QUALITY AND STANDARDS OF MUSIC EDUCATION
IN NIGERIAN TERTIARY INSTITUTIONS

CONFERENCE PAPER

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ABSTRACT

The need for music education at all levels of Nigerian education has been recognised and established (the National Policy on Education, 1977). Section 5, No. 38 (ii) and (iii) of the policy state that:

(i) The curriculum of higher education will be geared towards producing practical persons, and the course content will reflect our national needs and not just hypothetical standards.

(ii) Technically based professionals especially need greater exposure to the environment in which they will eventually work.

How have we achieved these goals? Two questions arise: What is the impact of music in our system? Do the universities and colleges of education produce enough music teachers to meet the needs of the ever-growing school enrolment?

This paper will

(a) review standards and quality of music education in various countries and compare these with practices in Nigeria, and

(b) critique the preparation of Nigerian music teachers.
INTRODUCTION AND PROBLEM STATEMENT

Every human society has standards and values by which it organises and measures its endeavours as well as its members. These standards have helped as basis for defining the focus, direction and strivings of people in the community.

The quality and standards in music education speak for itself. By observing musical activities and listening to the nature and kind of music that abound in the school and society today one can agree or disagree that the quality and standards of musical life in Nigeria is high, low or none existent. It is a known fact that any subject offered in the school has a carryover value in the society. If we have successful musical programmes in our schools, the society naturally stands to benefit from appropriate musical knowledge and skills. Attitudes towards music and other arts automatically will be positive and feelings well educated.

Nigeria often strives to be in the top of the chart when it comes to issues and positions relating to economic, political, OPEC, African Bank, foreign affairs and sports matters, to name just a few. Even in cultural affairs, most arts (dance, drama, traditional music, pop music, visual arts and plastic arts) except Nigerian art music and musicians, are featured in local and foreign arts festivals. The impact of music from our tertiary institutions are hardly ever felt in the society. There is very little musical performance in our tertiary institutions, secondary and primary schools. A handful of music teachers graduate annually. Music curricula for Nigerian universities are designed following the same content coverage of universities world over. The outcome of music education therefore cannot be compared with Ghana, Korea, not to mention China, Japan, Europe or America.
Nigeria is a country rich in musical culture but that culture is on the brink of extinction because of progressive drop in the practice. In the next 50-100 years there will be very little left of our traditional music. How many of our children participate in these cultural matters? The old folks and the generation of present folk musicians are also becoming extinct. Most children are enrolled in the school system where very little musical activities are practised. Neither folk nor classical music is taught in a way to ensure cultural growth and perpetuity.

Do we have national standards to guide music education? The National Policy on Education (1977, 81) emphasised high quality education and standards generally. How can that be possible when there is a lack of national philosophy, national standards and objectives on music education? Cultural and Creative Arts which is a new integrated curriculum for the Arts from Pre-school to Junior Secondary School) evolved and that also was not based on any existing standards.

At the University level the Nigerian Universities Commission (NUC) (1989) considered that because of the specialised nature of musical training students should meet a stipulated minimum standard before enrolment and after graduation. A national curriculum was designed to reflect the bi-cultural orientation in Nigeria - i.e. the Nigerian indigenous and universal music offerings that are offered in any university world over. The following questions naturally evolve: why are there little or no serious musical activities in our schools? In a bi-cultural situation as ours whose standards are we promoting - Nigerian indigenous music, professional music or the academic music? How are teachers prepared for music teaching?
PURPOSE OF STUDY

This paper examines the standard and quality of music education in the school system, the quality and standard of teacher preparation at the tertiary level and the problems that inhibit the success of music in the Nigerian school system.

LITERATURE REVIEW: MUSIC IN FOREIGN INSTITUTIONS

In the United States of America, the needs for standards in school music has been recognised for several decades. They have several bodies that ensure quality and standards in music namely: American Association of School Administrators (AASA); Music Educators National Conference (MENC); Music Standard Task Force; World Class Standards for American Education; The Educational Policies Commission of the National Education Association; National Commission on Accrediting, National Association of Schools of Music (NASM) and others.

