a bad shape but students were deprived of their learning about how to tune the pianos and also build African instruments. This practical aspect of technology that could make some of the students self-reliant was denied. Having studied “Introduction to Basic Technology”, they would be “talkers” of technology who would not be able to practice it.

1. **Research Question 3** What are the music students' perceptions on the quality of their training towards their preparedness to teach?

Table 32: Perception of Music Students on the Quality of their Training

<i>ITEMS</i>	<i>%</i> <i>AGREED</i>	<i>%</i> <i>DISAGREED</i>
Enjoy my study	93.7	6.7
Exposed to several Music cultures	26.7	73.3
My listening to Music in Class is enhancing my aural perception	78.6	21.4
I am equipped more practically than theoretically	40.0	60.0
I can organize the school band and school choir efficiently	13.3	86.7
By my training, I can accompany some hymn tunes in my Church	6.7	93.3
I can competently teach Music without further studies	13.3	86.7
Education courses hinder my musical acquisition	85.7	14.3
Some courses should be added	53.3	46.7
I will enroll for further training after this	86.7	13.3
I would have loved to study Music instead of Music education	73.3	26.7
I enjoy my training as Music teacher	93.3	6.7

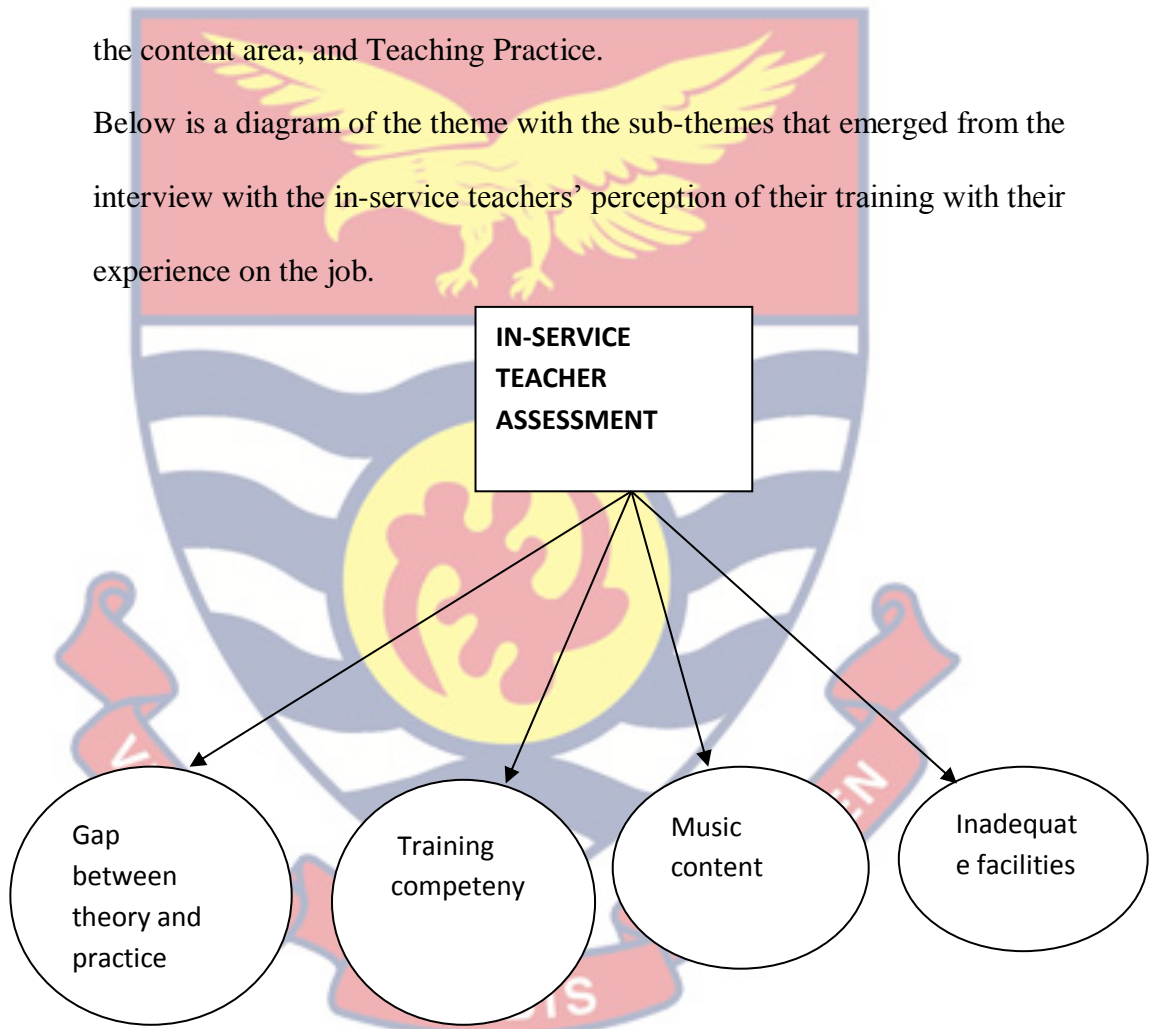
Table 32 reveals the assessment of the NCE training by the final year students (music double major). Almost all the respondents (93.7%) averred that students enjoyed their training. However, a good number of the students (73.3%) noted that they would have loved to study pure music instead of music education. Very few of the students (21.4%) noted that music listening enhanced their aural perception. However, 60% of the respondents agreed that their training exposed them to more theory than practical. A great number of the students (87.6%) confirmed their inability to organize the school band and choir. Few of the respondents (6.7%) agreed that they could accompany simple hymn tunes in their church. Some respondents (13.3%) also agreed that they could teach music without further studies. A small number of respondents (14.3%)

disagreed that education courses hindered their musical knowledge acquisition. The respondents (53.3%) agreed that other courses be added to their curriculum.

Research Question 4: What are the in-service teachers' perceptions of their training in comparison with their experience on the job?

The interview captured the four broad areas of the in-service teachers' training in the college, namely: General Studies; Educational courses; Music as the content area; and Teaching Practice.

Below is a diagram of the theme with the sub-themes that emerged from the interview with the in-service teachers' perception of their training with their experience on the job.



*Figure 9:*In-service Teacher Assessment Report

Gap between Theory and Practice

The existing literature identified a gap between the theory of education taught in the schools and the inability of the students to apply those theories into

practice in their teaching profession (Education Sector Analysis, 2002, 2007, 2008). The problem, in the view of Adeogun (year), was that distinct components of the music teacher programme were widely treated as discrete disciplines lacking connectivity that would enable the students to see the interrelationship of the whole courses towards moulding the professionally competent music teacher. He continued that their objectives were solely defined in the context of each part...this disintegration of the comments was against the intention of the 'reformer's holistic conceptualization of the programme. The need was for the students to understand how each of the components contributed to their formation as professional music teachers. The understanding of this interdisciplinary approach would bridge the gap of students' inability to apply theory into practice in classroom (Adeogun, 2015, p.6).

The foregoing research materials corroborated with information elicited from the respondents who participated in this current research. The respondents (60%) stated that they could not apply in their job as teachers the knowledge received during training. Another reason was that the content of the pre-service teacher training did not provide opportunities for students to experience the pre-tertiary music curriculum. Particularly, the students were not exposed to strategies of teaching courses such as entrepreneurship in music and music technology. The philosophy of music education studied during the pre-service training did not have any bearing on the music curriculum of the pre-tertiary level. However, courses like psychology and measurement and evaluation have enhanced their classroom instruction. A respondent said:

I have not been applying the entrepreneurial skills either in the classroom or outside because of the way the course was taught. There was no connectivity to classroom instruction maybe

because the course is new. Its' teaching lack connectivity to real life setting.

Another respondent stated thus:

I have not been applying some of those concepts in my classroom instruction because there is no composition in the scheme of work for JSS. However, the knowledge I acquired from them helps me now in my degree education.

A respondent said that:

In fact, I find it difficult. I have not been able to link the knowledge of philosophy to my classroom instruction. I didn't find any connection of the philosophy to my class instruction. All I know was that I passed the course but cannot relate its knowledge in my job now as a teacher. I don't know what should be the philosophy of music education at the basic level but in my own opinion the philosophy of music education at this level of education should be based on practical music.

Training Competence

Insignificant number of the respondents (30%) assessed themselves competent after receiving training in music education. Whereas 70% of the respondents believed that they were incompetent. They believed that their incompetency was the result of lack of exposure to "music practicals". Some Literature support the interviewees' training incompetence such as Obanya, 2004, NTEP, 2009, Ogunyinka et al, 2015.

A respondent stated thus:

Considering other job aspect of a music teacher such as organizing the band or cultural troupe which, by my training, I was not exposed to, I will assess my training to be of low quality and narrow. Those other job aspects of the music teacher should be inculcated in the training of future teachers.

Another respondent stated thus:

My assessment of my training is that it was of low quality because the practical aspects were not learnt enough. Improvement should be made on the practical aspect of music. Instrument should be provided.

A respondent judged his training thus

I may not say it is high or low. I can say it is high when I am in an environment like Nsukka where music is not highly sophisticated but in environments like Abuja, Lagos, Port Harcourt etc where music is very competitive, I will assess my training to be of low quality because I will not be able to meet the sophisticated musical challenges of the environment. It should be improved by exposing students to varieties of musical instrument playing.

Another respondent said

I will assess myself to be more competently towards education because there was not enough time for music practical as music requires a lot of time for rehearsals. There was more emphasis on theoretical at the sacrifice of the practicality of music whereas in the school, other aspects of music like managing the school bands, school choir, and the cultural dance are expected to be your role as the music teacher but during the training, some of these were not emphasized, only theories. Arising from the musical challenges where I am teaching, I judge my training competence to be more on educational.

Music Content

The interviewees opined that their pre-service training programme was loaded with theory of music. Their reason ranged from the incompetency of the lecturers' practical aspect of music to technicality of the curriculum, lack of instrument, lack of time for practice on musical instruments.

A respondent averred that

the theoretical aspect of music was what was majorly stressed during my training. Most of the contents taught were western concepts hence, the rudimentary aspect has to be thoroughly taught so we can cope with playing our instrument, sight singing and playing in our respective ensembles. Music genres such as popular music, reggae, high life, R&B and traditional should be emphasized and courses like studio management, music engineering and music business should be introduced into the programme.

Inadequate Facilities

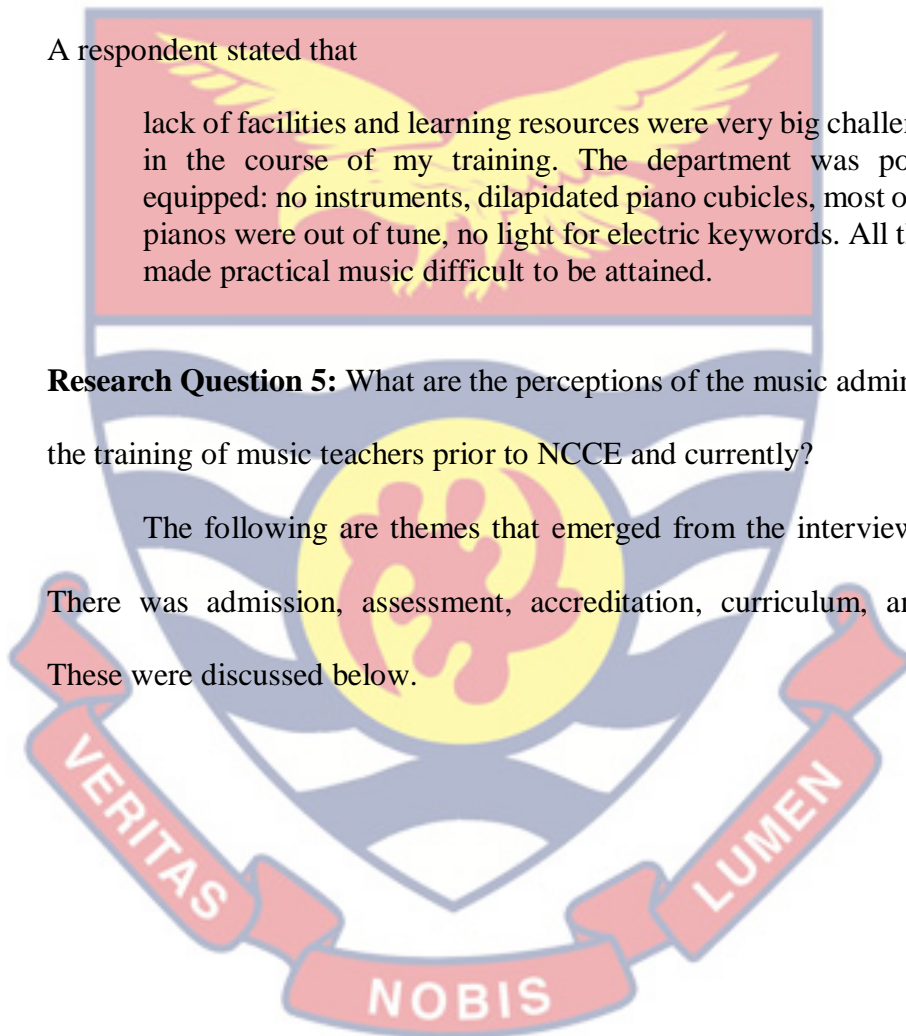
The respondents (80%) agreed that there was inadequate number of facilities for quality learning. Their views on the lack of educational facilities which was identified during the 'site observation' concurred with what literature have extensively reported such as Arostegui, 2012, Onyuike, 2005, Anyakoha, 1994, Adedayo, 2012).

A respondent stated that

lack of facilities and learning resources were very big challenges in the course of my training. The department was poorly equipped: no instruments, dilapidated piano cubicles, most of the pianos were out of tune, no light for electric keyboards. All these made practical music difficult to be attained.

Research Question 5: What are the perceptions of the music administrators on the training of music teachers prior to NCCE and currently?

The following are themes that emerged from the interview questions. There was admission, assessment, accreditation, curriculum, and funding. These were discussed below.



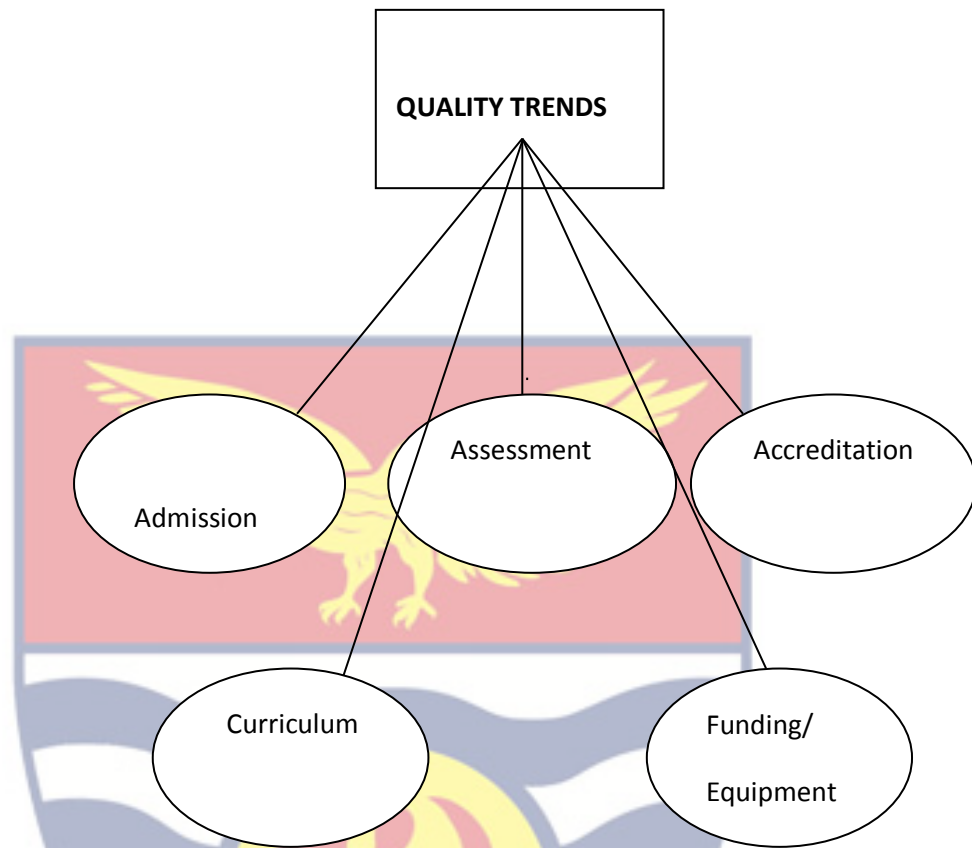
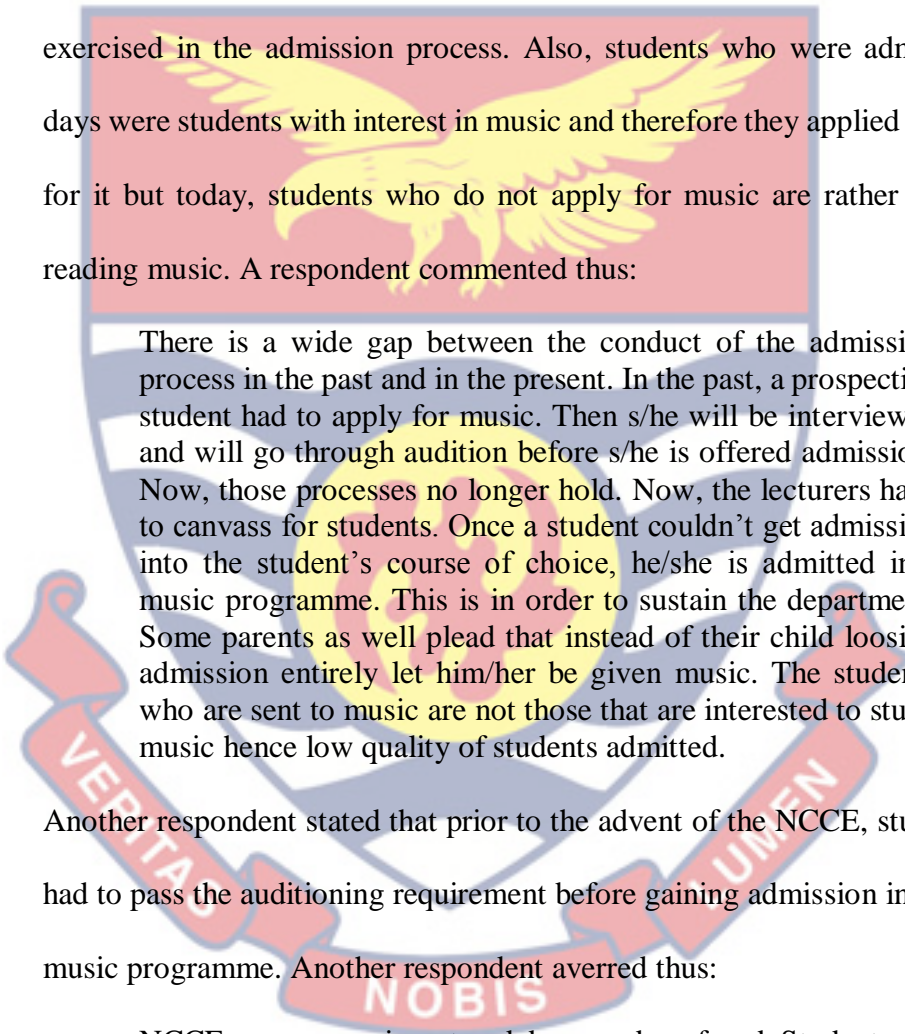


Figure 10: Music Administrator Assessment Report

Admission Process

Admission process into Nigeria teacher education programme has been critiqued by Nigerian educators who observed that the admission process was not being rigorous enough. The less intelligent students who were denied admission by the universities were admitted by the colleges of education. Ogunyinka et al., (2015) noted that in the Nigerian tertiary institutions, the candidates who applied for teacher education were those who have either been denied admission into their choice areas of study, or basically unqualified for admission into such popular professions like medicine, engineering, law, to mention a few.

