

Enhancing music resource personnel in secondary schools: A study of selected secondary schools in Lagos State, Nigeria.

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Abstract

This study delves into the role of music education resource personnel in the Epe and Eti-Osa regions of Lagos State, Nigeria. It explores the historical evolution of music education in Nigeria, elucidates the concept and characteristics of resource personnel in the educational system, and underscores their functional roles. The study administered a questionnaire comprising forty (40) items that is divided into four sections. The findings underscore the indispensable role of music resource personnel in music education, revealing a lack of support for music education in secondary schools from the government. These personnel facilitate students' engagement, cultivate conducive learning environments, and enhance students' capacity for further education in music. They also sustain students' interest, foster confidence, and promote practical learning. The study also revealed that music resource personnel should be considered in music education and that the government should find a way to encourage them when they apply to go further in their education. They should be admitted to the higher tertiary, even if they have two sittings or music-graded exams. These are the people that are needed for not meeting the requirements of their preferred courses. The study provides a conclusion for establishing more resource personnel for effective music education.

Keywords: Music, Education, Resource, Personnel, School.

Introduction

Music education encompasses the study of teaching and learning music, addressing various domains of learning, including psychomotor, cognitive, and affective aspects. Research indicates that music training enhances IQ, focus, and persistence. With the introduction of Western education facilitated by Christian missionaries in collaboration with the British colonial government during the early twentieth century, the missionaries' curriculum primarily emphasized literary education. However, they also recognized the significance of the arts, including music, drama, and poetry, as tools for evangelizing the indigenous population. Consequently, formal music education gained recognition through its inclusion in the school curriculum.

Esteemed scholars and educators such as Ekwueme (2017), Faseun (2021), and Ajewole (2020), among others, have made significant contributions to music education in Nigeria.

Music education requires a critical approach to prepare students adequately for effective practice. Despite it being a school subject since 1842, mission schools introduced it to facilitate the teaching of European music in Nigeria and today, the music curriculum in the secondary schools is still dominated by Western music contents. (Adegbite, 2021, p. 77; Omojola, 1994. p. 534), music education still seeks its place among other academic subjects. This is evident from declining enrollment rates at the Junior Secondary School level, as noted by Faseun (2001). Throughout history, generations have received diverse forms of cultural heritage through informal educational channels, with music serving as one of the primary mediums. Before independence, music education in Nigeria predominantly followed informal pathways. Traditional means such as cultural festivals, work songs, moonlight performances, lullabies, children's nursery rhymes, court music, apprenticeships under renowned traditional musicians, and

various other avenues disseminated it (music education) (Andrew, 2018).

Media outlets such as Radio and Television also played a crucial role in highlighting the importance of music education by hosting discussions on its theoretical and historical value. This heightened awareness was brought about by Western education and the efforts of renowned music scholars such as Fela Sowande, Ayo Bankole, Lazarus Ekwueme, Akin Euba, and Akpabot Sam, among others. This study uses the term 'Nigerian Secondary School' for convenience, acknowledging that individuals may own these schools publicly or privately. This term evokes the notion of diversity and unity within the educational system.

The National Policy on Education [2018] roots the contemporary framework for music education, recognizing the importance of arts and culture in national development. This policy grants arts and cultural education a rightful place in the nation's educational system, from primary to post-secondary institutions, aligning with their educational objectives. The music curriculum offered at Junior Secondary School levels 1-3 emphasizes topics such as harmony and counterpoint, aural training, music history and literature, and performance.

Present music education programs in Nigerian secondary schools tend to overlook the musical practices of popular local artists, leading to a divergence between traditional and Western musical styles.

According to Ajewole, the trained musicians, primarily focused on Western classical music often struggle to gain significant recognition despite years of dedication, with few followers and limited rewards. Many of these musicians ultimately pursue full-time employment as teachers or broadcasters, relegating their music performances to a part-time endeavour. While there is a growing audience for Western classical music in Nigeria, financial support for classical

artists remains scarce, as culturally relevant music holds a broader appeal.