These bodies often meet to review and set new standards for improvement. MENC (1974) categorically stated that their function was to:

(a) build a vital musical culture and an enlightened musical public;
(b) formulate goals and objectives;
(c) develop programmes of study that correlate performing, creating, and listening to music and encompass a diversity of musical behaviours;
(d) advance the teaching of music of all periods, styles, forms and cultures;
(e) develop and publish standards that will help advance music education in several ways.
Timm (1976) said that the story of accreditation and educational standards in music in the United States of America is a story of National Association of Schools of Music (NASM). The Association founded in 1924 was charged with the responsibility of:

- securing a better understanding among institutions of higher education involved with music;
- establishing a more uniform method of granting credit;
- setting minimum standards for granting degrees and other credentials;
- advancing the course of music in American life and especially in higher education;
- establishing and maintaining minimum standards for the education of musicians while encouraging both diversity and excellence;
- providing a national forum for the discussion of issues relating to these purposes (p.165).

Apart from the general standards of achievement common to all baccalaureate degrees there are specific standards required of each Bachelor's degree programme such as major in performance and music theory etc. Standards common to all baccalaureate degrees include: musicianship, general studies, performance, analysis, composition and history of music. Others which help to develop basic musical competence are sight-singing, aural training, harmony, keyboard harmony, counterpoint, orchestration, conducting and music literature. Other subjects classified as areas of human achievement include general studies, many areas in general education, language study (essential to
students majoring in voice performance or music history),
computer science, skill in at least one major area of perform-
ance must be developed to the highest level. The student's
repertoire should contain a cross section of music from all
styles represented in the complete repertoire of his parti-
cular performance medium. The student must possess technical
skills adequate to meet the needs of artistic self-expression,
develop ability to read on sight and have both solo and group
ensemble performance; acquire conducting and rehearsal skills
adequate to exhibit understanding of musical interpretation;
have appropriate skills in functional piano; have a functional
knowledge of the language and grammar of music so that he can
analyse music both aurally and visually; develop compositional
skills which enable him to write in traditional musical styles
as well as write in original styles; experiment with various
sound sources; have improvisational skills that are appropriate
to his level of concentration; be exposed to a large and varied
body of music through attendance at recitals, concerts, operas,
etc. including recorded music.

The Association also specified standards for credits, time
devoted to each class period per week, number of hours for
graduation, personal qualities, professional qualities, teach-
ing competencies, electives and examination.

On citing the Australian experience Dyer (1976) said that
the College of Advanced Education (CAE) as an important part
of contemporary educational scene had suddenly begun to flourish
in many parts of Australia to cater for the vast number of
teenage students wishing to pursue some form of tertiary edu-
cation.
On quality and standard of faculty or staff Dyer (1976) added that many music educators or teachers are highly qualified instrumentalists with various qualifications including Teachers' and Performers' Diploma as well as numerous concert experiences.

In France musicians go for specialised training after general education. According to Ameller (1976) musicians can train to be specialists in University teaching, or teachers in such specialised schools as schools of music, national and regional conservatories, superior conservatory of Music of Paris or take to instrumental or singing professions. He stated as a matter of fact that most of the musicians willing to undertake any of these careers would have done very serious musical studies and some of them are even very well known virtuoses. Ameller added that in France great importance is attributed to instrumental virtuosity.

In Hungary are many academies of music - notable amongst them are the Liszt Ferenc Academy of Music and Budapest Academy of Music.

The curriculum of the Budapest Academy of Music is marked by a close cooperation in the training of students as both concert performers and teachers. When training to be concert performers, students are also required to qualify for the work of active teaching on a level that satisfy the increasingly exacting demands of primary and secondary instruction. To quality for admission into their tertiary institutions, their secondary education provides maturation certificates which give them access to become orchestral or choral musicians. In other words by the end of their secondary education they would have
acquired a high level skill to be admitted into the university orchestra or choir and to study further instrumental playing, singing, composition and music directing. Gardenyi (1975) claims that the high standards of the Budapest Academy to Orchestral and Chamber music are recognised all over the world and that these standards are due to the teaching activities of composers and a number of eminent musicians and scholars who themselves are members of excellent Hungarian Chamber music ensembles.

In England higher education for music are of different categories. To study music in England one does not need to have an academic qualification. What is required is a high level proficiency in an instrument or voice in addition to talent and some educational background. But if one wants to teach music in a school - primary or secondary there are certain requirements that are important to earning the teachers' certification. They are also expected to have specialised teaching diploma on each musical instrument. After that diploma one must be enrolled in a teacher training college for one year to be certified to teach in a school. The minimum academic qualification for admission into the training college is GCE 'O' Level. There is also the Graduate Diploma in Music. This is a special three year programme course to prepare teachers of music in a recognised institution under recognised teachers. The theoretical knowledge after graduation is at least up to GCE 'A' Level music.