There was a unanimous agreement by the respondents that the admission process into CoE was better prior to NCCE, even though more students are now enrolled their quality in terms of output is low. Some respondents observed that the present admission process has been “watered down” and “confused”. They noted that auditioning, which was a prerequisite for admission to study music, has been scraped off and that auditioning was a critical component of the rigour exercised in the admission process. Also, students who were admitted those days were students with interest in music and therefore they applied specifically for it but today, students who do not apply for music are rather forced into reading music. A respondent commented thus:

The logo of the University of Cape Coast is a watermark in the background. It features a shield with a yellow eagle with wings spread, set against a red background. Below the shield is a red banner with the Latin motto 'VERITAS LIBERABIT VOS' in white capital letters. The shield itself is divided into four quadrants with different colors: top-left is blue, top-right is red, bottom-left is white, and bottom-right is blue. The text 'UNIVERSITY OF CAPE COAST' is written in a semi-circle above the shield, and 'NOBIS' is written in a semi-circle below the banner.

There is a wide gap between the conduct of the admission process in the past and in the present. In the past, a prospective student had to apply for music. Then s/he will be interviewed and will go through audition before s/he is offered admission. Now, those processes no longer hold. Now, the lecturers have to canvass for students. Once a student couldn't get admission into the student's course of choice, he/she is admitted into music programme. This is in order to sustain the department. Some parents as well plead that instead of their child losing admission entirely let him/her be given music. The students who are sent to music are not those that are interested to study music hence low quality of students admitted.

Another respondent stated that prior to the advent of the NCCE, students had to pass the auditioning requirement before gaining admission into the music programme. Another respondent averred thus:

NCCE programme is watered down and confused. Students were admitted more now because of single major. The quality of students admitted now is poor because they are “music no hear”. They are novices in music classroom since they did not do music either in the primary or secondary school. Quality of students admitted then was higher because even when they have not had formal music teaching in the classroom, they are music enthusiasts that have been practicing music and, out of interest, came to study it in the college.

Another respondent also noted:

The admission process now is poor in recent years. Most of the students admitted into music department did not really apply for music but were admitted by Admission Officers in charge because the departments of music lobbied for them.

Another respondent stated thus:

Some departments in the colleges were almost dead like music department because students did not apply for music in large numbers. To keep the department running, they canvassed for students, lobbied in admission office to be given students. Even though the department did not beg for less qualified ones, the students who did well in their choice areas as long as there were still spaces in those departments were given their course of choices. Others who couldn't score above the cut off marks, instead of sending them away, were sent to departments like music that is begging for any one at all. Hence quality is low.

Assessment

The extant literature on “teacher quality” has addressed issues relating to “low quality of teachers produced...” “poor preparations and poor recruitment of lecturers”, “teachers’ incompetency to link theory with practice among others (Okoli et al., 2015, Ogunyinka et al. 2015, Obioma, 2013).

The respondents (70%) consented on the issue of low quality of lecturers engaged in the teaching of music in current practice than during the period when colleges were affiliated to the universities. What constituted the high quality of lecturers in the past was attributed to the high standard of the preparation of the lecturers then. Okebukola, (2010) intimated that from 1960 to 1980, staff appointment and promotion were assured to range from 75% to 84% but in 1980, there was a drop to 60% and further drop to 43%

On the quality of staff, the respondents were of the opinion that the quality of staff engaged before NCCE were better due to the serious measures

in their selection as well as on the quality of training the staff had. Some administrators observed that though many lecturers now have higher certificates, the quality of their outputs was low. It was hinted that some lecturers bribed themselves into their current jobs, whereas some were engaged because they had “god fathers” in the system.

A respondent observed thus:

the quality of the staff engaged in the past seemed higher because of the high standard of training of the lecturers. The educational standard in the past was higher. Staff appointment and promotion in the past was higher because in the past, the striving was towards quality which is not the focus currently. Even when majority of the lecturers now have higher certificates like Masters and PhD degrees, their performance ability practically is low. This is because of the more emphasis on paper qualification over practical aspect of music.

Another respondent stated thus:

The quality of the lecturers engaged currently is low: 1) some are appointed on ‘god father’ basis; 2) people buy job so once you can afford the money you have the job. Nobody is interested in quality because of greed for money
The rigour in the assessment of the promotion of lecturers was so unhealthy that lecturers were promoted to occupy positions which they lacked the requisite skills to cope with.

Okebukola (2010) lending his voice to poor quality trend lamented that more worrisome

was the

“appointment into professorial positions of persons with academic credentials much lower than what was obtained ‘in the good old days’. A crop of professors had started to emerge within the last ten years who would hardly merit lecturer grade 1 position in any of the first generation universities in the 1960s and 1970s. The claim to research and publications by these charlatan ‘professors’ is found in ‘roadside’ journals and self-published, poorly-edited, largely-plagiarized books” (p. 15).

Forty percent of the respondents believed that promotion assessment procedure at the present time is better. On the contrary, 60% believed that

promotion in the past was better. Their reason for stating that the assessment procedure of the past was better was because assessment was based more on creative work. Hence, in their view, basing not the promotion criteria majorly on creative work is detrimental to music scholarship because music is creativity oriented. A respondent reacted thus:

In my college, promotion is a serious issue hence, every lecturer must work hard to be promoted. Ten years back, we had repetitive publications. Scholars pirating other people's work, but there is a law guiding every scholarly work now. However, I don't like the way lecturers going for promotion determine who their external examiner would be. Many a times they were not assessed well. Many lecturers do not deserve their current rank.

Another respondent provided the following comments, "promotion is thorough in the present time than in the past because it is necessary that a lecturer should 'publish' or 'perish', or attend conferences to improve his/her knowledge".

One of the respondents stated thus:

promotion at the present time is more on paper than it was in the past time. In the past time, emphasis was more on the lecturers' contributions to knowledge through creative work. The paper and creative work are necessary but should be weighted more on creative work".

Another respondent stated that

Promotion was more thorough then than now. Now, focus is on writing and publishing. Creative work, as music is a creative subject, will enhance music scholarship more than publishing. It is better 70% creative work and 30% theoretical work.

Accreditation

Adeogun (2006) observed that discerning the quality of music education at the tertiary institutions was applauded. However, the mere ticking of the

Performance Indicators measures only the quantitative aspect of the programme. The quality aspect of the programme in terms of teaching/learning process, students' involvements and other variables that constitute quality are left unexamined. Accruing from this one-sided assessment, Nigerian tertiary music institution can be judged as producing quantity music graduates rather than quality education they are meant to be facilitating (Adeogun, 2006, p. 6-53).

The above scenario is worse now as 70% of the respondents were of the view that things were better in the past than currently. Some respondents captured the visitation process at the present time as “window dressing” “stage managed”, “cooked up”

A respondent said thus:

The NCCE was not truthful to itself. How can they inspect what they never provided? The government does not vote enough money into education nor provide the facilities to run the department and yet the colleges that fail to provide these needed facilities are denied accreditation. As a result, these departments borrow and hire facilities and “stage manage” them for the visiting team. These teams knew that those things were “stage managed” because that was what they do in their own colleges. Based on those hired and borrowed facilities they will grant full accreditation to the department just for those things to be returned to the owners after accreditation and the department will be as empty as it was. Who is fooling who? The interest of the visitation team was just to make their money. Even staffs are hired for accreditation after the exercise they are laid off. How can we dream of having quality education when hypocrisy is in the blood of both the policy makers as well as the implementers? If NCCE were sincere towards investigating what was happening in the colleges, they should fund the department then when they come, they will be inspecting how those facilities were being utilized towards instruction and how they are being carefully handled.

Another respondent stated that

they don't usually give a genuine report. I mean they are not truthful. This has made many colleges not to do what is right in terms of resources to be put in place. And this is because the college on its own would have prepared gift for the personnel and also because a member of the team might have cordial relationship with the college or department. Both the government and the colleges including the NCCE are deceiving themselves. They are all aware of the problem on the ground but kept pretending.

However, 30% of the respondents were of the view that things had remained the same both during the affiliation period and currently. A respondent averred thus:

Both currently and in the past, they reported what was on ground but the truth was that what they see on ground was 'stage managed'. The musical instruments in the instrument rooms, the books in the library and other things were hired, while some were brought by the lecturers and students".

Curriculum

There was 83% agreement that the double major curriculum produced more qualified music teachers than single major. However, single major enrolled more students but their quality output was low.

A respondent noted thus:

I am a product of double major and those of us who graduated from Alvan Ikoku Federal College of Education in the eighties are refined musicologists and ethnomusicologists still operating in the system. They are more thorough, refined and practically determined to contribute their quota to the advancement of music in society. For the single honour, a number of students admitted to read music are not actually interested in the course. They see it as a subject that is used for completing the choice of subjects. Their level of practicality is nothing to write home about and on graduation, they prefer to teach the alternate subject in the junior secondary school. This finally is the acute shortage of music teachers in our school, in Enugu State for example.

Funding

The respondents (77%) agreed on the poor funding of the education system by the government. This trend was revealed in the irregular period of accreditation as the government would object that they do not have money. Non-payment of the external examiners' honoraria, lack of musical instrument, and other learning resources as some were hired and displayed during accreditation exercise.

Research Question 6: What is the relevance of the NMC of the NCCE to the two policies that guide Nigerian educational system?

Holmes' (1981) analytical framework discussed in chapter two was used in analyzing the nation's educational system. The categories include: aims, administration, finance, structure and organization, curriculum, and teacher education.

Aims

The NPE provides the national goals that served as a guide to the activities of the teacher education programme in Nigeria. (see column A in Table 32). The NCCE provided goals for all arts discipline which music is one of them (see column B in Table 32).

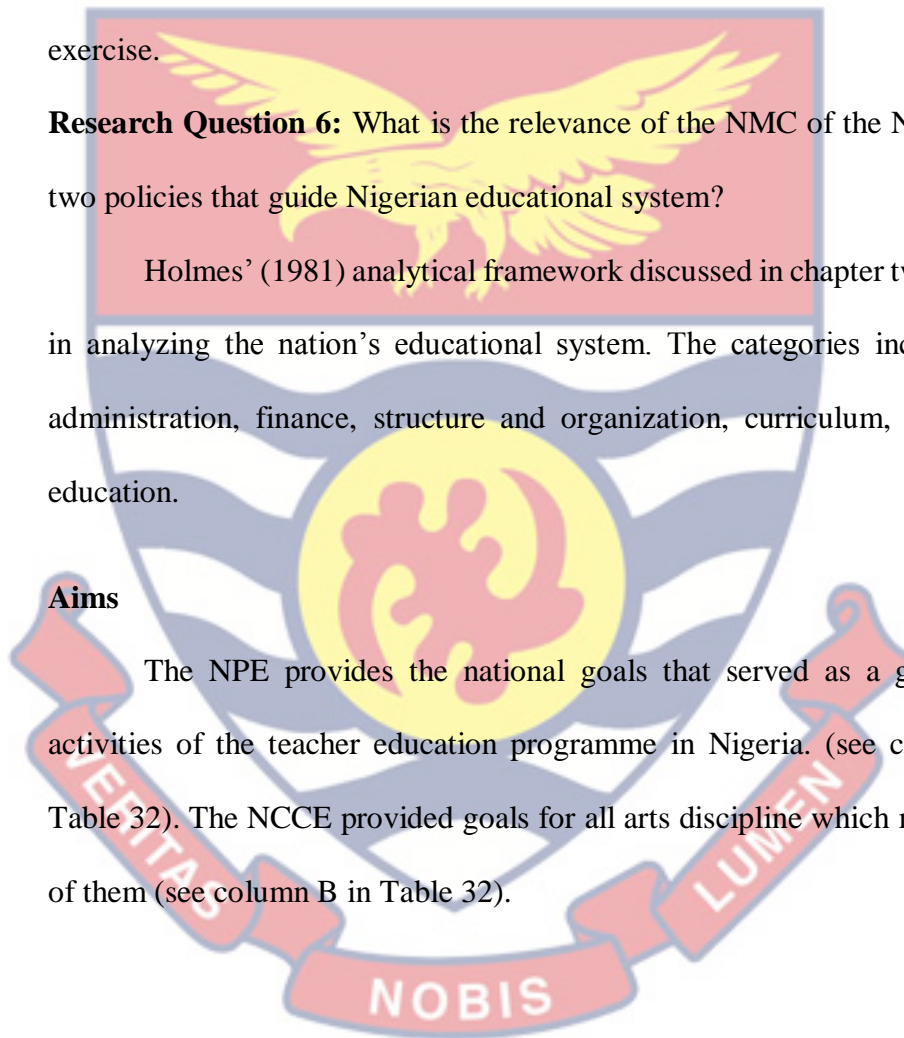


Table 33: NPE and NCCE National Goals

NPE Goals for Tertiary Education (Column A) NCCE Goals for Music Teacher (Column B)

a) contribute to national development through high level relevant manpower training;	a) to offer courses in African and Western European music.
b) develop and inculcate proper values for the survival of the individual and society;	b) to produce well-qualified NCE teachers capable of teaching music at pre-primary, primary and the junior secondary school level;
c) develop intellectual capability of individuals to understand and appreciate their local and external environment;	c) produce teachers for the private sector: churches, mosques, armed forces, media houses, advertising companies etc;
d) acquire both physical and intellectual skills which will enable individuals to be self-reliant and useful members of the society;	d) produce NCE teachers who are prepared and are capable of benefiting from further education in music;
e) promote and encourage scholarship and community service;	e) promote cultural continuity;
f) forge and cement national unity;	f) make NCE teachers acquire skills in music for self-reliance (NCCE, 2002, p.53).
g) promote national and international understanding and interaction. (FGN, 1998, p.36).	

Sources: Column A FGN, 1998); Column B (NCCE, 2002, p.53).

An analysis of the stated goals as they appeared in column A of the above Table from Holmes' (1981) three sub-classifications: child-centered, society-centered and subject-centered reveals that the goals of the NPE tilted towards society-centered.

From Column B in Table 32, an analysis of the stated objectives of NCE music curriculum with Holmes' (1981) analytical framework showed that the

objectives were more subject-centered. The stated goals of NCE music education, though they were six goals in number, could be summarized into twofold: to prepare NCE music graduates in Western and African music who are competent for job market and secondly to prepare NCE music graduates in Western and African music who are competent to gain admission into the universities for further studies. These two broad objectives were towards mastering musical skills that would enable them gain employment as music teachers or enable them gain admission into the University for Further Studies.

Arising from the above goals in Column B, the goal of the Federal Government through NPE and CPN were grossly defeated. The Nigerian musical culture was omitted in the goal of the Nigerian music curriculum. This claim can be further strengthened from the quantifiable data in Table 24 with 68% of agreement that the NMC did not stress Nigerian culture. Analyzing the NCCE music curriculum further as in Table 32 shows that even the African music aspect has been marginalized while the Western music has been over-emphasized as so many Nigerian music scholars have critiqued it (Omibiyi-Obidike, (1997), Nzewi, (1998), Okafor, (2003).

Agawu discussing the effect of the over-emphasized European musical worldview in the curriculum stated that:

The music department was reserved for those who could talk of crochets and quavers, sonata and rondo forms, diatonic and chromatic harmony...It is a pity that only a handful of our intellectual leaders have been troubled by mediocre level of European music instruction in our institutions of higher learning, even where programmes are dubbed “bi-musical”. Students trained in these places often leave with flawed, incomplete, and jaundiced view of the European canon, overvaluing its procedures – such as counterpoint – while under appreciating its cultural embeddedness (Agawu, 2003, p.121).