Understanding the historical trajectory of music education in Nigeria is crucial for comprehending its evolution and progress. Scholars such as Omibiyi-Obidike (2015), Akin Euba (2020), Kuture (2021), Omojola (1994), Akinbote (2021), Horton (2019), and Obiwusi (2018), among others, have extensively explored the formal education system in Nigeria and various parts of Africa. Music education in Nigeria began to take shape with Western education introduced by Christian missionaries.

These missionaries aimed to propagate their religious beliefs, and music played a significant role in their evangelization efforts. Consequently, music instruction within the Western school system was initiated to facilitate hymn singing and chanting, primarily through the use of the harmonium and staff notation. The curriculum at this stage was centred on singing, basic music theory, and harmonium proficiency, aligning with the missionaries' objectives of fostering religious music practices among the indigenous population.

At the elementary school level, the curriculum primarily focused on the singing of Christian hymns, European folk songs, and songs incorporating vernacular texts set to pre-existing English folk melodies. Transitioning to secondary schools, the emphasis on singing European folk songs persisted, complemented by rudimentary music theory. Some specialized secondary schools introduced keyboard instruction, particularly piano, and incorporated

Western music history into the curriculum. Notably, exceptional students could undertake graded examinations administered by the Associated Board of the Royal School of Music in Britain as external candidates. Teacher training colleges, which supplied personnel for Christian missionary activities, emphasized music and harmonium proficiency.

University-level students engage with music through university music clubs. However, instructional materials and content predominantly excluded African musical traditions, leading to a misunderstanding between educated Africans and their indigenous musical culture. Consequently, educated Africans developed a preference for Western music, encompassing both folk and art forms (Omibiyi 2015:30). The Christian missionary presence significantly influenced the Westernization of Nigerian society. Missionaries established pivotal centres in Abeokuta and Badagry, where Nigerians first encountered European music through hymn singing in church on Sundays. Despite this introduction, there existed a fusion of cultures as hymns were translated into Nigerian languages and sung to European melodies (Akin Euba 2020:38).

Missionaries in West Africa held a hostile stance towards traditional music, viewing it as pagan and incompatible with church practices. Consequently, they prohibited converts from engaging in traditional arts performances and, in some cases, even from observing them. The attitude of the missionaries paved the way for the extensive Westernization of Africans who embraced Christianity. The adoption of European music by African Christians facilitated the establishment of European-style schools, which initially dominated the landscape of modern education in West Africa under missionary control. These schools placed a strong emphasis on European music, resulting when hymn singing with African vernacular texts set to pre-existing European tunes led to confusion regarding the meanings of the words.

Omojola highlighted significant schisms within the church and the emergence of cultural nationalism toward the end of the nineteenth century. In Lagos, the black community began questioning European dominance for political, economic, and

cultural reasons. Despite expectations of increased opportunities for senior positions within existing institutions, including church mission schools and the civil service, the reality was quite different. They were also largely deprived of participating in political decisions in 1872. The Lagos Local Government, which was established in 1861, employed its first African representative only after much agitation. The community faced significant obstacles, including limited participation in political decisions and the expansion of European commercial activities, particularly after Lagos became a colony in 1861.

Tensions started emerging within various Christian denominations as African clergy were overlooked for promotion, and European leaders pushed for the abandonment of traditional customs such as polygamy and ritual ceremonies. In response, Africans began reassessing their relationship with Europeans, demanding a more positive approach to traditional African culture. This growing assertiveness culminated in the publication of the first pamphlet advocating for the establishment of an African church in 1881, followed by the formation of the first "African" church, the Native Baptist Church, seven years later.

According to Webster, the pattern established in 1888 recurred in 1891, 1901, and 1917, leading to the fragmentation of every mission in Lagos, including the CMS, the Wesleyan Church, the Baptist Church, and the Catholic Church. Consequently, breakaway factions emerged, such as the United African Church from the Methodist Church in 1917, and the African Church from St. Paul's Church, Breadfruit, Lagos, in 1901. Notably, the Aladura Church and the Cherubim and Seraphim Church, which symbolize the Africanization of Christianity in Nigeria, were established in the 1920s. It is within these missions that the earliest instances of African music in Christian worship can be found. Despite accusations of being offensive and pagan, African songs began to be permitted in Anglican churches and increasingly in

newly established African churches from the early 20th century onward. Music emerged as a primary tool for propagating religious messages among both the new and traditional churches, highlighting the enduring significance of music in African religious worship (Omojola, 1994, pp. 16–20).