For a university bound student after secondary education or GCE 'A' levels he gets enrolled in a college such as Royal Academy of Music (RAM), Royal College of Music (RCM), Royal Manchester College of Music (RMCM), Royal Scottish Academy of
Music (RSAM). These are the four schools that make up the Associated Board of the Royal Schools of Music (ABRSM). This board is formed for purposes of examining music for grades 1 - 8 as well as diploma in music. For diploma certificate, each college examines its own. There are other colleges with similar and recognised standards namely Trinity College of Music, Guildhall School of Music and Drama and so on. Standards of their diploma are the same as the Royal schools and they also have their own graded examination e.g. grades 1 - 8.

All these colleges are accredited to offer both Graduate Diploma and degree in music with conditions namely:

(a) academic requirement must be met;
(b) students must study under recognised professors, e.g. "I was trained by ...";
(c) follow the course of study prescribed by the university;
(d) pass the examination of the university according to their regulation.

It is at this college level that one learns and masters the art and skills of musicianship either as a performer/conductor or a teacher. Orchestral players, operatic singers or singers in such choirs as St. Paul's Cathedral, or Westminster Abbey are all professional musicians and they generally study music at the college where they obtain performance diploma.

For a university degree in music one needs at least GCE 'A' level for admission and music is assumed as one of the qualifying subjects. Grade six practicals being a pre-requisite to take the 'A' levels and so it is assumed that to be enrolled in a university one must have a minimum of Grade Six practical skills in one's instrument and a grade 8 theory.
the university students can perform in university or chamber orchestras and choirs.

Those who want to excel in music would go to a college first after 'A' levels, and mature musically before going to a university. Some may want to obtain the degree first before going to the college.

In serious consideration no one is interested in how long or by what method one studied music but in the standard and level of performance. The criteria for judging levels of one's achievement are based on the standardised graded examinations.

**DIAGRAM I**

A diagram showing pre-requisite for qualification into higher education and musical profession.
THE NIGERIAN EXPERIENCE

In our traditional culture it is recognised that to be a traditional musician means to have gone through many years of apprenticeship. The musician spends several years learning to master the language, the idioms and the art of drumming. He participates at various levels of rehearsals and performances until he attains the status of a master musician. Unfortunately, this practice is gradually winding to a halt because children are now being enrolled into the formal educational (primary, secondary school) system.

The school being an agent for transmitting cultural heritage is now solely responsible for nurturing music education in our youths. Music as a discipline in contemporary school curriculum is part of the integrated arts discipline known as Cultural and Creative Arts (CCA) designed for Nursery, Primary and the Junior Secondary School levels. The CCA is a new and innovative curriculum not guided by any specific standard. It is of interest to note that the JSS3 examinations are not based on CCA but on the standardised examination - Grade 3 of the ABRSM, London. There is no provision for learning any musical instrument in the CCA. However the Senior Secondary School programme is for university bound students. The programme, therefore, is academic oriented and at the same time has provision for Applied Music Programme.

Music is offered in many of the Federal and State Colleges of Education, the Oyo State Polytechnics, Ibadan and about nine universities around the country (University of Nigeria, Nsukka, University of Ilorin, Obafemi Awolowo University, Ile-Ife,
Music was offered at the University of Lagos up to a Masters degree programme. Although based on both British and American systems while aiming at reaching their high standards but unfortunately that programme was rationalized in 1986.

The NCE is a pre-degree programme which prepares teachers for primary schools and the lower classes of the secondary school. Students admitted into this programme would have met the minimum admission requirement for such institutions - Colleges of Education, National Teachers Institute (NTI), Diploma Music Education in the University. This means that candidates must have at least four credits in WASCE with or without music, and an equivalent qualification namely Grade II with music, and years of teaching experience. For most students of music in these institutions, music is being studied for the first time, and in three years they are graduated and sent out to the field to teach various aspects of music or even become music specialists in schools or administrators in the ministries of education.