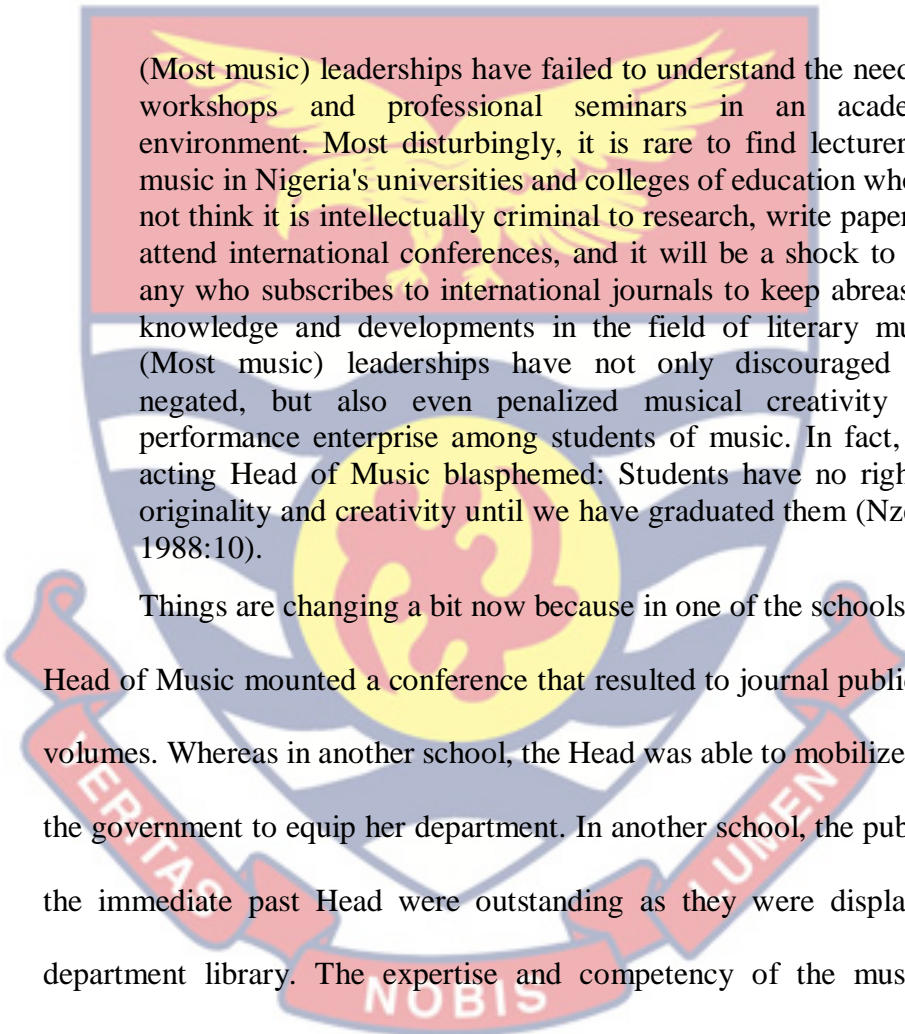
Towards meeting these broad goals, especially students for further studies, greater emphasis was geared towards passing examination. One of the interviewees stated thus: “they just want to collect NCE certificate so they can gain admission into the university through direct entry”. This view was further strengthened by a positive response of 62.5% in Table 9 on majority of the students being prepared for further studies. Even when the other goal was to prepare students for work force, these music graduates are majorly found in the classrooms.

Administration

In Nigeria, there are three major agencies directly involved in the central control of colleges of education: The Federal Government (FG), the NCCE, and the JAMB. The FG wields the greatest central control in colleges of education through the federal ministry of education. It formulates policies, issues guidelines and maintains quality control of colleges of education. The FG has been responsible for the overall funding of colleges of education since the take-over of colleges. It is involved in the choice of provosts, chairmen and governing councils of colleges of education. The ministry has supervisory responsibility over some education agencies set up by the FG to implement educational policies and procedure in the country.

JAMB centrally controls all colleges of education admissions. The NCCE centrally control the disbursement of funds, setting of minimum standards, accreditation of programmes, preparation of master plans, enrolment projections and admissions, and planning of new institutions in colleges of education. The college of education as academic institution is made up of the

council, the faculties, the administration and the students. A department of music consists of the head of department, the staff (academic and non-academic) and the students. The head of department (Music) is expected to give committed leadership. Though some educators in Nigeria have observed that the quality and commitment of leadership in departments of music in Nigeria have gone awry as Nzewi notes:



(Most music) leaderships have failed to understand the need for workshops and professional seminars in an academic environment. Most disturbingly, it is rare to find lecturers in music in Nigeria's universities and colleges of education who do not think it is intellectually criminal to research, write papers or attend international conferences, and it will be a shock to find any who subscribes to international journals to keep abreast of knowledge and developments in the field of literary music. (Most music) leaderships have not only discouraged and negated, but also even penalized musical creativity and performance enterprise among students of music. In fact, one acting Head of Music blasphemed: Students have no right to originality and creativity until we have graduated them (Nzewi, 1988:10).

Things are changing a bit now because in one of the schools visited, the Head of Music mounted a conference that resulted to journal publications in 3 volumes. Whereas in another school, the Head was able to mobilize funds from the government to equip her department. In another school, the publications of the immediate past Head were outstanding as they were displayed on the department library. The expertise and competency of the music Head is dependent on the individual. Some have been proven to be of high quality whereas some really did not perform to expectations.

Finance

The NPE stipulates that financing of education is a joint responsibility of the federal, state and local governments but colleges of education are

financed mainly by the federal and state governments. Colleges of education are financed based on subventions from budgets that are given quarterly to institutions of learning and educational agencies. There has not been any-year that the government's allocation to education has met UNESCO's recommended target, 26%, of total budget to education. It shows that the successive governments in Nigeria (military or civilian) have placed low priority on education. The poor allocation of funds to education is making it difficult for colleges of education in Nigeria to meet the demands of teaching and research. Presently, the lecturers in the colleges have been on strike for several months over non-payment of certain allowances hence, the colleges are facing immense financial constraint. There is observable deterioration in infrastructures, the scarcity of books, and other teaching support resources as well as lack of some specialists in instrument building and repairs as identified in Table 30 above.

Structure and Organization

Music education at the pre-primary education level in Nigeria, if pursued in line with the government's intention which was to make music culture based, would have built solid music foundation in the children of this age to understand and appreciate the indigenous music of their culture, especially the urbanized children who do not have the opportunity of involving themselves in music in the community like those in the villages. Pursuing the cultural base of Nigerian education would have been a veritable avenue to achieving parity in education as outlined in the NPE supra.

However, the FG has not made adequate provision for the training of the teachers (music teachers inclusive) for the pre-primary education considering how critically important this foundational stage is to building solid educational system. This level of education has been left in the hands of untrained teachers who either are waiting to get admission into the university or waiting to complete their result for further studies. The NPE goal of music teaching at this level is being defeated as these untrained music teachers kept teaching. At this level of education in Nigeria, everybody is a teacher. Then one begins to wonder the effectiveness of the Teachers Registration Council of Nigeria (TRCN) towards ensuring quality teachers in Nigeria educational system.

At the primary education level, the Cultural and Creative Arts (CCA) which consists of 'drawing, handicraft, music and cultural activities' (FGN, 2004) formed one of the nine core subject areas. Music in the context of CCA is meant to inculcate in the children the interrelatedness of the arts and the peculiarities of each art siblings. Music embodies the musical cultural practices capable of developing the musical potential of a child. It is only through music education that the 'musical heritage' derived from our past and present musical practices would continue to give Nigerians strong binding. Nigeria's musical identity could be inculcated in the youth for its preservation and advancement through music education. These aims amongst others were why music is in all levels of Nigeria's education system – from pre-primary to tertiary education.

However, even when CCA is in the primary school curriculum, the teaching of the subject has been based on the distinctive nature of the art form from the European perspectives. The Nigerian indigenous conception of the arts, which CCA in the school is meant to teach, is not being taught. During my

research my field work, I found out from the primary schools visited that there were separate teachers for each art sibling and Fine and Applied Arts teachers were in the majority. The aim of CCA towards achieving national arts and cultural education as Nigerian government aspires through its CPN was defeated. The integrative nature of CCA as ‘musical art’ (Nzewi, 2007) was sacrificed to the compartmentalized nature of the arts of the European perspective.

The above envisaged problem could be attributed to the government’s failure to train quality CCA teachers in their numbers who can promote the value of arts education after several decades that the NPE has put it in place. For instance, in 1967, as a result of government launching free Universal Primary Education (UPE), there was influx of pupils into the nation’s primary schools. An ample opportunity for the government to train CCA teachers to cater for these pupils but it failed to do so rather its focus was on creating more teacher training colleges and other teacher programmes. After the failure of UPE was the birth of UBE and yet there was no positive move towards the provision of CCA teachers. Lack of CCA teachers had its negative impacts on Nigerian pupils by depriving them the opportunity to develop their perceptual and reflective abilities thereby denying them the opportunity of contributing to the quest for national artistic culture.

There is a conflict between the preparation of the “supposed CCA teachers” and their job practice. While the policy expected the primary school teachers to teach CCA subject holistically from the indigenous Nigerian perspectives, the teachers were trained in the compartmentalized creative arts rooted in alien conception and practices that undermine national objectives.

Owing to these teachers' training, they have not been able to use music to teach about Nigerian life, about Nigerian society, as their training was extraneous in concept and content. The incongruity of the specialist music teacher training was the reason for not having primary school leavers who can use school arts and music to have relationship with Nigerian society.

Another problem has been that the training of music teachers focused majorly on acquisition of musical skill to enable them get admission for further studies or musical skills to enable them get a job but no link with the primary school objectives which is to experience their musical culture and appreciate it. Hence, the teachers have focused on acquisition of musical skills and no doubt they averred the significance of the philosophy of their training ($X^2=.013$ and $\alpha=.05$) that tilt to praxialist worldview. This has rendered the music education incapable of enhancing the student's feelings, develop their critical, creative thinking and imagination in the arts that could reinforce their capacity for change and promote growth in Nigeria's artistic and aesthetic sensibilities.

The arts the teachers are teaching in classroom are different from the arts children experience in the society. They were taught European arts in school while they enjoyed indigenous cultural arts in its holistic nature outside the school. The government's inability to define appropriate measures towards the training of these teachers has made the teachers to continue to teach arts from the lens of the European-based artistic thinking and practice.

There is conflict too about the policy's expectation of the CCA to be 'specialists in the different artistic disciplines and at the same time requiring them to implement the CCA curriculum holistically. Policy makers here were the clear obstacle to the realization of the objectives of CCA education. The

policy aspiration for the holistic nature of the arts discipline would require the ‘specialists CCA teachers’ and not specialist teachers in the separate arts discipline of the CCA. This incongruence has made the training of the CCA teachers who could use traditional modes of presentation – theatre technique – to cultivate in themselves and their students the mastery of indigenous Nigerian artistic thinking and music making a dream.

In the CCA curriculum, some topics that have Nigerian culture in orientation have been introduced but the teachers have continued to teach them the way they were taught from the European perspective (see table 18). Therefore, the present CCA curriculum has not been able to close the gap between the school and the society neither has it met the needs of the Nigerian society. Unless there is a reformulation of the CCA Curriculum with emphasis on the indigenous creative and performance modes, the Nigerian cultural education will continue to be an education that talks to our children about Nigerian way of life but will not help them to live the life nor relate the indigenous music they experience from the community with music they learn in the school (Adeogun, 2006).

At the JSS level, the CCA nomenclature at the primary level of having the arts sibling as a holistic subject was abandoned as local crafts, music, fine arts, dance became separate subjects on their own. The JSS curriculum is made of three groups: group A- core; group B- pre-vocational electives and group C- the non-prevocational electives. A student is expected to offer a minimum of 10 and a maximum of 13 subjects. Each student was expected to offer all the nine subjects in the group A and at least one subject each from groups A and B (FGN, 2004). This implies that no student can choose two arts subjects from group B.

The discontinuance of the foundation laid for the student in CCA during the primary education at the JSS is retrogressive to the education of the child.

Crucial too was the exclusion of music and any art forms in the core subject group. This arrangement negates the realization of two of the specific goals of secondary education which were meant 'to develop and promote Nigerian languages, art and culture in the context of world's cultural heritage... and foster National unity with an emphasis on the common ties that untie us in our diversity' (FGN, 1981, p. 18, Adeogun, 2006, p. 7-10). The policy makers making music elective might have forgotten the potency of the arts towards developing and promoting Nigerian art and culture as spelt in the CPN.

The NPE averred to provide 'sound and effective equal educational opportunities for all at different levels both inside and outside the formal school system' (FGN, 1981, p.7). Making music optional at the JSS level would hamper the realization of universal access to music education in Nigeria. This optional position of music at JSS level would inhibit the preparation of modern Nigerian musicians who would participate in propelling the Nigerian musical arts heritage into global confluence. Nigeria wants to develop and promote her art and culture in the context of world's cultural heritage, foster national unity and yet music as a subject that would help to achieve these is made optional for the youth. This is a gap between the policy statement and implementation.

At the Senior Secondary (SS) level, the three groupings of the subjects as at the JSS was maintained. In group A – the core, there are (6) subjects, group B as vocational electives has (18) subjects and group C as non-vocational elective has (16) subjects. The policy stated that "every student shall take all the

six (6) core subjects in group A and a minimum of one and a maximum of two (2) from the list of elective subjects in group B and C to give a minimum of seven (7) and maximum of eight (8) subjects” (FGN, 2004, p.21)

Music being an elective at this level again is disadvantageous to achieving the national goal. Students, because of subject combination at the SS level, might not have the opportunity to choose music. Another implication is that more time is being given to the teaching of the core subjects hence music teaching would be majorly theoretical as there would be less time devoted to the practical aspect of music teaching thereby sacrificing the practical aspect of the subject.

The non-inclusion of music as a core subject at the JSS and SSS level of Nigerian education is deleterious in so many ways: the Nigerian child is being denied the opportunity of experiencing and enjoying his/her music cultural heritage; the musical knowledge he/she could have acquired that could have helped in developing the musical intelligence of the child is hampered; musical knowledge, a base to relate with other musical cultures is denied; the expectation of the government of developing and advancing its music cultural heritage would not be achieved as the younger generation were not taught; getting students that would study music at the tertiary institution would be difficult; the students would be gulping indiscriminately the music they experience through the media and could even prefer them to their own musical inheritance; the artistic creativity through music is denied.

Every school subject has what it contributes to the total development of the child. Music as a subject contributes to the emotional and aesthetic development of the child as s/he experiences music. A behavioural change

occurs as the child participates in musical activities like composing, performing, listening etcetera. Musical learning enables the students to understand his/her musical heritage – crucial for identity formation. It also enables the child to learn how to participate and make meaning from music as determined by the society, create or/and recreate for his/her enjoyment and other educational, social, economic and therapeutic values. The knowledge that accrues from experiencing music would help in the development of humanistic deposition of the indigenous Nigerian music –unity in diversity- towards building a unified and egalitarian society as stipulated in the NPE (2004).

Having music as a core subject in the JSS and SSS levels of education and focusing on the indigenous Nigerian music is a sure way of advancing it and also a means of preparing music students who would study music in tertiary institutions. Missing these youths at the secondary level of education would imply that music education at the colleges or tertiary institutions would center on the rudimentary aspect of music since they did not have formal music education before they came to the college. Music as a core subject at these levels of education is a means of developing future musicians, researchers that would preserve and develop the cultural music of Nigeria towards creating and sustaining Nigerian musical identity.

Curriculum

The NCCE Music Curriculum Development

The NCCE provide the minimum academic standards for music in Nigerian colleges of education's departments of music. It maintains consistent standards by developing her curriculum using selected 'academic staff who were

at least senior lecturers' (NUC, 1989: i) in music. This meant that the curriculum developed based on the knowledge of the easily sourced music experts rather than the objective examinations of the needs of Nigerian students and their families, and the lecturers as the implementers. The sole use of experts in the development of music curriculum suggests that the interests of the providers of colleges of education is given supremacy over those of the users. The use of experts suggests that the providers of curriculum believe that the public cares little about the music education in the country. It suggests also that college of education music is an elitist and exclusive affair. The curriculum was not designed around the needs of and expectations of the users as its quality was not assured from users' (as students, parents, music teachers) perspectives.

Again, the music curriculum development exercises indicated that there is a restrictive conception of who a music expert is in contemporary Nigeria. The NCCE see music experts principally in terms of music scholars who teach in Nigerian tertiary institutions. They do not realize that there is great knowledge in the hands and minds of our traditional music specialists as well as popular musicians. Their inability to bring these other music experts into the music curriculum development efforts serves to reinforce an assumption that only music scholars in tertiary institutions possess all knowledge.

Using the theories of Holmes (1981) as a framework for curriculum analysis, Nigerian tertiary music curriculum reflects essentialist ideals in their orientation. All the music courses are core in status and as such believed to be essential to all music students regardless of ability, social status or vocational plans. Music curriculum has been reviewed severally but things have not changed positively from what Adeogun (2006) noted that the curriculum is “an

official knowledge that has little or no regard for the public good. Rather, it is a continuing exercise of authority by the ruling elitist thereby thwarting ‘the others’ educational goals’. The curriculum also tends to be encyclopedic in orientation as it purports to contain all knowledge and skills that all students need to become musicians. The curriculum places less emphasis on pragmatism, as the contents do not address real life issues for the students. It is not geared toward making music students handle their personal and socio-musical need as majority of the students requested from the open batteries of the questionnaire for the review of the curriculum so that courses like music management, music business, music engineering and so forth, will prepare the students to be self-reliant.