African church music then represents a marriage of African and European elements. African priests and choirmasters mostly did the pioneering work, whose training in the mission school usually included the ability to use staff or solfa notation. The teaching of Africans to read and write music is one of the major achievements of Africanized church music, but they only partially succeeded in doing so (Euba, 1986, p. 38). It was clear that early music education in West Africa was meant to serve the interests of Western European missionaries rather than Africans. Hence, it was patterned after the European music system, and its legacies continued until today (Vidal, 2017, p.7). Nketia (2017:14) remarked, as quoted by Kuture (2021):

The church actively discouraged African cultural practices while promoting Western cultural values, with drumming particularly targeted because of its association with "Pagan practices." Through mission schools, the church facilitated the teaching of European music theory and practice, a tradition that endures today. Musical styles and European influences have been ingrained in Nigeria since the early 20th century. The church, being the primary educational institution in 19th-century Nigeria, naturally became the focal point for challenges to European authority (Omojola, 1994, pp. 6-9). Predominantly linked is a formal education in Nigeria with Christian missionary education, initially introduced by Portuguese traders who visited Benin and Warri in present-day Bendel State during the 16th century. Commonly linked is the formal education in Nigeria with Christian missionary education, initially introduced by

Portuguese traders who visited Benin and Warri in present-day Bendel State during the 16th century.

However, it was during the 19th century that Western formal education was firmly established in Nigeria through the efforts of Christian missionaries. The Methodist mission led by Mr. and Mrs. De Graf opened the first school in Badagry in 1842, marking the beginning of the spread of Western education across what is now Nigeria, albeit at varying rates (Akinbote, 2019, p. 15). Missionary organizations laid the groundwork for Western education in Nigeria, with subsequent involvement from voluntary agencies, government entities, native administrations, and commercial interests in establishing schools. Thomas Birch Freeman of the Wesley Methodist Mission Society, arriving from the Gold Coast, established the first missionary station in Badagry in 1842, initiating missionary activities in Nigeria. These missionary groups, including the Methodist, Anglican, and Roman Catholic, among others, integrated religious activities with educational endeavours (Obiwusi, 2018, p. 3).

Missionary organizations played a pivotal role in shaping curriculum development in Nigeria. Upon their arrival in 1842, their primary aim was to convert a large portion of the Nigerian population to Christianity. Consequently, the establishment of churches was closely intertwined with the opening of schools. These schools focused on teaching young children to read the Bible and write (Obiwusi, 2018:154). During the colonial era, music education was primarily associated with singing, with a limited emphasis on music theory. Tonic solfa syllables were commonly used for choral rehearsals, highlighting the importance of understanding music theory (Horton, 2019:155). The teachers were predominantly church organists, many of whom either taught music or pursued correspondence courses at the National College of Music (Horton, 2019:155).

Statement of the Problem

In Nigeria's music education system, the government give disproportionate attention to certified music teachers and professionals, while often overlooking the crucial of role resource music teachers. These resource music teachers serve as the foundation for training many music students in higher institutions, but yet, the teachers lack official recognition within the educational framework. Despite their significant contributions they are often employed in the unapproved music academies and play vital roles in preparing students for music exams, ultimately producing future music performers. Furthermore, there is a disparity in admission criteria for music programs, where individuals with a Grade 5 in music are accepted without formal recognition of the resource music tutors who prepare them. This lack of recognition extends to the church setting, where resource music tutors serve as choir coordinators based on their extensive experience. Additionally, many resource music tutors face barriers to admission to higher education institutions because of having two sittings in their O' Levels, hindering their career advancement in the music field. This issue leads some individuals to change their area of concentration or abandon their music career aspirations altogether, resulting in a loss of talent and potential in the music education sector.