At the university level admission conditions vary. It is mandatory that students would have passes at credit level in at least five subjects in their school certificate examinations, with some evidence of a music background. For a three year programme admission would be the same as General Entry Requirement for Direct Entry candidates but with reference to music. NCE holders or equivalent are considered for the programme. For a four-year programme, admission is strictly the same as the general entry requirement for Joint Matricu-
lation Examinations (JME) candidates. Students should have music as one of the subjects in the Joint and Matriculation Examination. Alternatively candidates should have GCE 'O' level in music or possess other recognised music qualifications. For many students, again minimum standard in music is accepted for admission to study music. JAMB offers a qualifying examination in music. The examination is made up of only objective test questions which examines mainly knowledge of music rudiments, elementary theory, music history and African music but does not test creativity and performance. In other words, there is no provision for music as a creative and performing art. The level and standard of JAMB examination in music is equivalent to West African GCE 'O' level music.

It is of interest to note that colleges of education and the universities more or less offer the same courses in music (see Table I). These courses are more or less the same in title and content as those offered in Europe or America. Courses offered in a typical British University include theory; harmony and counterpoint - up to five parts as well as writing for any instrument; composition; fugue; orchestration; keyboard harmony; realising orchestral scores at the keyboard, transposition up to a tone higher or lower; history of music in detail; form and analysis; literature of different periods and styles, set works and so on. In practicals while foreign universities assume proficiency in an instrument and explore deeper into more advanced technical details local universities struggle to introduce students mainly in the basics of voice and piano. Music programmes offered in univer-
CAREER: MUSIC TEACHING

LEVEL: SECONDARY SCHOOL; GCE A LEVEL

One year Education Prog. Equiv. to NCE

- TEACHER
  TRAINING COLLEGE

COLLEGE

3 year Professional Advanced Diploma e.g. LRSM Structured like a university. Equiv. to B.ED or NCE Receive graduate salary.

Specialize in any teaching Instrument and the Keyboard.

GCE A LEVEL

GRADES 8 (PRACTICAL)
GRADES 8 (THEORY)

CAREER: MUSIC TEACHING

LEVEL: PRIMARY NURSERY PRIVATE

One year Education Programme. Equiv. to NCE Teachers' Certificate.

- TEACHER TRAINING
  COLLEGE

DIPLOMA in a Teaching Instrument

Pre requisite qualification.

GCE O LEVEL
<table>
<thead>
<tr>
<th>Music Subjects</th>
<th>College of Education</th>
<th>Universities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sight Reading and Ear Training</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Rudiments of Music</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Harmony</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Composition</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Form and Analysis</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Listening and Analysis (Music Appreciation)</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>History of Music</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Orchestration</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Conducting</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Music Ensemble</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Recital</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Choral Literature</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Music Aesthetics/Criticism</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>African Music</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Keyboard Musicianship</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Physics of Sound</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Music Methods</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Piano Instruction</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Voice Instruction</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Recorder Instruction</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>String Instrumental Instruction</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Woodwind Instruction</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Drums Instruction</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>African Music Instruments</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Band/Orchestra</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Choir/chorus</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
<tr>
<td>Instrumental Literature</td>
<td>&quot;YES  NO&quot;</td>
<td>&quot;YES  NO&quot;</td>
</tr>
</tbody>
</table>
Universities are universal but the standard and depth of knowledge are not the same. So in three or four years students are exposed to: (a) a programme that explores music throughout ages; (b) applied music in at least two instruments (and be masters of each); (c) a whole gamut of liberal arts studies; (d) education studies and professional training in music. A decade or two ago students with no music background were admitted into the university because new entrants were very few and scarce. That is why rudiments of music is included in music curriculum even at the university level.

To qualify as a secondary school teacher a minimum qualification of NCE is required. Out of the eighty (80) teachers in Lagos metropolis used for a study only five are graduates of music, the others are NCE graduates. The following are Tables showing their responses to the questionnaire distributed to them:

(see attached).
### TABLE II
**PRE-TRAINING BACKGROUND IN MUSIC**

<table>
<thead>
<tr>
<th>Music Background</th>
<th>No of Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No previous musical exposure</td>
<td>40</td>
<td>50%</td>
</tr>
<tr>
<td>Very little exposure</td>
<td>30</td>
<td>37.5%</td>
</tr>
<tr>
<td>Some</td>
<td>10</td>
<td>12.5%</td>
</tr>
<tr>
<td>Extensive</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>80</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