NCCE Curriculum Structure

Table 34: Structure of NCCE Music Curriculum in Nigeria

NCCE structure	Units
Education courses	36
General studies	14
Music content	64
Teaching practice	6
Project	4
Total	124

Table 34 reveals all the course contents expected to be exposed to all NCE music students. All these learning experiences are meant to equip them to operate with the realities of Nigerian life. The education courses are meant to

develop the music teacher's ability to reason "pedagogically" in order to convert music content into teachable knowledge. The general studies (i.e. Use of English, Introduction to Computers), are an addendum to communicating the music content. Music courses are the content of instruction. It constituted the distinctive body of knowledge for music teaching – what the music teacher is to teach the students. The teaching practice enabled the music teacher in training to experience the real life situation he/she is being trained to do in future. The project aspect of the music structure is the student's area of interest, a problem s/he might have encountered in the cause of his/her training or during teaching practice and has interest in solving the problem.

The structural component of music teacher education programme in Nigeria is what is obtainable in other countries. However, the problem is that distinct components of the music teacher programme is implemented as discrete disciplines lacking connectivity that would enable the student to see the interrelationship of the whole courses towards moulding the professionally competent music teacher. The objectives of every aspect of the curriculum are solely defined in the context of each part. This disintegration of the comments is against the intention of the 'reformer's holistic conceptualization of the Music Teacher Education (MTE)' (Adeogun, 2015). The need is for the lecturers (implementers) to understand how each of the components contributed to the preparation of a professional music teacher. The understanding of this interdisciplinary approach would bridge the gap of students' inability to apply theory into practice in classroom as the in-service teachers complained and corroborated by literature; (Obanya, 2004. Ogunyinka et al. (2015).

In the NCCE (2002) music curriculum, students need to have a total of 118 semester credit hours (SCH) to graduate. With 64 semester credit hours for music, the programme is weighted more towards music. However, there are many components of music and most students having not gone through formal music education, 64 SCH seemed meager. Viewing the curriculum from the perspective of Zeichner in Adeogun's (2015) classification of ideologies or conceptual orientation, the curriculum was highly academic as it emphasized teachers' subject expertise. This negates the current trend in education whereby the teacher is just a facilitator of learning and the student construct the knowledge.

NCCE Music Curriculum Content

The NCCE curriculum, as said supra, is an issued and imposed curriculum that followed a "top-bottom" approach. It is a content-based curriculum. It prescribed music contents that enable NCE pre-service music teachers think of music teaching as simply transmission of music information with little or no focus on the students. The NCE music curriculum has eight content areas (NCCE, 2002).

Table 35: Content Areas of NCE Music Curriculum

Stress area	Code	Credit
Theory	1	10
African music and appreciation	2	7
Ear-training and sight reading	3	8
History and literature of Western music	4	6
Applied music	5	12
Ensemble music studies	6	10
Elementary technology of music	7	8
Music education	8	3
Total		64

Source: NCCE (2002)

In Table 35, the music content area is made of eight courses. Six courses comprising: theory of music, African music and appreciation, ear-training and sight reading, history and literature of western music, elementary technology and music education are all theoretical. This finding is supported, as identified in Table 20, and by other scholars like Nzewi, (1988) Adeogun (2006). Only two courses, applied music and ensemble music studies are practical oriented courses. This agreed with the 60% of the respondents in Table 31 of the final year students' assessment that their training is not more practical oriented. More so, for the fact that majority of the students of the music teacher training

programme did not do music in their pre-tertiary education, the college music dwelt more on the rudimentary aspect of music and on technicality towards mastering an instrument or in conducting a band or choir.

Further analysis of the NCE music curriculum from the purview of making music education culturally oriented as stipulated in the NPE and CPN will be doubtful if 7 (SCH) of African music would achieve the Nigerian objectives for music education. The curriculum was tilted towards Western music orientation. This is because Theory has 10 credits, Ear training and sight-reading has 8 credits and History and literature of western music has 6 credits totaling 24credits. Though one might argue that Theory, Ear training and Sight reading were not specified whether western or African, however, the nature of the training of the lecturer and availability of western music scores attests to the fact that it is western music that is being taught. The question is why the compartmentalization of music? Music can be taught holistically. For instance, during applied music lessons, the students listen and at the same time sight-read and play their pieces. Further, the student could seek to understand the history of the pieces he/she is performing for his/her applied music so, why separate time for history? More so, as the student has his/her applied piece couldn't he or she analyze the piece towards understanding the theory? This marginalized position of Nigerian music was supported in Table 24 with the 68.8% response that the Nigerian music culture in the curriculum is sacrificed. This implication therefore entails a deprivation of the Nigerian students the opportunity of enjoying, understanding and advancing their cultural heritage.

The music education course is also being marginalized with 3 (SCH) considering that the programme is for teachers and most of them are going to

end up in the classroom. The curriculum as well had no room for other arts siblings. This compartmentalized nature of the curriculum negated interdisciplinary nature of music from the traditional Nigerian point of view. Integrating other art forms is crucial towards achieving the CCA aspirations (FRN, 2004) and Nzewi (2007) perspective of “musical arts education”.

Teacher Education

Durosaro (2006) remarked that the teacher education in Nigeria today has much improved than it was before 1970. The author claimed that the type of teachers needed in Nigeria have become clearly defined in the National Policy on Education implementation committee blueprint. It prescribed that types and qualification of teachers required should be as follows: a) Pre-primary education: Grade II teachers with NCE teachers as head. b) Primary education: NCE teachers with university degree as heads; c) Junior Secondary Schools: NCE teachers with university degree; d) Senior Secondary Schools: NCE teachers with university degree with professional qualifications as heads; e) Technical Colleges, Polytechnics and Colleges of Education: University graduates with post-graduate qualifications in their disciplines together with professional qualifications as heads, practical industrial exposure and experience as heads. f) University: University graduates with post-graduate qualifications together with professional qualifications and experience. From my site observation, this teacher categorization is far from being reality. Employment stand in Nigeria is survival of the fittest and based more on ‘who you know or have’. There are Masters holders who are working in the primary schools whereas some are working with Bachelors’ degrees in the university. I

believe that instead of the above categorization, the stride should be towards making teaching “specialized areas”. There should be a pre-primary teacher programme, primary teacher programme, junior secondary teacher programme, senior secondary teacher programme. This will enable expertise and acquisition of experience through steady growth and more importantly it will curb teachers jumping from primary to university and so forth. This entails having a professor as a primary school teacher.

Irrespective of the progress recorded so far as identified above in teacher education, the crux of the matter is the inability of the pre-tertiary reforms to reflect in the preparation of the teachers. The NCCE has continued to train specialist teachers for the basic schools. The two major arms of the basic schools - primary and junior secondary – have different structures. In the primary school, an individual teacher teaches his/her class as a generalist teacher. In the junior secondary, specialist teach disciplines in which they have specialized. Hence, in the junior secondary school level, a specialist teacher is required. Therefore, merging these different instructional educational structures without reflecting in the teacher preparation is incongruent. The 9-3-4 system should make provision for the preparation of the generalist as well as specialist teachers and not only specialist teachers as is being done currently.

In addition to the above positive trend, the report of the Federal Republic of Nigeria (2005) stated that the statistics of teachers in Nigeria by qualification within (1999-2003) reflected that an average of 45.1% of primary school teachers were qualified. The bulk of the teachers within the period were NCE and Teacher Grade Two Certificate holders. Besides, an average of 58.7% of secondary school teachers within the period was also qualified.

The findings of this study concurred with the above findings of Durasaro and NPE on improved status of the qualification of the lecturers as shown in Table 2. The current study also observed improvement in the lecturers' teaching experience and nature of employment as presented in Tables 4 and 5 respectively. However, although the NCE did not provide a guide as to how the proper mix of music academics should be, the absence of music technology as an area of specialization and also lack of lecturers with strong music performance base implies a lack of proper mix. This omission indicated that music departments were paying little attention to the study of music technology in Nigeria. The lack of lecturers who specialize in music performance showed that the students would have limited performance model.

Further inquiry into the duration of the NCE programme, the interviewees concurred that the duration period of 3 years was adequate. However, they raised the issue of pegging admission requirement into NCE programme and B.ED at same criteria as a negative effect on enrolment into NCE programme. Another issue raised was the delay in computing their result for subsequent educational studies as some of them lost an academic year or more while waiting for their result to be ready. Most of the NCE graduates enrol straight to do their degree programme without going to look for job because of high rate of unemployment and there are so many B.ED graduates who have not gotten job.

Discussions of the Findings

The study revealed that there was inadequate number of the music teachers produced by the CoEs. There were as at January, 2018, six thousand,

four hundred and fifty-four (6,454) basic schools in the Southeastern part of Nigeria. The three colleges of education in the south-east that offer music for an interval of ten years (2005 – 2015) produced one hundred and sixteen music graduates. Towards finding the adequacy of the number of music teachers produced to serve the basic schools in the south-east, the proportion of the music graduates to the number of basic schools was computed. The proportion was 1:56. This implies that a teacher will teach 56 schools. This is practically impossible for one teacher. The results of the current study were consistent with the findings of other researchers like Omo-Ojugo (2009) who reported on the shortfall in teacher supply that led to the failure of UPE in Nigeria. Nwogu and Esobhawan's (2014) reported on lack of required number of qualified teachers.

This persistent shortfall in number of music teachers', no doubt, could be traced to the marginalized position of music in Nigerian educational system. Crucial too was the associated problem of fluctuating position of the government as regards music education. For instance, at the primary level, music is being studied as CCA and as a core subject. At JSS, the CCA foundation gained at the primary school was discarded as the CCA was replaced with music as a separate discipline and as an elective. At SS level too, music was elective. More crucial was the government's inattentiveness to the preparation of music teachers. It stated that specialist music teachers should be prepared (FRN, [NPE], 1981, 2004), by 2009, the NRDC had put up CCA curriculum and no guidelines were given to trainers of teachers on how to train these teachers nor was there retraining of the specialist music teachers so they can be preparing CCA teachers. This being the case, the trainers of teachers

have kept on training music specialist teachers. With all these ambiguity just as Chanunka (2005) noted, it would be very difficult for colleges to have students enroll for music teacher training.

Another crucial issue that contributed to the low enrolment to NCE music programme is because of the admission process. The JAMB controls the admission into colleges and universities based on paper criteria of 5 credits and successfully passing the post UME. Making the entry requirement to be same as degree programmes will make students enroll into university programmes. Furthermore, this mode of enrolment automatically sieves out the music enthusiasts who might not have the paper.

The practical implication of this finding is that most of the basic schools will not have music teachers. More so, the music enthusiasts and the popular or traditional music expects who would want to come to colleges to improve themselves will be pushed away because of the admission mode. The theoretical implication is that the government's intention to have equal education for its citizens will not be achieved as some schools will have teachers and others would not.

The findings from the demographic of the lecturers revealed that majority of the lecturers were qualified thereby supporting Akindutire and Ekwundayo's (2012) report on the quality of teachers. The lecturers sampled for the study were well experienced. The observation was consistent with Carnerior & Liete (2012) findings which commented on the lecturers' experience. The current study also noted that majority of the lecturers were on full time appointment except two who served as contract staff. However, there was a lack of proper mix in the area of lecturers' specialization. There was no

music technologist, and there was only one music lecturer with performance base. This finding was consistent with Adeogun (2006) on the improper mix of the lecturers in the tertiary institutions. The theoretical implication of the lopsidedness of the lecturers' area of specialization would be its effect on pre-service training of music students. The practical musical interest and music technology quest of the students' music teachers will be subjugated as there were no lecturers to teach them. Since they may not have the resources to travel abroad to acquire the knowledge they will be conscripted to study those theoretical music courses against their wish. Hence, the theoretical music culture in our colleges will be endemic.

The study revealed a high percentage of the respondents (81.8%) indicating that the philosophy that guided the programme was well crafted hence relevant with $X^2 = 16.6$ and p -value = 0.00. Further respondents' views on the philosophies of music education that were healthy enough to guide the Nigerian music teacher programme from the batteries showed that the respondents opted for philosophies that would focus attention on music performance skill. Some of the respondents noted: "practical music and proper music education in full functionality"; "functionality music education"; "music courses made more practical than theoretical"; "promote teaching and learning of music in 21st century". Two respondents suggested that the philosophy should foster "self-actualization and employment for national advancement and development"; and "self-reliance". The respondents' view of music education tilted more towards the praxial philosophy of Elliot (1995) than Reimer's philosophy which present music education as aesthetic education. The debate

on a philosophy of music education in Africa has protracted as it is yet to be resolved (Okantah, 2000; Herbst, 2003, Adeogun, 2006, Amuah, 2009).

However, I propose that Reimer's synergistic approach to philosophy for music education would be more appropriate. This is because these teachers are prepared to teach children of ages 6+ – 12+, secondly, they are prepared for further studies. Upholding the praxial philosophy will cause neglect to the children's musical experience which is very critical at this foundation stage. Music instruction at this stage should be general music (Omibiyi-Obidike, 1987). The children should be exposed to varieties of music through listening, performing, creating for musical enjoyment and acquisition of the knowledge of their musical culture a base to understanding and appreciating other music cultures (Nzewi, 1989).

The study revealed that admission process into music teacher education was not encouraging students' enrolment hence respondents suggested the following: "emphasis should be on candidate's ability to play instrument;" "avoid strictness in admission requirement"; "admission should be based on aptitude, instrument and enthusiasm;" "reduce entry requirement for NCE students as well as cut off mark;" "admission be based on talent, the talented be given a chance". The problem associated with admission into Nigeria's tertiary institutions has been reported in the literature (Ogunyinke, et al, 2015; Obanya, 2008; Anyakoha, 1994). However, this study suggests that admission requirement into music programme be based more on the musical aptitude, enthusiasm of the students instead of 'paper acquisition' requirement. This is because music enthusiasm and musical aptitude are crucial for musical achievement. This view concurred with Mateiro (2012) that music students'

admission be made less paper based. The theoretical implication of stressing paper acquisition as is done currently would continue to “wall off” the music enthusiasts who might not have the papers required.

This study also showed that the type of teaching methods adopted by the lecturers was that of teacher-centered teaching strategy and as a result the creativity of the students was sacrificed. Strengthened with the open ended batteries of the questionnaire showed the following responses: “departments should arrange for professionals for the retraining of the lecturers;” “constant training and retraining of staff;” Instructions should be “discussion and interactive;” “student-centered learning creativity;” “teachers have to be master of their contents”. The implication of the teacher centered methodology is that the students will not construct their learning hence, they will be incompetent even though they are certified. The finding of the current research was consistent with previous research findings and the suggestion to making instruction student-centered and retraining of teachers and mounting workshop for teachers (Adeogun, 2006; Adedayo, 2012; Ogunyika et al 2015). The position of this research therefore, in addition to retraining the teachers and organizing workshops, constructivist theory of learning should be a focus.

The study also revealed that the content of music teacher education was not based on Nigerian musical culture rather loaded with courses that disseminated knowledge in “western music theory”. There was statistical proven with $X^2 = 6.3$ and $p\text{-value} = .12$. The implication of this is students’ incompetency practically. Hence the responses from the open ended batteries suggested additional course to be added to the contents of the programme. Courses like “computer music”; music technology”; “indigenous African

music”; “popular music”; “music studio recording technology”; “studio engineering”. The theoretically based content of music curriculum has been critiqued by Nigerian music scholars (Nzewi, 1988, Onyiuke, 2005, Adedeji, 2011 Olorunsogo 2015) but things have not significantly changed for the better as identified by this study.

The finding revealed a dire lack of musical instrument availability. This omission no doubt will affect the musical achievement of the student. Music being a practical course, having no instrument to practice would result to preparing music educationists who could talk about music but cannot perform music. The study further revealed among other things that there was no African instrument builder, no piano tuner as required by the NCCE minimum standard. It was also observed that the strength of the supporting staff was quite poor. In an interview with one of the heads of department in one of the colleges she said: we don't have any supportive staff, can't you see me typing my questions?"

The findings emerging from Tables 22, 23 and 24 are consistent with the theoretical position of Carneriro and Liete (2012), Adeogun (2006) on the lack of learning resources. The theoretical implication of lack of musical instruments and learning resources is that the objectives of the programme would not be fully achieved while the practical implication is that the learning of the students would be retarded

The students' incompetency was highlighted by their inability to organize the school band and choir; accompany simple hymn tunes; could not teach music efficiently. The respondents (85%) attested the inhibition of music knowledge acquisition by courses in education. Students have been complaining of having too many educational courses to offer which interfere with their

practical music knowledge acquisition. In addition to students' incompetency was poor attitude of students to their studies as (68%) of the respondents attested that some students are not devoted to their studies. A student confirmed that "some students are just waiting to get the course of their choice and they will leave."

These responses of the student teachers attested to their being poorly prepared and incompetent to face the job market hence greater majority of them enrol for further studies. These incompetencies supported the lecturers' responses in Tables 22, 23, and 24, and education courses inhibition of musical learning as has been reported (Cisneros-Cohernour, 2012). The practical implication of this is that students are not adequately prepared hence the theoretical implication is that the teacher training curriculum is less functional.

The study further revealed low quality training received by in-service music teachers. Some of the identified issues that backed up their assessment were their inability to apply the theories learnt in the school to practice in real life situation in their teaching. Other things they identified that made their training to be of low quality were their incompetency in instrumental performance, which they blamed on the content of the programme. The content of the programme was loaded with theory of music. There was not enough opportunity to study instrumental music. Perhaps, non-availability of musical instruments hindered their instrumental performance. Teachers' incompetency has been severally reported in literature (Education sector, 2002, 2007, 2008, Meteiro, 2012, Ogunyinka et al 2015, Kupier et al 2008). The theoretical implication of this finding is that the teachers who were prepared for the basic

schools were incompetent and the practical implication is that the musical learning of the pupils would be hindered.

The study revealed low quality training provided by the NCCE. This implies that the training of the teacher training programme during the affiliation period was of higher quality than what is done currently by the NCCE programme. Adopting the Holmes analytical framework revealed that the aim of the programme is subject-centered at the neglect of the student and the Nigerian society. Perusing further into the aims of the NMC, it can be broadly categorized into two goals which are; to train students for further studies and job market in African and Western music. The question is why Western and African music? Adeogun (2006) said that the bi-cultural curriculum that captured Western and African music was because Nigeria then had recently gained her independence. Nigeria is now 58 years since it gained its independence yet it is still operating the bi-cultural curriculum and this curriculum has been reviewed so many times. The position of the present study is instead of treating Africa as one music culture as Flolu (1989) objected, why not Nigerian music and in addition to having Nigerian music in the curriculum there must be space for autonomy in the learning content owing to the large population of the country.