Objectives of the Study

This study aims to examine music education and resource persons in selected public and private secondary schools in Lagos State, Nigeria. The specific objectives of the study are to:

1. discuss the concept and features of resource personnel in the school system
2. highlight the functional roles of music resource personnel in music education

Methodology

This study employs qualitative data collection through classroom observations, teacher interviews, and student focus

groups conducted across five schools in Lagos State.

The selected secondary schools for this study are located in Surulere, Lekki, Epe Eti-Osa, Onigbongbo local government areas of Lagos State, namely:

1. Ikeja Junior High School, Ikeja
2. Oregun Junior High School, Ikeja
3. Querencia Secondary School, Festac
4. The American International School of Lagos
5. Government College, Eric Moore, Surulere, Lagos

Major constraints encountered during the research include organizational issues within the schools, such as the structured timetable fitting into sectional activities, a lack of funds limiting a broader investigation of music resource persons, and time constraints imposed by academic programs. Additionally, insufficient funds for travel within the Lagos metropolitan area and a lack of cooperation from some music class teachers, students, and principals during data collection. Surveys, classroom observations, oral interviews, and questionnaire distribution also posed challenges.

Discussion and Findings

Objective 1: Discuss the Concept and Features of Music Resource Personnel in the School System

A resource person typically refers to an individual who possesses expertise or specialized knowledge in a particular subject or field. They are often called upon to provide guidance, information, or assistance on specific topics or issues. Resource persons can play various roles, such as educators, consultants, trainers, advisors, or mentors. They are valuable assets in workshops, seminars, conferences, or any situation where their expertise is needed to enhance understanding, problem-solving, or decision-making processes.

Music resource personnel may have different origins:

They may come from within the organizing institution (since this is one of the main comparative advantages of implementing a specific training event).

They may be subject-matter specialists at other institutions, national or international.

They may be former trainees who have attended a similar training event.

Participants in the workshop can also bring in their expertise in specific areas.

It is good to keep in mind that the course participants themselves can contribute as resource persons in certain areas.

Objective 2: Highlight the functional roles of resource personnel in music education

Instructional resource teachers are to support students with exceptionalities. Where the instructional resource teacher is working in a classroom with students with exceptionalities. Resource persons not only add expertise but also make the course more interesting for the participants, as they can integrate their own experiences.

Most of these music resource personnel developed their musical skills in the church, which has helped them gain experience in music despite not having a formal education in it. They play the musical instrument, the rudiments of music, and sight-sing or playing music easily because of constant improvement in learning musical instruments and the rudiments of music.

Conclusion

The findings of this study revealed that music resource personnel should be considered in music education and that the government should find a way to encourage them when they apply to go further in their education. They should be admitted to the higher tertiary Institution, even if they have two sittings or music-graded exams

These personnel facilitate student engagement, cultivate conducive learning environments, enhance students' capacity for further education in music, and elevate the value of teachers. They also sustain student interest, foster confidence, and promote practical learning. Additionally, the study highlights the role of Western music history in advocating for the promotion of music resource personnel in Nigerian music education.

ensure good training where participants gain well-presented knowledge.

Recommendation

The following recommendations arose from the findings of the study:

To enhance the implementation of music resource personnel in the school, the government should do the following:

1. The government, state and federal, through the ministries of education, should employ music graduates to teach music in secondary schools and organize seminars and workshops not only on music aspects but also on the methods of teaching. The caliber of teachers who can understand the contents of music as a discipline and art and the principles of music education are teachers who hold certificates in music ranging from NCE, B.A. and M.A. in music education. Their knowledge of music and performance skills is far superior to that of other subject teachers such as Fine Art teacher in the teaching of music.
2. The government should organize workshops and seminars to work out on cultural oriented curriculum for the teaching of music in secondary schools and not that of Western dominated curriculum in Nigerian school.
3. Local instructors (master musicians) should be invited to our schools to teach how to play, or repair, and make traditional musical instruments.
4. Resource person also support the learning of other students as opportunities arise.

For instance, if you (the trainer or manager of a workshop) are not an expert in the given content you want to include in the course, you will need resource persons to

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