### TABLE III
**TEACHERS' QUALIFICATIONS**

<table>
<thead>
<tr>
<th>WASC AND TC II</th>
<th>WASC and TC II</th>
<th>DIPLOMA PRE-DEGREE</th>
<th>NCE</th>
<th>B.A (MUSIC)</th>
<th>B.A. (EDUC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>50</td>
<td>—</td>
<td>75</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

### TABLE III
**LEVEL AT WHICH MUSIC WAS FIRST STUDIED**

<table>
<thead>
<tr>
<th>First Music Encounter</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary School</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Secondary School</td>
<td>4</td>
<td>5.0%</td>
</tr>
<tr>
<td>Grade II Teacher Training</td>
<td>30</td>
<td>37.5%</td>
</tr>
<tr>
<td>College</td>
<td>44</td>
<td>55%</td>
</tr>
<tr>
<td>Private Tutorial</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>College of Education</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>University</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Self Taught</td>
<td>2</td>
<td>2.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>80</td>
<td>100%</td>
</tr>
</tbody>
</table>
The data from the Tables are clear. No teacher had extensive exposure in music before studying music at tertiary institutions. 50% had no previous musical exposure while the second half had very little exposure. On academic qualification only five were graduates of music while seventy five were holders of NCE in music (Table I).

Although Nigerian music teachers have been exposed to some traditional music in their homes and villages as participants or as observers, they are not entirely void in music. Responding to the level of education at which formal learning music was first encountered, 55% of the teachers had music instruction for the first time at the tertiary level (i.e. college of Education level). Only 5% had the privilege of studying music at the secondary school level. This later group told this writer during a follow-up interview that they "dabbled" into keyboard playing by learning to play the piano and organ that were luckily available in their schools. Piano or organ instruction was not part of the music they were taught. What they did was self tutoring. With their knowledge of music rudiments they were able to read, understand and follow the instructional steps in piano tutors. The piano tutors are self instructional books which also contain some basic skills in hymn playing. Spending several hours on these instruments throughout their secondary education gave them the background in keyboard playing. That is in fact how many people around us today became harmonium players, organists, or pianists. In the same interview two of the five graduate teachers have Grade 8 Theory of Music of the Associated Board of the Royal Schools of Music (ABRSM) (ABRSM is one of many
British based boards of examiners institutions that offer music courses and administer standard examinations in music for various certificates through residential or overseas correspondence programmes). Grade 8 is quite high in the hierarchy of examinations. This writer found that these teachers' achievement in music depends on their interests, ability and talent. After all there were hundreds of other students in the same school at the time who were uninterested in or as it were uninitiated into music. These teachers were particularly lucky because they attended schools where keyboard facilities (piano and organ) were available. The availability of the keyboard gave them the opportunity to learn to play the instruments. Majority of Nigerian youths, some of who may have interests, ability and talents in music, attend secondary schools where music is not taught and even in some few cases where it is taught there are no musical instruments and facilities. These students' interests and talent in music may never be discovered and nurtured.

On the adequacy of music content in the colleges of education and the university the writer used a checklist of required music subjects in the school music curriculum of 150 institutions in the U.S.A. as a yardstick (see Table I). Matching music courses offered in Nigeria against the American curriculum it can be seen that all essential subjects and elements are included in the Nigerian curriculum for colleges of education and the universities. Evidence from the data shows that more of the theory based subjects than the practical subjects are taught. Most of our institutions (colleges of education and the universities) offer only piano,
voice and recorder instructions as applied music but do not offer string, wind, percussion, band, orchestral and African instrumental instructions. It is a known fact that students generally perform much better in theory based papers than in applied music. (For purposes of convenience music courses are often grouped under commonly understood music concepts for example, applied music. This means courses in piano, voice, band and individual instruments of the orchestra).

The reason for poor performance in applied music is easy to figure out. Because most students undertake applied music study for the first time at the tertiary level the amount of skill proficiency acquired naturally falls far below required minimum standard. Most music teachers therefore graduate with elementary skill in piano playing or other instruments.

The entry requirement in music when compared with other countries shows a big disparity. In the U.S.A. for example, students entering teacher education institutions are confronted with batteries of tests or placement tests designed to measure not only intelligence but also achievement and talent in music. This goes to show how educators of school music teachers are concerned about the musical potentiality and accomplishment of school music majors. Many European teacher training colleges thoroughly test and admit young people who had studied music at the primary and secondary schools and conservatories.
IDENTIFIED PROBLEMS

The problem of Nigerian music teacher education at the tertiary level is enormous. In the absence of national standards accidental curricula evolve in as many institutions as are available based on objective tests standard and 'mass market' textbook. Historically we inherited a philosophical orientation in music education that is not clear right from the inception of Western education in Nigeria in about 1842. There is a large disparity between the existing curriculum and the practical needs of music teachers.