The administration of the music teacher programme is top-bottom approach. The federal government wields the greatest control through the ministry of education. JAMB controls admissions while the NCCE sets the minimum standards. There is no opportunity given to the department to select the music experts and music enthusiasts rather everything is based on paper.

The financing of education generally in Nigeria has been suffering from inadequate funding since there has not been a year that the country has ever met

the 26% of UNESCO's allocation of the national budget to education. As a result, there has been regular strike actions in the educational sector.

The structure and organisation of music in the pre-tertiary education in Nigeria has been wobbling to date. The government's intention of having music at the pre-primary to inculcate the Nigerian music culture to achieve parity in education especially for the urban children was not achieved as the government did not prepare the teachers hence untrained students waiting for admission into universities teach the pre-primary. Here, everybody is a teacher and one stands to wonder what the Teachers' Registration Council of Nigeria is doing about professionalizing teacher education in Nigeria.

At the primary level, the CCA as a holistic art is pursued and it is a core subject but the training of the teachers is in the separate art disciplines hence the NPE and CPN goals are defeated. There should be a reformation emphasizing the indigenous creative performance mode

At the JSS and SS, music is elective and the structure of the subject combination made it difficult for a student to choose any art siblings. At 2009, the NERDC had put up another curriculum for the CCA which has abandoned the separate art discipline noted above. Yet there is no plans for the training of these CCA teachers hence the CoEs have continued to train specialist teachers in separate art disciplines. There is incongruence between the teacher preparation and job practices.

Viewing the NMC from Holmes' analysis, the curriculum was developed by academic staff hence it is elitist thereby neglecting the expertise of traditional and popular Nigerian musicians and the interest of the Nigerian students, parents and even lecturers who will implement it. The curriculum is

essentialist and encyclopedic. The pragmatism view of solving the real life problem is neglected as well as the musical needs of the students and the Nigerian society is sacrificed.

The NMC pattern is the same with what is obtained in other parts of the globe but in addition to the discrete nature of the subjects, the failure of the lecturers to relate their instruction to other aspects of the programme is a major problem as observed and from literature. It emphasized teacher-subject expertise.

The NMC music content is theoretically-based as only 2 subjects (Applied music and Ensemble) are practical music whereas the remaining 6 courses are theoretically oriented. The content structure does not encourage music teaching and learning rather the learning of the compartments. Music is compartmented for instance, theory, ear training and sight-reading. I believe that in the course of learning or teaching a piece of music all these learning can easily come by without segmenting instructions that will make students to learn technicality of music without learning music. These compartments should be taught within music context.

There are a lot of incongruencies in the teacher education and the expected job practices. The professionalization of teaching is still far from reach as there is no area of specialization in teaching profession. A primary school teacher today can be employed in the university tomorrow, a teacher is prepared as a specialist and the job practice is generalist in nature, a specialist music teacher by training is expected to teach as a CCA teacher and so forth.

The theoretical implication of this finding of low quality training provided by the NCCE programme is producing music graduates who are

certified but lack competency in the teaching. The practical implication is poor music delivery at the basic schools because of the incompetency of the in-service teachers that went through the NCE programme as caused by the government's inability to define how teachers should be trained and gap between policy statement and implementation coupled with the theoretical compartmentalized nature of the curriculum.

The study also revealed that the NCCE curriculum's aim is at variance with the NPE/CPN aim. The theoretical implication of the finding is that the government's goal for music teacher training is yet to be realized. The practical implication is that the students trained with this curriculum would continue to promote theoretical, compartmentalized music education that is western in concept at the sacrifice of music education that is African in concept. The students can discuss the technicalities of music but will be deficient in music performance and music composition.

Chapter Summary

This chapter presented the data and its analysis. The following were the findings of the study:

The study showed that an inadequate number of the music teachers were produced by the colleges of education. This abnormal situation was attributed to the marginalized position of music in the country's educational system, gaps between policy statement and implementation and admission mode.

The demographic data revealed that the lecturers were well experienced and on full time employment. However, there was improper mix of lecturers in the colleges and lack of music technologists and performance based lecturers

who would contribute to the training of majorly theoretical competent music students. The philosophy from the lecturers' perspective tilts to praxial philosophy for music teacher training programme which this study disagrees with. The study also revealed that the students were incompetent, could not be self-reliant and that majority of them were prepared for further studies. Regarding the enrolment of students into the CoEs, the study revealed that the admission processes negatively affected the enrolment into the NCE programme. The study further revealed that the strategy for instructional delivery was teacher-centered, less interactive and that teachers teach as they were taught which implies that their methods of teaching was not reflective. In the area of the content, the study revealed that the content was theoretical, compartmentalized and divorced from the Nigerian musical culture. Courses like studio engineering, music technology, popular music etcetera was requested to be included into the curriculum. Lack of facilities, instruments and inadequate number of staff was also revealed. The lecturers' responses showed that the curriculum of the NCC was less functional.

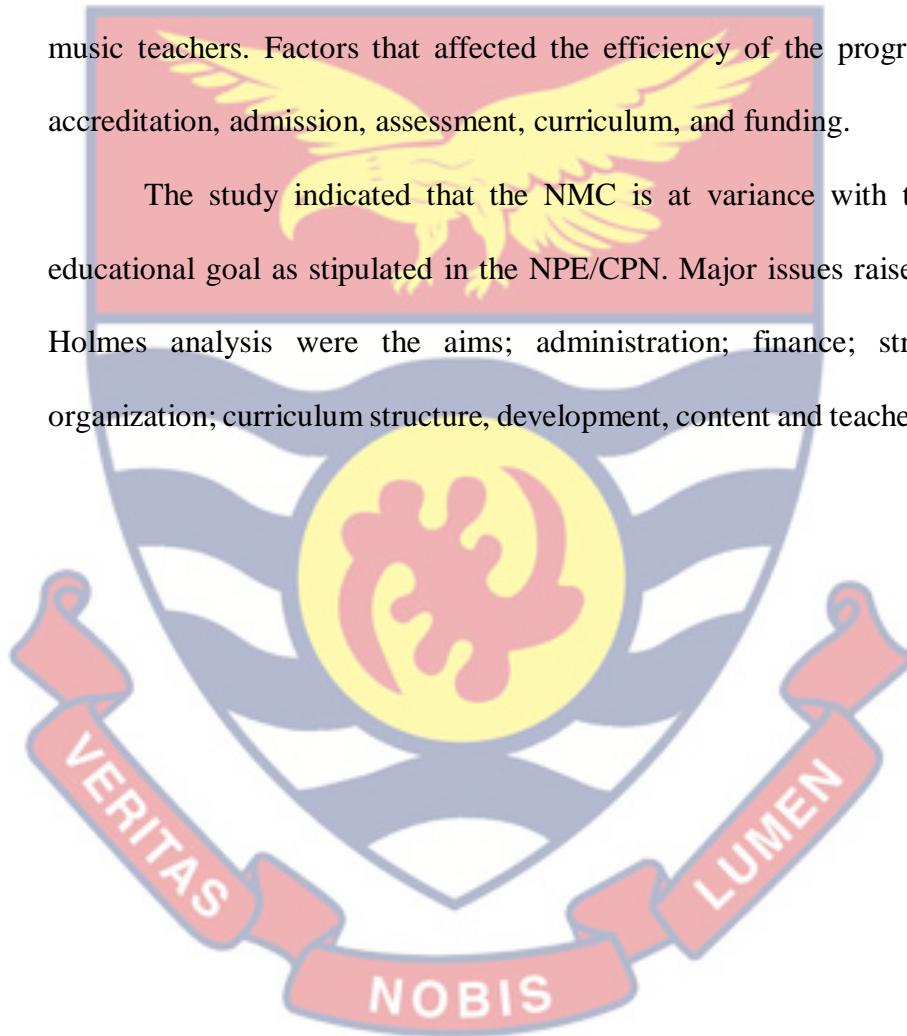
It was observed from the results of the study that music students' teachers lacked competency in music practical and that their training focused on the theoretical aspect of music. The study also noted that education courses inhibit the students' music knowledge acquisition. The study as well highlighted the poor attitudes of some students to studies as contributory to their incompetency.

The study provided the opportunity to in-service music teachers to assess their pre-service training programme. In-service teachers' low rating of their pre-service training was based on some issues regarding: challenges

encountered with transferring the theories studied during pre-service training into their classroom instructional practice. Another thing noted was their incompetency in their content area as a result of the theoretical base of their training.

The music administrators' assessment of the NCCE programme indicated that it fell short in the provision of efficient training to pre-service music teachers. Factors that affected the efficiency of the programme were accreditation, admission, assessment, curriculum, and funding.

The study indicated that the NMC is at variance with the nation's educational goal as stipulated in the NPE/CPN. Major issues raised using the Holmes analysis were the aims; administration; finance; structure and organization; curriculum structure, development, content and teacher education.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Overview of the Research

The general aim in conducting this research was to evaluate the Nigerian music teachers' programme. The NCCE provided the "Minimum Standard" for CoE which has been implemented over the years without any efficient evaluation of its efficaciousness in meeting the nation's educational goals as stipulated in the NPE and CPN. The import of this study therefore was to evaluate the music teacher programmes provided by the NCCE with the view to examining its relevance to the educational goals of the Nigerian nation as well as reflecting on the number and quality of the music teachers produced.

The followings were the research questions that guided the study:

1. What is the number of student-music teachers trained by the CoE to serve the primary and junior secondary schools in Nigeria?
2. What are the qualities of the training given to music teachers at the CoE as stipulated in the NCCE Minimum Standard?
3. What are the music students' perceptions on the quality of their training towards their preparedness to teach?
4. What are the in-service teachers' perceptions of their training in comparison with their experience on their job? and
5. What are the perceptions of music administrators on the training of music teachers prior NCCE and now?
6. What is the relevance of the NCCE curriculum to the nation's educational goals?

The research design adopted for the study was concurrent mixed method. The methods of data collections were questionnaire, interview, site observations and content analysis.

Summary

The results of the study responded to the research questions.

Research Question One: What is the number of student-music teachers trained by the CoE to serve the primary and junior secondary schools in South-eastern Nigeria?

The result showed that an insignificant number of music teachers were produced by the colleges of education during the period under investigation. The proportion of music teachers to the number of basic schools in the South east was 1:56. This implies that one music teacher is to teach 56 basic schools. This insignificant number could be attributed to the marginalized position of music in the country's educational system coupled with no clear directive on the preparation of its teachers in their numbers. Crucial too is the mode of admission into NCE music programme.

Research Question Two: what are the qualities of the training given to music teachers at the CoE as stipulated in the NCCE Minimum Standard?

The demographic data revealed the varied academic status of lecturers in the colleges and their wealth of experience on the job. However, improper mix of the lecturers was identified as most of their specialty areas focused on the theory of music, there was lack of lecturers whose areas of specialization were performance and technology based. This undoubtedly will result to training

music teachers who will be deficient in practical music as well as music technology.

The philosophy of the curriculum tilted towards praxial philosophy. However, considering the two broad goals of the NCCE programme (further studies and basic schools' teachers), I propose the synergistic philosophy of Reimer. It was also revealed from the objectives that the students would be incompetent, could not be self-reliant and that majority of them were prepared for further studies. It was observed that the admission process negatively affected the enrolment into the NCE programme. Regarding method of instruction, it was noted that the instructional strategy adopted by music lecturers was teacher-centered teaching strategy. This method of teaching was less interactive. In the area of the content of the curriculum, it was revealed that the curriculum was loaded with materials that concentrated on theory of music. The content of the curriculum was divorced from the Nigerian musical culture. Courses like studio engineering, music technology, popular music etcetera was requested to be included into the curriculum. It was also revealed that there was lack of facilities, instruments and inadequate number of staff.

Research Question Three: What are the music students' perceptions on the quality of their training towards their preparedness to teach? The results revealed low quality training as identified: the theoretical and technical nature of their training; their inability to organize school band and choir; inability to accompany simple hymn tunes, incompetence in the teaching of music without further studies; and education courses inhibiting the acquisition of musical knowledge. Hence, they generally requested that courses like studio

management, music production, music marketing be added in the curriculum. In addition, students' had poor attitude to learning.

Research Question Four: What are the in-service teachers' perceptions of their training in comparison with their experience on their job?

The result revealed low quality of training by current in-service teachers. This was attributed to their inability to apply the theories learnt in the school to real life situation, hence there was a gap between theory and practice. Other things they noted that constituted their judging their training to be of low quality was because majority of them were not competent in their content area. They as well revealed that non-availability of facilities during their training contributed to the lack of skills in practical music.

Research Question Five: What are the perceptions of music administrators on the training of music teachers prior NCCE and now?

The result indicated music administrators' perception of low quality training provided by the NCCE. This they anchored on the admission process, assessment which is based on quantitative issues at the sacrifice of quality i.e. over-emphasis on paper qualification. Fallen educational standard, corruption affected the quality of lecturers engaged. Government not funding education and NCCE not being objective enough with its accreditation exercise, among other things were the issues identified.

Research Question Six: What is the relevance of the NCCE curriculum to the NPE and CPN as policies that guide Nigerian educational systems?

The results highlighted the irrelevance of the NMC to the nation's educational goal as stipulated in the NPE/CPN. Adopting the Holmes analytical framework, the following were identified: 1) aims of the TE was society

centered whereas the NMC was subject centered hence, the student was neglected. The goals of the NMC, though six in number, can be categorized into two main goals which were to train students in African and Western music for the job market and for further studies. The study also revealed that 62.5% were prepared for further studies.

2) Administration, the Federal Government wields the greatest control through ministry of education. JAMB controls admission, and NCCE sets out the minimum standard hence, the HoDs cannot use their discretion to consider an exceptional good or music enthusiasts for admission.

3) Finance, the government has not been sponsoring education as required hence, there has been constant industrial actions by lecturers. In addition, minimal inflow of money in the colleges has affected the provision of teaching and learning resources and facilities. Not even once has the government met the education allocation of 26% as stipulated by UNESCO.

4) Structure and organization: it is unfortunate to observe from the results of the study that music at the pre-primary is being taught by untrained teachers. At the primary level, CCA is taught by specialist teachers trained in their specific art forms (music, fine and applied arts et cetera). At the junior and senior secondary schools, music as a separate art discipline is considered as an elective subject. Recently, the NERDC has put up another CCA curriculum but still there is no provision for the training of the specialists CCA teachers hence the specialist music teachers have continued to be prepared.

5) Curriculum, the NMC by the NCCE is an elitist document and hence, its development neglect the input of popular and traditional music experts. It is encyclopedic and less pragmatism. The structure of the NCCE curricula is

discrete emphasizing teacher subject expertise. The NMC is being weighted more towards theory as 6 courses out of the 8 courses are theoretical whereas only 2 are practically oriented. It is also compartmentalized which gave rise to the pursue of technicality in the classroom instruction.

6) Teacher education, there are so many incongruences in the educational system as stated above, the students' training was specialist music teacher whereas their job practice requires them to teach CCA (Music, Drama and Dance). Secondly, the specialist teachers are prepared but at the primary school, for instance, it is the generalist teachers who are required. Thirdly, there is no area of specialization in the teacher education hence a primary school teacher today may become a university lecturer tomorrow. With all these anomalies, one stands to wonder what TRCN has been doing towards professionalizing teaching in Nigeria.

Conclusions

The conclusion of this study was that the expectations of the Federal Government towards music education in the school curriculum were yet to be met. The government's stipulations to foster the needs of the individual and those of the society in consonance with the realities of our environment and modern world have not been achieved. Even when the Federal Government understands the teacher to be pivotal to the achievement of the nation's educational goals, its commitment to training specialist music teachers in their numbers and quality is as well yet to be achieved. The study concluded that there was no evidence of positive change with regard to what had been several

years before now in music teacher education programme in terms of the relevance of the training and quality teachers in their numbers.

From this study, the inadequate number of music teachers prepared by the colleges could be attributed to the wobbling position of music in the pre-tertiary education as a result of government's promulgation of policies without blue print of its implementation. As a result, music kept changing between CCA and music and there were no plans for the training of the teachers. Music is marginalized and the admission process into music does not encourage the music enthusiasts and music experts in popular and traditional music who may not have the 5 credits requirements.

The low quality of the programme, from the study, could be attributed to so many issues. There is improper mix of the lecturers as there is a lack of performance specialists and technologists. There were no other music experts involved in the training of the students only the elitists that were trained from the European perspective of music education. The lecturers' teaching method was teacher centered, theoretical, discrete, technical and rudimentary.

The students contributed to the low quality as identified by this study by their poor attitude to learning. The students received training that was at variance with their job expectations. They were trained as specialist music teachers but they were to teach CCA, a holistic art. By their job practice, they are to be generalist teachers but by their training, they were specialist teachers. For instance, the lumping of primary and junior secondary school together as basic school did not reflect in the preparation of the teachers. The specialist teacher produced by the NCCE programme for the basic schools was a "mismatch" because the primary schools were neglected.

The NCCE music curriculum has contributed to the envisaged low quality training because the curriculum, after several reviews, has failed to emphasize the study of Nigerian music. The curriculum is weighted heavier towards western music. It is also compartmentalized.

The government has immensely contributed to the low quality of training of music teachers by not providing the necessary facilities like non provision of equipped listening room in all the three colleges, lack of textbooks, lack of instrument technologists and studio and so forth.

The irrelevance of the training was caused majorly by the government's inability to set the guidelines for the implementation of the promulgated policies especially on how to make the education culturally based. The curriculum neglected the student as the consumer of the content but focused on the subject hence, the pursuance for expertise at the neglect of the musical experience of the students. The Nigerian music culture is sacrificed.

The new insights this study has revealed were the discrete, technical and teacher centered method of teaching adopted by the lecturers as a result of their own training. There is training of the student without the expertise of other Nigerian music experts. The compartmentalized NMC is devoid of Nigerian music culture. The government has failed to define the implementing strategies of the promulgated policies that guided the nation's educational system. There is a wobbling and marginalized position of music and no plans for the training of its teachers. There is non-specialization of teaching profession. There is incongruity in the preparation of the merged primary and junior secondary schools as basic school since the two arms have different instructional patterns because the primary schools required a generalist teacher and the junior

secondary required a specialist teacher. There were still much to be done because things had not changed significantly with regard to making education culturally oriented. The results of the study have also highlighted the confusion on ground as regards the preparation of specialist music teachers against the expectation of the government that these teachers should teach CCA at the basic schools.

Recommendations

Towards improving upon the low number of music teachers prepared, the government should make more students available to study music at the colleges by making music a core subject. Thus, many students will be exposed to music education at the primary and secondary schools so that those who have enthusiasm for music can enroll to study it at the tertiary level. The government should also review the admission process to be less paper based to accommodate the experts in other music aspects (traditional and popular musicians).

The government should organize workshops for the retraining of the teachers towards upgrading their teaching strategies especially on making the student the object of the instruction as upheld by constructivists. Except the students are made to construct their knowledge, they will continue to be incompetent because they will just be passive. Crucial too is the need for retraining of the lecturers with focus on the interrelatedness of the teaching programme. All the aspects of the programme should be seen as holistic hence, each aspect must not be taught as distinct without relating to other parts. In addition is the engagement of traditional and popular musicians in the training of the students otherwise their training will continue to be lopsided and they

will be incompetent without adapting their training to real life issues. The government should also vote more funds for education because if the educational facilities are lacking, the quality of students prepared will be low.

The NCCE should review the curriculum, involving the expertise of the indigenous musicians and the popular artistes, towards making music instruction culturally balanced and relevant. Another insight is that the NCCE should review the NCE curriculum towards inculcating the Nigerian music culture and not Western and African as it is now. More importantly, the compartment of divorcing theory, ear training, sight-reading and history should be collapsed so as to engage with real music either through performance or composition study. This compartmented view of the curriculum is from the lens of western perspectives and it makes the instruction technical, discrete and rudimentary. The Nigerian perspective of music teaching and learning should be upheld.

The NCCE should adopt the Reimer's synergistic philosophy in music teacher training and make the curriculum child-centered. This is crucial because every school subject has what it contributes to the total development of the child. Neglecting child development towards the development of the total curriculum for technical development of the subject is a disservice to the child and the society that sponsors the education. This is because societal development occurs as the child develops. The NCCE should also review the admission process into NCE programme especially as it concerns music. They should also review the content and add courses like studio management, music production, music marketing, music engineering, popular music etcetera as

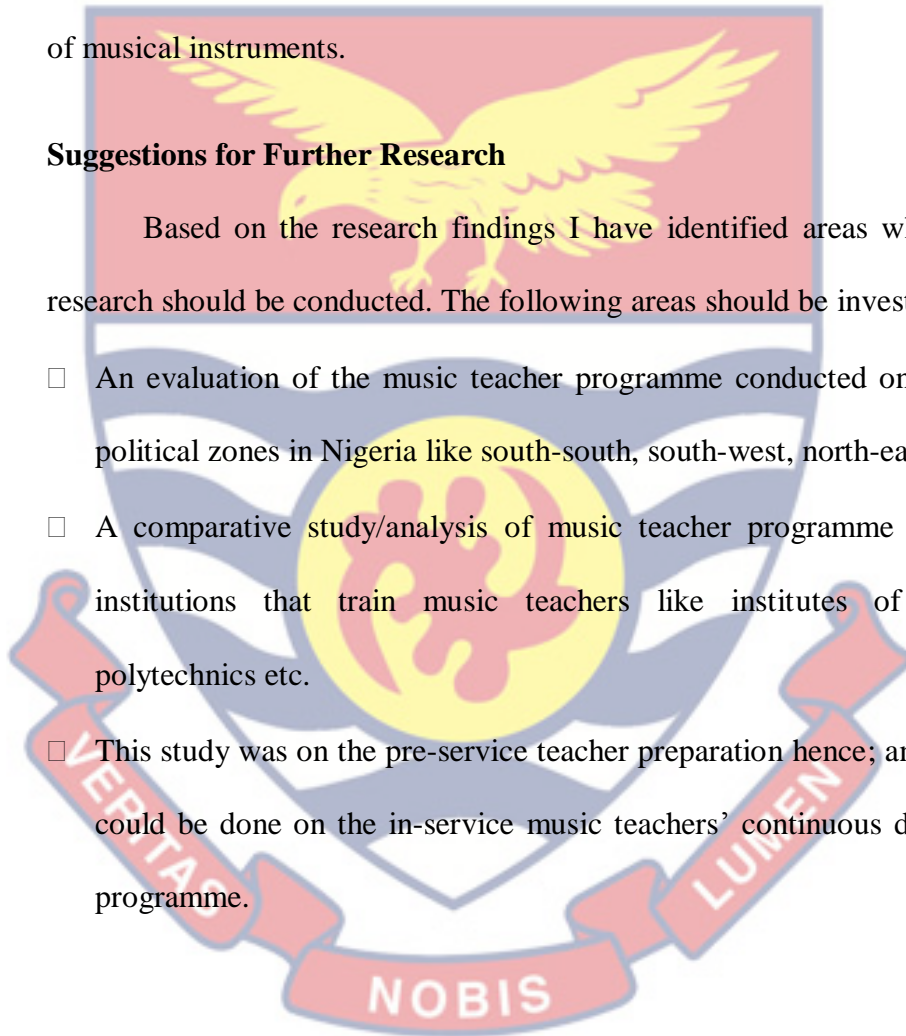
requested by both music students and music lecturers, and of course popular artists should be employed because they are qualified to teach these courses.

The students should understand that the teacher cannot teach them everything hence, it is recommended that students' skills in live-long learning should be enhanced. They should be encouraged to purchase the musical instrument they intend to study and not rely on the government, for the provision of musical instruments.

Suggestions for Further Research

Based on the research findings I have identified areas where further research should be conducted. The following areas should be investigated:

- An evaluation of the music teacher programme conducted on other geopolitical zones in Nigeria like south-south, south-west, north-east etc.
- A comparative study/analysis of music teacher programme as in other institutions that train music teachers like institutes of education, polytechnics etc.
- This study was on the pre-service teacher preparation hence; another study could be done on the in-service music teachers' continuous development programme.



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APPENDICES

APPENDIX A

ETHICAL CLEARANCE

UNIVERSITY OF CAPE COAST

INSTITUTIONAL REVIEW BOARD SECRETARIAT

TEL: 0558093143 / 0508878309/ 02-44207814

C/O Directorate of Research, Innovation and Consultancy

E-MAIL: irb@ucc.edu.gh

OUR REF: UCC/IRB/A/2016/251

YOUR REF:

OMB NO: 0990-0279

IORG #: IORG0009096

14TH MAY, 2018

Mrs. Ugwu Calista Ada Nwadinmka
Department of Music and Dance
University of Cape Coast

Dear Mrs. Ugwu,

ETHICAL CLEARANCE –ID: (UCCIRB/CHLS/2018/05)

The University of Cape Coast Institutional Review Board (UCCIRB) has granted **Provisional Approval** for the implementation of your research protocol titled *Assessment of the Training of Nigeria Music Teachers*. This approval requires that you submit periodic review of the protocol to the Board and a final full review to the UCCIRB on completion of the research.

The UCCIRB may observe or cause to be observed procedures and records of the research during and after implementation.

Please note that any modification of the project must be submitted to the UCCIRB for review and approval before its implementation.

You are also required to report all serious adverse events related to this study to the UCCIRB within seven days verbally and fourteen days in writing.

Always quote the protocol identification number in all future correspondence with us in relation to this protocol.

Yours faithfully,

Samuel Asiedu Owusu (PhD)
UCCIRB Administrator

.....
ADMINISTRATOR
INSTITUTIONAL REVIEW BOARD
UNIVERSITY OF CAPE COAST
Date: 15/05/2018.....