The major problems associated with the preparation of music teachers are as follows:

(1) Lack of policy statement on musical culture and education;

(2) Lack of long term goals and objectives for teacher education in music;

(3) Lack of emphasis for meaningful teacher education programme in music;

(4) Lack of support for teacher education programme in music. Appropriate facilities, equipment, materials and instruments are not provided. Music cannot be taught like History or Literature. Administrators should be educated on the needs and process of music education, e.g. materials, facilities and equipment needed for running teacher education programmes in music.

(5) Limited Number of Teacher Training Institutions

The number of universities offering music in Nigeria is few compared to other developing nations. For example,
in Ghana there are several music based teacher training institutions that have made it possible for Ghana to produce several music teachers and performers. Today they have two symphonic orchestras. In Korea out of the 104 four-year universities and colleges, forty-nine (49) have schools of music in universities, music departments in colleges and music education departments in colleges of education (Korean Council for Universities Education, 1989). Out of these 49 institutions thirty seven (37) offer teacher education in music for secondary school (Moonjoo Seog, 1992).

(6) Low Pre-Entry Qualification in Music

Low entry qualifications in applied music as requirement for university admission naturally bring lower graduation standards.

(7) Unattainable Challenges in Music Curriculum

The required content of music is fully covered in our tertiary curriculum plan. But the question is, how well are these content areas implemented. From observation and personal experience students do not generally have problems with theory based subjects as much as they do with the practical aspects e.g. instrumental performance and musicianship. Schuts (1937) emphasised that teachers must play musical instruments to hold their respect and that the piano being a basic instrument in school music must be mastered by even voice and violin majors in music education. He advised that a standard of proficiency must be insisted upon which will enable the future teachers to play accompaniments to rote songs, cantatas, operettas, orchestras, rhythm bands, glee clubs etc.
Lack of Funds

There is hardly any evidence that music in schools is funded. Ifemesia (1988) investigated the adequacy of vote for music teaching in schools. She found that while 134 constituting 40% of secondary school principals interviewed agreed that music vote is less than adequate. 202 constituting 60% say it is totally inadequate. What more can be said after that? But it should be noted that this is not in consonance with government's promises to provide specialist teachers and adequate facilities for schools and teacher training colleges (N.P.E. 1977, 81, p.8).

Lack of Teaching Space

If anybody should visit our schools today he will discover that there are no music rooms. Music is taught (if at all) in the regular classrooms or outdoors.

Lack of Focus on Teacher Education in Music

Teacher education in music is ever changing to meet new needs in music education and the ever changing environment. It is characteristic of a profession to have a national organisation that represents the discipline as a whole, one that encompasses all of the sub-specialities within the profession. An example of such a body is the MENC (in the USA) or the Music Council of Nigeria (temporarily not in operation). Their functions among others are to raise pertinent issues and to examine them as they pertain to the professional concerns and standards of its members, to create a commission to examine the nature and direction of teacher education in music as it currently
existed and to propose needed changes.

(11) **Lack of Equipment and Facilities**

Facilities, equipment, materials and textbooks for music programmes are unavailable. Schools do not have musical instruments. Musical instruments including local percussion instruments are also not available in schools.

(12) **Lack of Continuity in Music Practice**

It is in fact most frustrating for music teachers who after graduation cannot continue or consolidate the growth process in the skills acquired while in training. The skills although still in its infancy stagnates and soon gets forgotten. This lack of continuity to musical performance is the major handicap which music teachers suffer in schools. Most of them get frustrated or opt out of the profession.