APPENDIX B

RELIABILITY CO-EFFICIENT

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RELIABILITY
/VARIABLES=Q12 Q11 Q7 Q6 Q9 Q10
/SCALE('ALL VARIABLES') ALL
/MODEL=ALPHA.
```

Reliability

Case Processing Summary

		N	%
Cases	Valid	10	100.0
	Excluded ^a	0	.0
	Total	10	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.718	6

APPENDIX C

NCCE DOCUMENT

MUSIC (DOUBLE MAJOR)

6.1 PHILOSOPHY

The importance and role of music in the growth of a child cannot be over-emphasized. The Nigerian child in particular is born and nurtured in music. He grows and learns in the society and he takes his exit from the world with music.

Through formal and informal education of the child, music becomes a ready and established medium of instruction. Apart from this, music contributes immensely to the general growth and development of the child.

It has the potential of being one of the most valuable subjects for enhancing human personality. It is a kingpin among the various facets of culture which fashions and mobilizes a people to attain all that is best in their lives, whether as individuals or as corporate entities.

Music is used in achieving ends which are both musical and non-musical e.g. doing various types of work, wrestling, in the expression of nationalism, patriotism, group solidarity, as propaganda machinery etc. More directly, music serves other functions such as entertainment, relaxation and the soothing of worried nerves. In fact, empirical analysis have shown that music takes about 60-70% of the entire air time of Radio/TV programmes the world over.

Socially, music is used at ceremonies and festive occasions to enrich and add colour to them, in short, it serves social, political, historical, economic, religious, communicative and moral functions in a society.

Based on the above, it is obvious that the study of music is indispensable for the development of the Nigerian child, society and the entire nation.

6.2 OBJECTIVES

The NCE programme in Music is intended to:

- i) Offer courses in African and Western European music;
- ii) Produce well qualified NCE teachers capable of teaching music at Pre-Primary, primary and the junior secondary school level;
- iii) Produce teachers for the private sector: churches, mosques, armed forces, media houses, advertising companies etc.;
- iv) Produce NCE teachers who are prepared and are capable of benefiting from further education in music;
- v) Promote cultural continuity;
- vi) Make NCE teachers acquire skills in music for self reliance..

6.3 ADMISSION REQUIREMENTS

a) General

- i) A Senior Secondary School Certificate (SSCE), GCE, NECO, WASC >O' Level with a minimum of four credits including English and Mathematics at a maximum of two sittings.
- ii) A Grade II Teacher's Certificate (TC II) with credit or merit in four subjects, two of which must be relevant to the course the candidate wishes to offer. Credit/merit in English Language and Mathematics may be a requirement in some courses.

- iii) For candidates wishing to offer courses in Vocational and Technical Education, R.S.A, or City and Guild Intermediate Certificate with the Federal Craft Training Certificate with credit/merit in at least four subjects, are acceptable qualification.
- iv) Associateship Certificate Education awarded by an approved institution in Nigeria or abroad is also acceptable qualification.
- v) Successful candidates in the Pre-NCE final examinations who also take and succeed in a selection examination organised by an accredited body would also be qualified for admission.
- vi) All candidates wishing to be considered for admission must enrol for and write the selection examination organised by an accredited body such as JAMB.
- vii) Colleges should in addition to all of the above administer their own elimination tests and interviews.

b) Additional Admission Requirement

- i) Candidates who do not have credit in Music should be subjected to aptitude test to be conducted by the department.
- ii) Candidates may be admitted if they possess credits at the O/L GCE /SSC/WASC/NECO, which may include a pass grade in music at a level not below grade III of any of the following institutions:
 - The Royal Schools of Music (ABRSM)
 - Trinity College of Music (LTC)
 - Music Society of Nigeria (MUSON)

In addition to the above, prospective candidates should pass an audition to be given by the admitting Departments of Music.

Prospective candidates for the Pre-NCE programme in Music should have at least a pass grade in English Language and Mathematics before admission.

Waiver: A pass in Mathematics at O/L GCE or SSCE is acceptable.

6.4 FACILITIES

- a) **Classroom:** A minimum of 5 classrooms with a piano and chalkboard ruled as staves (3 or 4 pairs of staves) in each classroom.
- b) **Laboratories/Studio etc.**
 - i) One auditorium fully equipped for large and chamber/ensemble rehearsals and concerts.
 - ii) Fully and continually air conditioned rooms for the storage of various instruments and equipment, records, cassettes, videotapes, etc.
 - iii) About half a dozen or more practice cubicles properly sound proofed, each with a piano or portable electronic keyboard for private practices on the piano or any other instruments.
 - iv) A well equipped audio room or listening room and studio.
- c) **Staff Offices:** Each senior staff should have a comfortably furnished office to himself. There should also be an office for support staff (typist, clerks) with relevant equipment e.g. typewriters, reproduction machines, computers etc. Each lecturer's office should have an upright piano forte.

- d) **Books in the Library:** There must be enough books to cover all the areas of the subject, including music archives

e) Other Special Facilities

Group One: Western Keyboard & Orchestral Instruments:

- i) One grand or a good upright piano or an electronic organ or keyboard in the Auditorium. (At least an organ-manual or electric is needed).
- ii) Some 10 or more upright pianos - one in each practice room, classroom and staff Office. However, to minimize cost, a half of the number of pianos could be good quality portable electronic keyboards, two (2) manual organs
- iii) Winds e.g. piccolos, flutes, clarinets (B Flat, A, alto & bass), oboes, bassoons, Saxophones (alto, tenor and baritone saxes). Cor anglais, horns;
- iv) Brasses: trumpets, cornets, trombones, etc
- v) Percussions: jazz drum sets (complete with cymbals snare drum and high-hats), Marimba or vibraphones, or glockenspiel, tambourines, triangles and woodblocks.
- vi) Strings: Violins, violas, violoncello, double basses, guitars (acoustic & electric).
- vii) Recorders: descant, treble, and alto

Group Two: African Instruments

- i) Idiophones: e.g. musical pots (Udu), ekwe, bells, maracas, clappers, koi-koi, ubo-aka, xylophones, gongs etc.
- ii) Membranophones: Assorted types of the leather drum e.g. dundun, konga, bongodrum, etc.
- iii) Chordophones: Assorted types of string instrument e.g. goge, une, Ubo-akwara, etc.
- iv) Aerophones: Assorted types of wind instruments e.g. opi, oja, kakaki, etc.

Group Three: Electro-acoustical instruments and equipment

E.g. amplifiers, loudspeakers, microphones with stands, equalizers, synthesizers.

Group Four: Audio Visual Aids

Record players

Cassette players

C.D players

Video/Audio Cassettes/and tapes, CD

DVD

Video tape-recorders with monitors (colour TV sets), CD videos

LP Records and CD of classical symphonies, concertos, string quartets etc.

6.5 PERSONNEL**a) Academic Staff**

- i) A minimum number of 10 lecturers are required to run the programmes effectively and efficiently as a Double Major.
- ii) A Minimum qualification of a good honours degree in music (B.A. Music or B. Music or B.Ed Music) not below 2nd Class UPPER division. Those without a teaching qualification shall be eligible for appointment; however, they shall be given time to update themselves as certificated teachers within the first 5 years of their appointment.
- iii) Licentates, Associateships and Diplomas obtained in Europe, America & Nigeria from accredited music Conservatories, Colleges and Universities shall be recognized and acceptable for appointments.

b) Tutorial Staff

Highly skilled instrumentalists on African and Western instruments shall be appointed on permanent or part-time basis as music tutorial staff or instructors.

The following qualifications will be acceptable for appointment at this levels:

- i) B.A/B.ED music below 2nd Class Honours, lower Division (i.e. 2.2), HND, NCE & OND. Certification on a given instrument will be an advantage. With respect to African instruments, a demonstrable performance ability on an instrument shall be acceptable.
- ii) A computer music Technologist

c) Administrative & Other Staff

- i) Departmental secretary, typists, messengers, cleaners
- ii) Lab-technicians/attendants - trade test certificates are necessary
- iii) Instrument technologists. e.g. piano-tuners, repairers, African musical instrument builders; appointment is either permanent or part-time.
- iv) Staff-students ratio of 1:10

6.6 MODE OF TEACHING

These include:

- a) Class teaching/lecturing
- b) Individual tutorials
- c) Assignment
- d) Group work

- e) Outdoor practical experiences
- f) Field trips
- g) Teaching practice

6.7 GRADUATION REQUIREMENTS

Distribution of minimum credits required for graduation for Double Major:

- a) Education courses - 30 Credits
- b) General courses - 18 Credits
- c) Teaching practice - 6 Credits

Music Courses - 64 Credit Units

- d) Total for graduation - 118 Credits

6.8 TEACHING PRACTICE

Every student is required to do Teaching Practice and the credits earned recorded in EDUC 324.

6.9 PROJECT

Every student is required to write a project in either Music or Education and the credits earned recorded in EDUC 323.



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6.10 COURSE CONTENTS

COURSE CODE	COURSE TITLE	CREDIT	STATUS
Year I, First Semester			
MUS 111	Theory of Music I	2	C
MUS 112	African Music & Appreciation I	2	C
MUS 113	Ear-Training and Sight-Reading I	2	C
MUS 114	History and Appreciation of Western Music I	1	C
MUS 115	Applied Music I	2	C
MUS 116	Ensemble Music Studies I	2	C
MUS 117	Elementary Technology of Music I	2	C
TOTAL		13	Units

Year I, Second Semester			
MUS 121	Theory of Music II	2	C
MUS 122	African Music & Appreciation II	1	C
MUS 123	Ear-Training and Sight-Reading II	1	C
MUS 124	History and Appreciation of Western Music II	1	C
MUS 125	Applied Music II	2	C
MUS 126	Ensemble Music Studies II	2	C
MUS 127	Elementary Technology of Music II	2	C
MUS 128	Music Education I	1	C
TOTAL		12	Units

Year II, First Semester			
MUS 211	Theory of Music III	2	C
MUS 212	African Music & Appreciation III	1	C
MUS 213	Ear-Training and Sight-Reading III	2	C
MUS 214	History and Appreciation of Western Music III	1	C
MUS 215	Applied Music III	3	C
MUS 216	Ensemble Music Studies III	2	C
MUS 217	Music Education II	1	C
MUS 218	Elementary Technology of Music III	1	C
TOTAL		13	Units

Year II, Second Semester			
MUS 221	Theory of Music IV	2	C
MUS 222	African Music & Appreciation IV	1	C
MUS 223	Ear-Training and Sight-Reading IV	1	C
MUS 224	History and Appreciation of Western Music IV	1	C
MUS 225	Applied Music IV	2	C
MUS 226	Ensemble Music Studies IV	2	C
MUS 227	Outdoor practical experience	2	C
MUS 228	Music Education III	1	C
TOTAL		12	Units

Year III, First Semester			
Teaching Practice			

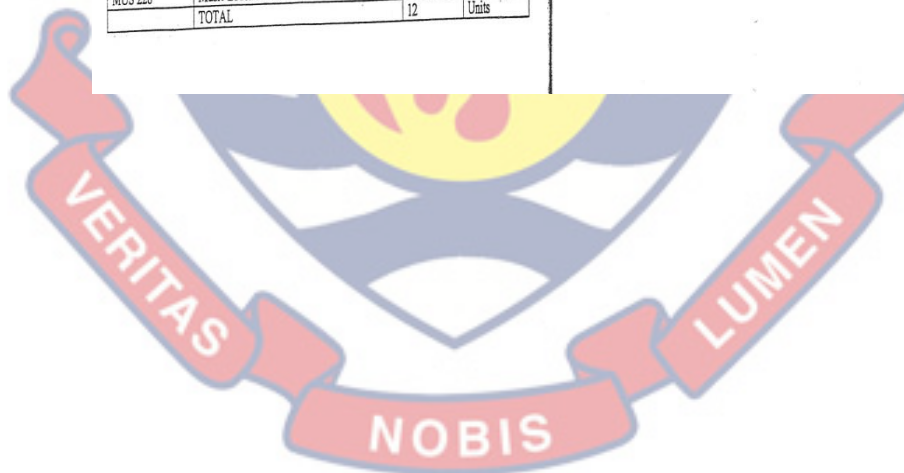
Year III, Second Semester			
MUS 321	Theory of Music V	2	C
MUS 322	Elements of Dance Choreography	2	C
MUS 323	Elementary Keyboard Harmony	2	C
MUS 324	Conducting & Ensemble Management	2	C
MUS 325	Applied Music V	3	C
MUS 326	Ensemble Music Studies V	2	C
MUS 327	Orchestration Fundamentals	1	C
TOTAL		14	Units

SUMMARY

NCE YEAR	COMPULSORY	ELECTIVE	TOTAL
Year One	25 Credits	-	25 Credits
Year Two	25 Credits	-	25 Credits
Year Three	14 Credits	-	14 Credits
Overall Total	64 Credits	-	64 Credits

Minimum credits required for graduation:

Compulsory - 64 Credits
 Elective - Nil
 Total - 64 Credits



APPENDIX D

QUESTIONNAIRE FOR MUSIC LECTURERS (QML)

SECTION A

BACKGROUND INFORMATION

Please tick as appropriate.

- 1 Gender:
- i. Male () ii. Female ()
- 2 Qualifications:
- i. PhD () ii. Masters Degree () iii. Bachelor Degree ()
- iv. NCE () v. Others ()
- 3 Area of Specialization:
- i. Theory & Composition () ii. Performance iii. Music Tech. ()
- iv. Music Education () v. Ethnomusicology () vi. Others ()
7. Age:
- i. 20 – 26 () ii. 27 – 30 () iii. 31 – 40 ()
- iv. 41 – 50 () v. 51 – 60 ()
8. Teaching Experience
- i) 7 years () ii) 8 – 10 years ()
- iii) 11-15 years () iv) 16 – 20 years ()
- v) Above 20 years ()
- 9) Full time 10) Full time 11) Contract

SECTION B:

PLEASE TICK ACCORDING TO YOUR AGREEMENT WITH THE FOLLOWING STATEMENTS.

SA if you strongly agree with the statement

A if you agree with the statement

D if you disagree with the statement

SD if you strongly disagree with the statement

RESPONSES

S/N	STATEMENT	SA	A	D	SD
1	The philosophy of music teacher education as given by the NCCE can meet the challenge of the 21 st century on the music teacher				
2	By their training, few number of the student can be self employed				
3	Quite a good number can teach music competently by their training				
4	Majority of them are just prepared for further studies by their training				

What is your own opinion for the philosophy and objects of music teacher education in the 21st century?

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SECTION C:

ADMISSION

PLEASE TICK ACCORDING TO YOUR AGREEMENT WITH THE FOLLOWING STATEMENTS.

SA if you strongly agree with the statement

A if you agree with the statement

D if you disagree with the statement

SD if you strongly disagree with the statement

RESPONSES

S/N	STATEMENT	SA	A	D	SD
5	Pegging the entry requirement into CoE and University on the same level will negatively affect students' enrollment into NCE programme				
6	Music being optional for entrance into NCE may impede the students' musical learning since some of them did not do music in school				
7	Departmental music audition is thorough enough screen the students				

Comment on how the admission can be better handled.

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**SECTION D:
METHODOLOGY**

Please tick according to your agreement with the following statements.

SA if you strongly agree with the statement

A if you agree with the statement

D if you disagree with the statement

SD if you strongly disagree with the statement

RESPONSES

S/N	STATEMENT	SA	A	D	SD
9	Lecturing is teacher centered and less interaction				
10	Students' attitude to learning is very encouraging				
11	Apprenticing with music practitioner for six weeks is enough to acquire the musical experience needed to practice music				
12	Teaching practice of one semester in the final year is adequate to prepare the student for the job practice experience				
13	Exposing the students to research is adequate enough to prepare the student as a research teacher to be				
14	Teachers deduce their methodology as they were taught instead of through action research				

15	Creativity of the student is sacrificed as more time is devoted to teaching them the basics as content				
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How do you suggest teaching method can be enhanced to enable the students' learning



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It has been observed that some music personnel that have well qualified certificates are not efficient on the job. In your view what might be the cause.

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What is your advice on how to improve on the quality of training given to student music teachers towards solving the above identified problem?

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.....

Music is almost out of the school curriculum. In your own view what do you suggest the teacher can contribute towards its revitalization?

.....

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.....

As a trainer of music teachers, what goal do you seek to achieve?

.....

.....

SECTION E

CONTENT

PLEASE INDICATE YOUR RESPONSE BY TICKING (√)

RESPONSES

17	Music content tends more towards practical than theory				
18	Music content tends towards inculcating the music culture of Nigeria				
19	Content will produce those who can talk about music but not perform it				
20	Content is well balanced to produce a 21 st century music teacher				
21	Some courses should be replaced				

Please suggest some additions or course to be dropped to make the programme more in tune with the 21st century challenge for the music teacher

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Suggest generally on how the NCE programme can be enhanced

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1. Observation Guide for the Researcher

SECTION D:

FACILITIES

Rate the availability of the following facilities in your department

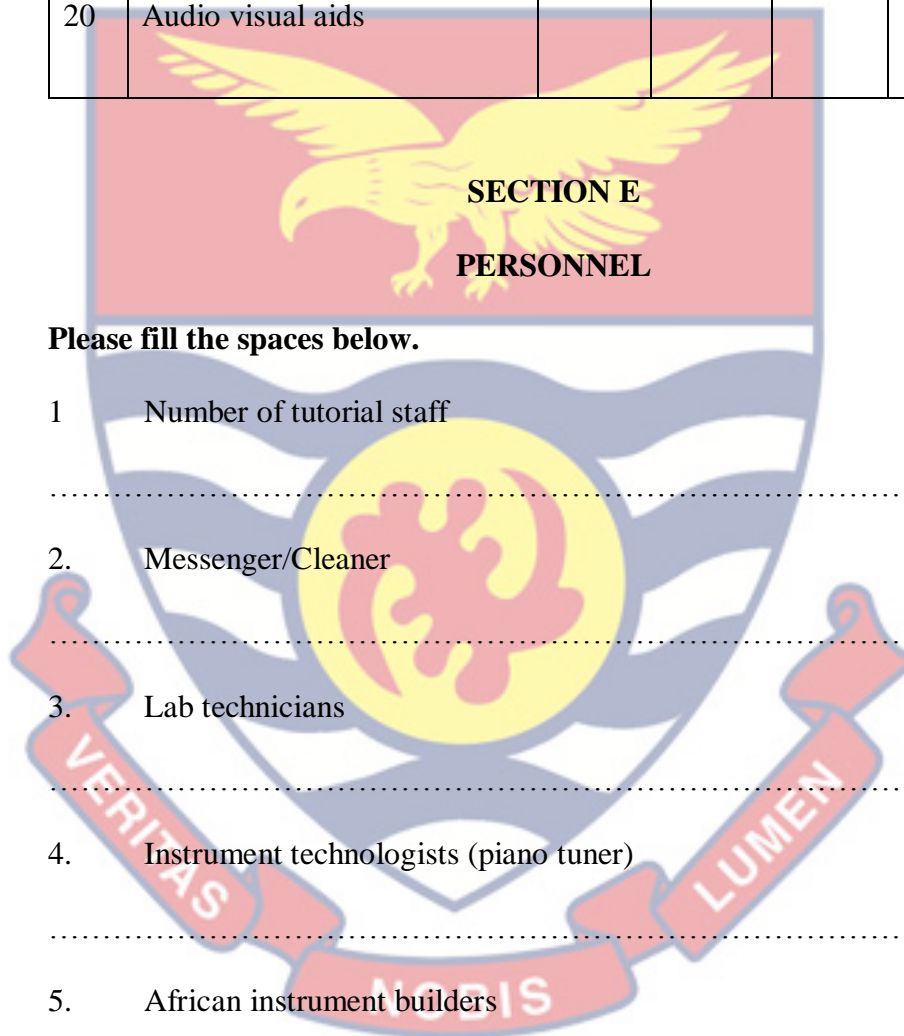
S/N	Facilities	Available	Not Available
1	A minimum of 5 classroom with piano and chalkboard ruled 3 to 4 staves		
2	One auditorium fully equipped		
3	Air conditioned room for instrument storage		
4	Half a dozen or more practice cubicles properly sound proofed with piano or electric keyboard		
5	A well equipped audio or listening room		

6	Office for each senior staff well furnished with piano		
7	Office for support staff with recent equipments		
8	Enough recent books on African music		
9	Modern books on music generally		

Tick (✓) against the quantity of the following items in your department

S/N	Items	1 -3	4 -5	6 – 7	1o and above
10	Grand or upright pianos or electric keyboards				
11	Wind instruments				
12	Brass instruments				
13	Percussion instruments				
14	Strings				
15	Recorders				
16	Idiophones				

16	Membranophones				
17	Chordophones				
18	Aerophones				
19	Electro-acostical instruments				
20	Audio visual aids				



**SECTION E
PERSONNEL**

Please fill the spaces below.

1. Number of tutorial staff

.....

2. Messenger/Cleaner

.....

3. Lab technicians

.....

4. Instrument technologists (piano tuner)

.....

5. African instrument builders

.....

6. Staff – students ratio

.....

APPENDIX E

QUESTIONNAIRE FOR THE FINAL YEAR STUDENTS

Please tick according to your agreement with the following statements.

SA if you strongly agree with the statement

A if you agree with the statement

D if you disagree with the statement

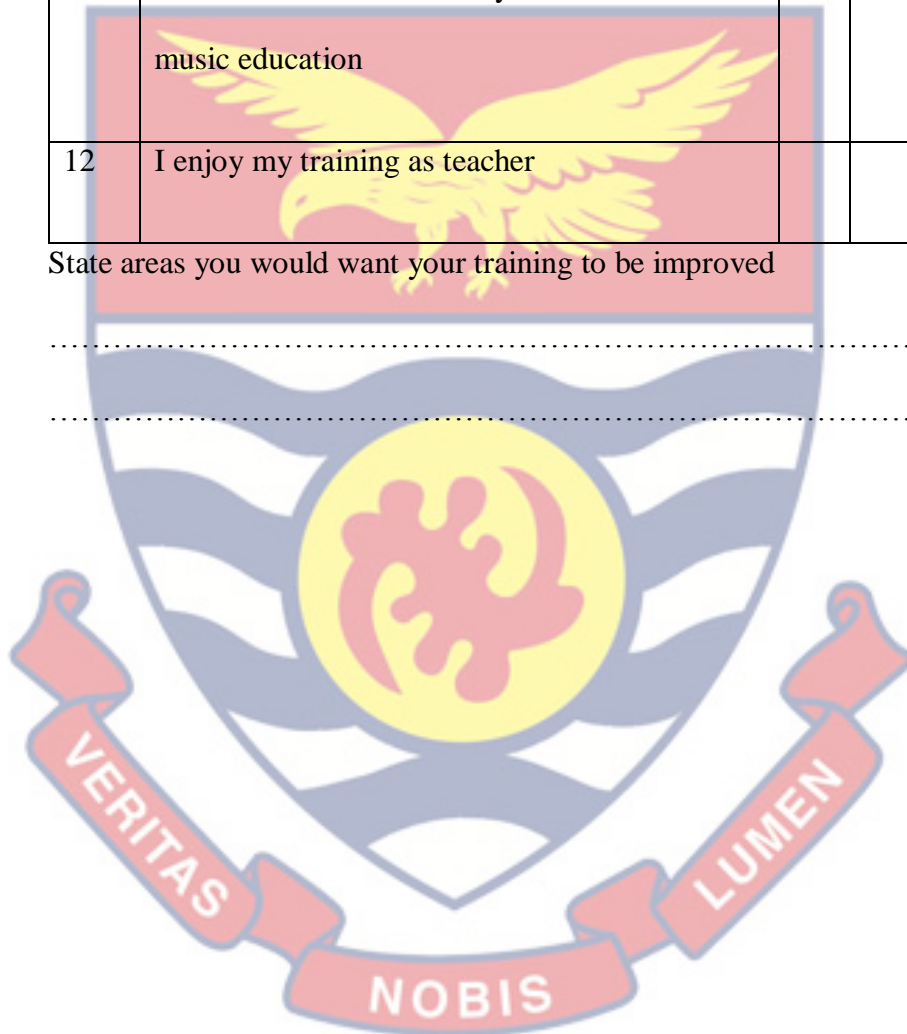
SD if you strongly disagree with the statement

RESPONSES

S/N	STATEMENT	SA	A	D	SD
1	I enjoy my study as my musical quest is met				
2	I am being exposed to several music cultures of Nigeria				
3	My listening to music in class is enhancing my aural perception				
4	I am equipped practically than theoretical				
5	I can organize the school band and school choir efficiently				
6	By my training, I can accompany some hymn tunes in my church				
7	I can competently teach music without further studies				

8	Education courses hinders my musical acquisition				
9	Some courses should be added				
10	I will enroll for further training after this				
11	I would have loved to study music instead of music education				
12	I enjoy my training as teacher				

State areas you would want your training to be improved



APPENDIX F

INTERVIEW GUIDE FOR MUSIC ADMINISTRATORS

Question 1:

- (a) How would you assess the admission process of the pre-NCCE and now?
- (b) Now or then do we have more student enrolment?
- (c) How would you assess the attitude of students to learning now and then?
- (d) Examination malpractices is it more now or then?

Question 2

- (a) How would you assess staff appointment and promotion now and then?
- (b) How would you rate lecturers' attitude to work now and then?

Question 3

- (a) How would you assess the appointment of external examiners now and then?
- (b) When do you assess them to be more thorough in their assessment, now or then?

Question 4

- (a) How would you assess the visitation process now and then?
- (b) When was visitation more frequent, now or then?
- (c) How would you rate the fruitfulness of their visitation now and then?

Question 5

- (a) Which period produced more qualified student teachers?

(b) Which of the period do you think the curriculum prepared more competent student teachers



APPENDIX G

INTERVIEW TRANSCRIPT FOR MUSIC ADMINISTRATORS

Codes	A sample of an aspect of semi-structured interview transcription	Themes
<p>MAIT 1</p> <p>Wide gap</p> <p>Sustain department/</p> <p>Parental influence</p>	<p>Please ma, how would you assess the admission process of the then affiliation period and now of the NCCE?</p> <p>Respondent 1- F Admission process now and then is a wide gap. Then you have to apply for music. Then you will be interviewed and you go through audition before you are offered admission. Now those processes no longer hold. Now the lecturers have to canvass for students. Once a student couldn't get admission into the student's course of choice, he/she heads towards music. This is in order to keep the department. Parents will plead instead of the child loosing admission entirely let him/her be given music. The students that are sent to music are not those that are interested to study music hence low quality of students admitted. Admission now is</p>	