**RECOMMENDATION**

Helmer (1983) stated that long range planning in education is needed because of the long lapse between planning and implementation of educational change. We are approaching the year 2000 AD which will be technologically oriented. Teachers will be required to have a high degree of professional competency. The need for future based teacher education has been recognised by notable educators. Notable among these groups of educators are the National Commission on Excellence (1984), Carnegie Forum on Education and Economy (1986), Holmes Group (1986) etc.
These educators lead the various reform movements they represent. As the reform movements in the United States began, professional organisations such as the Music Educators National Conference, the College Music Society, National Association of Schools of Music and several others responded to the general recommendations. These music organisations evaluated carefully the standards of teacher education and training in music in order to make specific recommendations regarding the upgrading, revitalisation, and modification of current programmes in such areas as musicianship training and music education in higher learning. Olson (1987) states that the time to implement positive changes for teacher education is now, so that needed changes can be put in place for the future. Boyer (1985) also states that if the quality of education is shaped by the quality assigned to teaching then achievement of a high quality of music education in schools will require a high quality music teachers. So we can see that the high quality of music teachers is increasingly recognised and the function of music teacher preparation in colleges or universities becomes the important element in raising the quality of music education in schools. Moonjoo Seog (1992) reiterated that since teachers are the product of their training programme, higher educational institutions must take the primary responsibility for preparing teachers to achieve quality. In response to this call for reform various Governments all over the world
MUSIC CAREER

COLLEGE

UNIVERSITY

UNIVERSITY

COLLEGE

GCE A LEVEL
GRADE 6 (PRACTICAL)
GRADE 8 (THEORY)

SECONDARY EDUCATION
GCE O LEVEL
GRADES 1—6 (THEORY)
GRADE 5— (PRACTICAL)

PRIMARY EDUCATION
GRADES 1—2
(OPTIONAL)
SATURDAY EXPERIENCES

UNIVERSITY BOUND STUDENTS
made efforts to improve the quality of education in schools, and teacher training in higher educational institutions. Are Nigerians aware of these movements?

In line with this reform and need for change in music in our tertiary institutions we should attempt to:

(1) Define clearly directions and goals in music to ensure future improvement, have a national philosophy of music, determine necessary standards and standardised tests.

(2) For graduate teachers, it is advisable that they should not break their training process to ensure growth and continuity. The student in music education - at the conclusion of his/her course, other subjects considered - should be a thoroughly trained musician and educator. With the increasing demands made by various departments offering related and education courses (that are required for graduation), it is therefore becoming increasingly difficult to acquire enough musicianship in three or four years leading to NCE or Bachelor's degree. Students should be advised to go on to the degree programme after NCE and possibly continue their education by going on to the master's degree programme as soon as possible without a break. By so doing students would be able to acquire more skills and accumulate solid musicianship. Alternatively, teachers can enrol for private tutoring in their instruments.
(3) Instrumental and Vocal instructions should be emphasized at the secondary school level.

(4) NCE programmes should be revised and redesigned in line with the Graduate Teachers Diploma in Europe which emphasises sound professional training in foundations of musicianship and instrumental specialisation rather than offering university courses that are academic oriented.

(5) A national academy of music in line with conservatories where students can go and be trained to be musicians and high level performers should be established (Ekwoeme, 1983).

(6) Introduce folk musicians in school as Artist-in-Residence as instructors.

(7) Musicologists, teacher trainers and music educators in Arts and Education faculties should be well trained and prepared in their special areas to be able to produce effective and qualitative teachers for the schools. To this end teacher trainers in music should be exposed to the world of music education through staff development programmes in foreign universities with excellent music education programmes in countries like USA, Britain, Germany, Hungary, Japan, Korea and Ghana.

(8) There is need to begin anew as the highest body to formulate statements regarding music education in Nigeria.

CONCLUSION

The standard of practical music studied for most students in higher institutions are of elementary or, at best, intermediate level. The problem can be traced
down to primary and secondary schools. The absence of music education at the lower levels of education is responsible for the very low standard of music achievement at the tertiary institutions. Unless our primary and secondary school programmes in music are comprehensive and until music educators, administrators of music in the Ministries, Music association bodies, WAEC and JAMB officials are invited to the drawing board to design realistic music programmes we will continue to have stunted growth in music. It is to the advantage of the prospective school music majors to study music latest in the secondary school as that opportunity will contribute most directly to their continuing musical achievement in the college or university.

The writer would like to end with the following quotation (Ekwueme, 1993):

We must therefore, as teachers and practitioners in the arts – in a field that requires more than basic intelligence; a field that demands above – average natural talent – we must reach for the highest standards to make our mark in the international scene and so earn respect at home. It is by achieving this that we can hope to pierce the hard armour of societal opposition to the seriousness of the arts and the ability of artists to do anything beyond the senses and the trivial. The quality of our work must vividly, unequivocally, place a mark of seriousness on our efforts that they will demand and deserve respect (p. 14).
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