<p>More student enrollment</p>	<p>low because of single major combination that is to make more people come to music so that the department will not be closed down.</p> <p>Question: Now or then do we have more students enrolled to study music?</p> <p>Respondent 1 – F More students enroll now than then because of single major combination.</p> <p>Question: How would you assess the attitudes of the students as a construct that contribute to either low or high quality of their performance now or then?</p> <p>Respondent 1.F Students’ attitude is a generational problem which is poor. They want certificate but they don’t want to learn. This she explained by saying that she asked a class of fifty-six how many of them will like to go home and after five years come and collect the certificate with a sum of five hundred thousand naira and only one student did not raise his hand. A student told</p>	<p>Low quality</p>
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<p>Poor attitudes</p>	<p>her that what they are teaching is irrelevant as it is not what the society wants.</p> <p>Question: Examination malpractice is a potent force towards low quality. When is it on the increase and why?</p> <p>Respondent 1- F Exam malpractice has become the blood because it starts from the primary schools. Special centers are now a norm. When students don't do well the lecturers are to be blamed and because of that, the lecturers must make students pass. More so, students must score 15% out of 30% to pass. As final year students if you score 30% they will make prayers for them. What she meant by prayers is that those that scored 27-30% will be solicited for at the academic board so they must pass. The students only strive for 30%. No 70% attendance, no examination but the supervisors will solicit and sometimes query the lecturer on behalf of defaulters. These people make good policies and also</p>	<p>Curriculum</p>
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<p>Exam malpractice on the increase.</p>	<p>fault its implementation. Since students know they must pass the zeal for study is damped. So the examination malpractice is not only among students but both the lecturers and management are inclusive.</p> <p>Question 2: Staff appointment and promotion</p> <p>How would you assess the quality of lecturers' appointment now and then?</p> <p>Respondent 1 – F The quality of the staff engaged then was higher because they were highly scrutinized before appointment. This is different now when names of appointee lecturers are forwarded from either the officials at the NCCE or relation of the power brokers in the government circles. They must be appointed whether qualified or not. Promotions take the same style because initially appointee articles are sent to assessors that do good job on them. But today the “man know man” syndrome is the order of the day.</p>	<p>Assessment</p>
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<p>Malpractice among student, lecturers and management</p>	<p>How would you rate the attitude of lecturers to their work in terms of their dedication now and then?</p> <p>Respondent 1 – F The attitude of lecturers to their job in the now is not as committed as it was then. One reason is that they are poorly paid hence they do additional jobs to keep body and soul together. Some others are because of lack of commitment to work.</p> <p>Question 3: External Examiners' appointment</p> <p>Do you assess any discrepancy now and then on the quality of external examiners that are hired?</p> <p>Respondent 1 – F The external examiners who were hired then came to the college of education in question to observe the practical performances of the students, checked into hotel accommodations and also observed the administration of the theory papers. Also their honourarium were promptly settled, but these days the reverse is the case because those that should take</p>	
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<p>Poor attitude</p>	<p>care of these aspects are very far and it also involves a lot of bureaucratic procedures.</p> <p>do you assess the external examiners to be more thorough in their assessment, now or then?</p> <p>Respondent 1 – F They were more thorough then because the authorities took adequate care of them. They were always on the ground to assess the capabilities of the students being assessed. Now they said there is no money to pay the external examiners.</p> <p>So instead of their coming to the college to stay and supervise teaching activities as was then during affiliation period they don't do so now. It was more thorough then than now.</p> <p>Standard of the moderated questions and answers are they higher now or then?</p> <p>What in your opinion have contributed to that?</p>	
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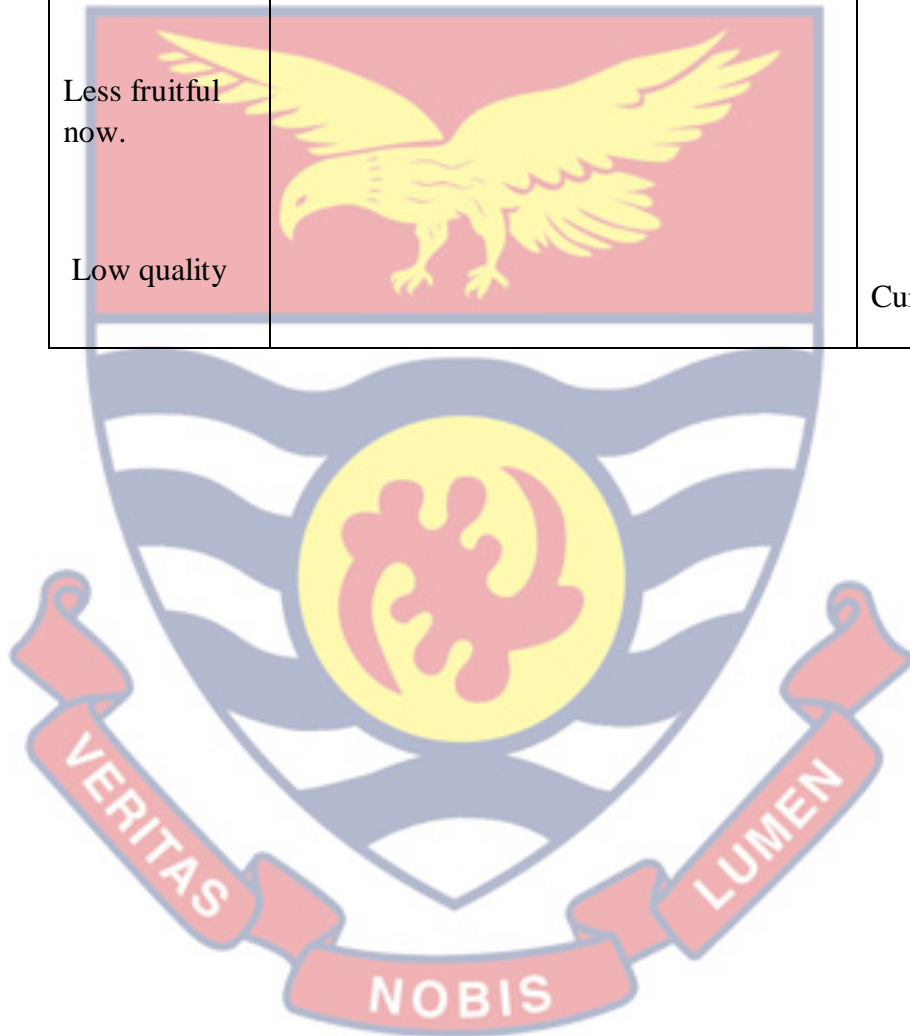
<p>Lack of thorough supervision</p>	<p>Respondent 1 – F They are poorly moderated in the now. They only correct grammars and augment the grades 47, 48 to 50. They don't give time to vet the questions and this boils down to lack of dedication and commitment to work. Then students were ready to learn and lecturers were actually committed and dedicated to teach.</p> <p>Question 4: Visitation process how would you assess the visitation process now and then</p> <p>Respondent 1 – F The NCCE is not truthful to itself. How can you inspect what you never provided? The government do not vote enough money into education hence the facilities to run the department are not provided. Hence the college that fail to provide the needed facilities are denied accreditation, they go and borrow and hire facilities and stage manage them for the visiting team. The team know that those</p>	
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	<p>things are stage managed because that is what they do in their own colleges. Based on those hired and borrowed facilities they will grant full accreditation to the department just for those things to be returned to the owners after accreditation and the department will be as empty as it was. “Who is fooling who” the interest of the visitation team is just to make their money. Even staffs are hired for accreditation after the excise they are laid off. How can we dream of having quality when hypocrisy is in the blood of both the policy makers as well as the implementers? If NCCE are sincere towards investigating what is happening in the colleges, they should fund the department then when they come they will be inspecting how those facilities are being utilized towards instruction and how they are being carefully handled.</p>	Funding.
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<p>Poorly moderated papers.</p>	<p>How frequent was the visitation, now and then? What in view might have caused such?</p> <p>Respondent 1 – F It is no longer regular now because it is dependent on the readiness of the college since there is no money.</p> <p>Now or then was visitation more fruitful? What could have caused the more or less fruitfulness?</p> <p>Respondent 1 – F Visitation was more fruitful in the past than now. Government attitude to music education keep changing depending on the interest of those in power. The religious perspectives to music by the government in power contributed to this.</p> <p>Question 5: Affiliation and NCCE</p> <p>Which of the period produced more or less qualified students? What in your opinion are the merits of “double and “single major”</p>	<p>Assessment</p>
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	<p>Respondent 1 – F Affiliation period produced more qualified teachers than the NCCE because of the curriculum of the double major. Merit of double major is that it produced more qualified teachers but few teachers. The merit of single major is that it produced many teachers but with low quality.</p> <p>Which of the periods do you think from the curriculum would train more competent teachers?</p>	
<p>Poor visitation exercise</p>	<p>Respondent 1 – F The period of affiliation with sister institutions produced more music graduates than now. In my opinion, the issue of auditioning should be reinstated.</p> <p>What general suggestions would you make to better the training provided in the now?</p>	
<p>Stage management</p>	<p>Respondent 1 – F Number of courses are too many; 2) auditioning should be reinstated; 3) government should fund the department; 4) people have certificates but lack skill and</p>	

<p>Less fruitful now.</p> <p>Low quality</p>	<p>knowledge, hence a need for retraining and workshops; 5) those that are experts in music but do not have certificate should be employed for the retraining of the lecturers;6) music should go beyond the classroom.</p>	<p>Accreditation</p> <p>Curriculum</p>
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APPENDIX H

INTERVIEW QUESTION FOR IN-SERVICE TEACHERS

Question 1

- (a) How have you been applying the skills acquired in you GS courses during your training?
- (b) How have you been applying the knowledge acquired from the education courses to you job practice now?
- (c) What test type have you been using more frequently and why?

Question 2

- (a) You had a dual training (an educator and a musician), which of them are you more competent with and why? Which of these two would you suggest should be more emphasized and why?
- (b) Music has both practical and theoretical aspect, which of them do you consider yourself more competent and why?
- (c) Which music genre was more emphasized during the course of your training?
- (d) How have you been applying concepts like suspension, anticipation, dominant 7th chords during your instruction?

Question 3

- (a) How would you assess your training at par with your job practice expectations?
- (b) By your assessment, is the 3-years duration for NCE programme enough?

Question 4

- (a) The one semester period of teaching practice, is it enough?

Question5

- (a) What general suggestions can you make to better the training of NCE programme?



APPENDIX I

INTERVIEW TRANSCRIPT ON IN-SERVICE MUSIC TEACHERS

Codes	A sample of an aspect of semi-structured interview transcription	Themes
MAIT 1		
<p>Not applying,</p> <p>lack connectivity</p>	<p>Respondent 7 – male: Please sir how would you assess your training as an NCE graduate and your experience on the job.</p> <p>Question 1 A Having undergone computer education, acquired some entrepreneurial skills at the college how have those skills been enhancing your teaching work?</p> <p>B how or where have you been applying those skills?</p> <p>Respondent: I have not been applying computer knowledge nor entrepreneurial skills in classroom instruction but do use then outside the classroom instruction. I have been using my computer knowledge skill to attend to my private studies but the entrepreneurial skill, I have not been applying either in the classroom or outside because of the way the course was taught</p>	

unable to link knowledge	<p>there was no connectivity either to classroom instruction or to outside classroom environment maybe because the course is new. Its' teaching lack connectivity to real life setting.</p> <p>Question: A Having studied some education courses like philosophy, psychology, measurement and evaluation how have been applying them in your classroom instruction?</p> <p>How have you been able to merge theory and practice for instance formulating the philosophy of music education at the basic level and what is it in your view?</p> <p>Respondent 7: In fact, I find it difficult. I have not been able to link that knowledge to my classroom instruction. I didn't find any connection of the philosophy as was taught then to music. All I know is that I passed the course but cannot relate its knowledge in my job now as a teacher. I don't know what should be the philosophy of music education at the basic level</p>	
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unable to link knowledge	<p>there was no connectivity either to classroom instruction or to outside classroom environment maybe because the course is new. Its' teaching lack connectivity to real life setting.</p> <p>Question: A Having studied some education courses like philosophy, psychology, measurement and evaluation how have been applying them in your classroom instruction?</p> <p>How have you been able to merge theory and practice for instance formulating the philosophy of music education at the basic level and what is it in your view?</p> <p>Respondent 7: In fact, I find it difficult. I have not been able to link that knowledge to my classroom instruction. I didn't find any connection of the philosophy as was taught then to music. All I know is that I passed the course but cannot relate its knowledge in my job now as a teacher. I don't know what should be the philosophy of music education at the basic level</p>	
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<p>educationally competent</p>	<p>but in my own opinion the philosophy of music education at this level of education should be based on practical music.</p> <p>B How have you been applying your knowledge of psychology in your classroom instruction?</p> <p>Respondent 7: Knowledge of psychology helps me in understanding the nature of the students. Helps me in monitoring my class, choice of learning resources.</p>	
<p>more educational</p>	<p>C What test type have you been using and why?</p> <p>Respondent 7: Test type I apply more frequently are multiple choice and essay type. The reason for choosing them is to enable the students pass well.</p> <p>Question 2 Content area – music courses</p> <p>A You had dual training: a) a teacher, b) music practitioner. Which of them would you assess yourself to be more competent? Why</p>	

<p>More Emphasis on music</p> <p>Western concept/</p>	<p>Respondent 7: I will assess myself to be more competently towards education because there were no enough time for music practical as music requires a lot of time for rehearsals. There was more emphasis on theoretical at the sacrifice of the practicality of music whereas in the school other aspects of music like managing the school bands, school choir, the cultural dance are expected to be your role as the music teacher but during the training some of these are not emphasised but only theories. Arising from the musical challenges where I am teaching I judge my training to be more on educational.</p> <p>B which area should be given more emphasis for the training of future music teachers: education or music and why?</p> <p>Respondent 7: Music is the content of instruction and education is just an addendum. Music should be emphasised more than education because if the student is musically competent he/she can be self employed if he didn't get teaching</p>	
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	<p>appointment and in my own opinion that is how the entrepreneurial perspective of the training of music education should be.</p> <p>C music is both theoretical and practical. On which part of music training did your training more emphasised and why?</p> <p>Respondent 7: The theoretical aspect of music was what was majorly stressed during my training. Most of the content taught were western concept hence the rudimentary aspect has to be thoroughly taught so we can cope with playing our instrument and sight singing as well as playing in our respective ensembles. I believe the teachers were teaching what they have in the curriculum. So I may say the reason is because of the curriculum.</p> <p>D which music genres were more emphasised during your training? Which other genres do you suggest will be added into the curriculum for future music teachers' training?</p>	
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incompetence	<p>Respondent 7: Classical music was what was majorly emphasised during my training. Other music genres I suggest should be given more emphasises are popular music, reggae, high life, R&B, traditional, etc. I also suggest that courses such as studio management, music engineering, music business be added in the curriculum. I make this suggestion because any student that is competent in any of them either as a studio manager or music engineer etc can be self reliant instead of everybody scrambling for classroom job.</p>	
content mastery		
Low Quality	<p>E For instance, “Theory of music IV & V” has some topics like suspension, anticipation, dominant 7th chords etc, how frequent have you been applying them in your classroom instruction as some compositional techniques?</p>	
Short	<p>Respondent 7: I have not been applying those concepts in my classroom instruction because I am not teaching composition in the class since it is not in the scheme of work for JSS. However, the knowledge I had from</p>	

Period of Teaching practice	<p>them is helping me know in my degree education.</p>	
Not acquired	<p>F In your assessment of the training you went through in comparison with your experience on the job market, would you assess your training to be of high or low quality? Why and how should it be improved? If by your assessment it is of high quality what made it high so that those things could be plowed back.</p> <p>Respondent 7: Well, by my assessment of my training as a music teacher, I would not judge my training to be of high quality because of my incompetency in the practical aspect of my training i.e. as a music practitioner. Every professional as a teacher has a subject area and the quality of such professional should be in his/her</p>	
Less practical	<p>efficiency or mastery of his/her content area because that is what he/she is going to the field to teach. Or is it education we are meant to teach? Of course no. So from the experience in my place of teaching I assess my training to be of low quality. I am</p>	



<p>NCE challenges</p>	<p>deficient in so many areas of my job expectation beyond the classroom. For instance by my training I never involved in cultural music but here in the school I have to organise and present the group.</p> <p>Teaching practice</p> <p>A how well prepared did the teaching practice programme of one semester enhanced your practice on the job?</p> <p>Respondent 7: The one semester period of teaching practice is short. I suggest it should be elongated. The student teacher should be allowed to relate to the school environment on ground. By attaching a cooperating teacher, it makes the student teacher do only what the cooperating teacher will assess like writing lesson notes but other duties of a teacher like being a form teacher of a class, the knowledge is not being acquired.</p> <p>B what challenges do you encounter on your job practice which you think could have been handled in the school to enhance</p>
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<p>challenges</p> <p>poor facilities</p> <p>dilapidated infrastructures</p>	<p>your performance on the job? How do you suggest those challenges could have been improved upon?</p> <p>Respondent 7: The challenges encountered in the school setting are majorly on the practical aspect of my profession which is music. So many roles are expected of the music teacher in the school where he is teaching. My suggestions towards coping with these challenges are exposing the student to all those aspect of his/her role as a music teacher. I have not been encountering problem with “CCA” because I teach in private school. However, some of my colleagues who teach in state schools experience CCA challenge and it has not been easy as they said.</p> <p>Suggest generally how the training provided by the colleges could be improved upon in areas of courses offered, time duration of the programme, lecturers’ attitudes to their work, facilities provided and learning</p>
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	<p>resources and attitudes of students to their studies.</p> <p>Respondent 7: The courses offered should be reviewed. They are too theoretical. Some courses that can make a student self reliant should be added as I suggested before.</p> <p>With regards to lecturers' attitude to work, well attitude is a personal construct. Some of them are dedicated to their work while some are not. Some award grades based on "cash or kind"</p> <p>The time duration of the NCE programme in my opinion is not short but the time lost to the period of result compilation to buying and writing JAMB into direct entry is a big problem. In my opinion to encourage students to enroll into NCE programme they should be given admission straight into degree without having to write JAMB and the result should be computed fast so the child will not miss any academic year because his/her NCE result is not yet ready.</p>	
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	<p>Students' attitude to their study is as well a personal construct. Some are dedicated to their studies especially those that came to study music out of interest but majority of those that the course was imposed on them to study do not have good attitude towards their studies because they lack the interest.</p> <p>Lack of facilities and learning resources were very big challenge in the course of my training. The department is poorly equipped no instruments, dilapidated piano cubicles, out of tune pianos, no light for electric keyboards. In fact they are innumerable. Something urgent should be done</p>	
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