

IMPROVING MUSICAL ARTS EDUCATION IN NIGERIAN SCHOOLS THROUGH TEACHERS' COMPETENCY

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Abstract

The importance of music education in Nigerian schools for the training and upbringing of a Nigerian child from the elementary stages (lower cadres) up to the highest level of education is essential to societal educational advancement. The statement of the problem of this study shows that many teachers especially those in primary and secondary education levels are not adequately trained and therefore needs further training. While the method employed for data collection is through literature review of relevant works from journals, books, online sources etc. In this regard, it becomes imperatives to retrain and prepare the teachers or educational facilitators who will be able to interpret the curriculum through competencies in order to facilitate and improve upon their teaching methodologies (such as using child centered approach, demonstration method, skills acquisition through laboratory experiments etc.) for the attainment of the required educational objectives. This article is focused on improving musical arts education in Nigerian Schools through teachers' competency. The highlights of this paper include the roles of a teacher in classroom management, the problems militating against teachers' effectiveness in curriculum interpretation and classroom management, required steps toward improving on teachers' competencies in music arts education etc. Recommendations were made involving the input of the teachers, school authorities, the government, the nongovernmental organization (NGO), etc. Through their collective responsibilities and collaborations, the achievement of improving on teacher's competencies in both indoor and outdoor musical activities that will facilitate acquisition of skills by the pupils, students or the trainees in the 21st Century will be made possible.

Keywords – Teachers, schools, musical arts education, teachers' competency

Introduction

Over the years, there had been intensive training in the field of music education. However, with the growth explosion rate of the world's population especially in Nigeria with over 220 million in population, the practitioners in the field are grossly inadequate. It is observed that music graduates from most of our institutions are deficient in some of their musical training that requires urgent attention. Besides, the apathetical attitude of parents and their wards towards the choice of music as a career in the past has contributed towards the negative trends of lack of trained personnel who could give proper interpretation to the implementation of the music curriculum in both elementary and secondary and also in tertiary institutions.

It becomes imperative to pay adequate attention to the training and re-training of music teachers both for primary, secondary and tertiary institutions. In this regard, with qualified personnel on ground to interpret the curriculum, training in music education has to begin with the pupils in the elementary class who will transit to the junior and senior secondary with further transition to the tertiary education class. In order to convince the students and their parents towards the choice of music as it becomes necessary to embark on an aggressive and conscientious training of the trainers that is, the teachers. This will facilitate the attainment of competencies that will engender effective interpretation of the music curriculum right from the elementary to the tertiary levels.

Statement of the problem

There is no gainsaying that many of our institutions today do not have qualified music personnel to impart knowledge and musical skills in learners. Thus, it becomes imperatives to train and retrain these teachers for effectiveness and proper service delivery. This article tends therefore to examine the improvement on Musical Arts Education in Nigerian Schools through Teachers' Competency.

Method of Data Collection

The study employs descriptive research methodology. It sourced for data through relevant literature materials such as journals, books, monographs and online sources.

Objectives of the Study

The Study examines;

- i. The role of music in societal education
- ii. The required qualities of a music teacher in achieving all round educational goals
- iii. The expected roles of a music teacher in classroom management
- iv. Areas that require teachers' improvement in musical arts education
- v. Problems militating against teachers' efficiency in curriculum's interpretation and classroom management

Music

Music can be defined in various ways due to its universal acceptance as a discipline. From language perspectives, it is seen as the universal language of the soul because, it has no language barrier. Also, from worship perspectives, it is regarded as a sacred art due to its role in worship. Consequently, from performance perspectives, it is generally known as a performing art (Falusi, 2008). The role of music cuts across the traditional and the modern society. Also, in his views on creation, Agu (2000) states that;

All musical creation serves specific purpose and performances are chosen to serve specific functions and activities appropriately. For example, ceremonies and activities like birth rites, marriage, title taking, initiation into cults and societal organizations, religious worship, funeral rites etc. have specially designed and well chosen songs, music and dance to enrich and glorify them (p.79)

From the above assertions, the versatility of music in societal functions is clearly evident such that there is appropriate music either vocal or instrumental for every event in the society. Furthermore, music education enables students to acquire knowledge and skills in both formal and informal education system and as such lays more emphasis on serious musical learning such that students who are admitted for musical training at tertiary level are generally recognized as music double major students, such students spend more time for musical training in the music department than their single major counterparts who have to share courses in music with other courses in other departments with divided attention. They also acquired musical knowledge and skills through both indoor and outdoor musical activities, From the foregoing, musical arts education students are more grounded musically especially in the practical aspect of music that engenders efficiency in musical creativity.

Teachers

A teacher is someone or a person whose job is teaching, especially in a school either at the elementary, secondary or tertiary level. The responsibility of a teacher is to teach or instructs others on relevant concept that will impart knowledge in learners. The term 'teaching' means the art of imparting knowledge or educational concepts and ideals in learners. The concept of teaching sees the teacher as a mediator in learning that is, one who assists the learners to search for and utilize information in ways which bring about observable benefits both to him and to a larger society. According to the advanced learners' dictionary of current English (2010), the concept 'teach' means to show somebody how to do something so that they will be able to do it themselves. It also means to give somebody information about a particular subject. While the time teaching means the work of a teacher. A teacher is someone who teaches or passes instruction on certain concept of learning to others (learners). The national policy on education is the main determinant of quality in education. No education system may rise above the qualities of its teachers (NPE, 1998). A teacher is supposed to be a role model that is, someone with enviable character. He or she is supposed to know and demonstrate the technical know-how of his subject and must be able to combine flexibility with his teaching methodology. The achievement of the educational objectives requires the exhibition of certain qualities by the teacher or the instructor who is saddled with the responsibility of interpreting the curriculum in order to impart knowledge in learners. The qualities of a qualified and competent teacher according to Ukeje (2003) and Falusi (2022), include the following:

1. Knowledge and mastery of the subject he teaches
2. Carefulness, dependability and competency in teaching.
3. Refinement and demonstration of humility in her interaction with the students
4. Good health, Industry and Punctuality to classes.
5. Neatness, magnetism, attractiveness and friendly attitude.
6. Creating a conducive atmosphere for the teaching and learning process.
7. Enthusiasm and showing interest in his profession
8. Cooperation, good judgment and consideration of learners' success
9. Honesty, truthfulness and responsiveness in the discharge of his duty..
10. Fluency, forcefulness, self-reliance and leadership ability
11. God fearing, godliness and disciplined Life.

A well trained music teacher is expected to exhibit the aforementioned qualities in order to achieve an all-round educational objective which is the emphasis on improving on musical art education of the 21st century through teachers' competencies in the discharge of their duty as role models in the society.

Schools

School is a place where children, youth or adult go for learning or instruction in order to undergo educational transformation or be well informed about certain concepts on societal values that engenders the growth and progress of the local community, the local government, the state and the nation at large. The term schools referred to a place where teaching and learning takes place for both the younger and the older generations. In schools' programme, there are provisions for the young such as the establishments of places where learning takes place for children of Nursery, Kindergarten ages (between 3 and 5 years); and elementary or primary schools' ages between 5 and 11 years. In the elementary category, we have the lower elementary class whose ages are between 5 and 7 years and upper elementary classes whose ages are between 8 and 11 years. It, therefore, means that a child who undergoes these stages of education would have spent six years in primary or elementary education in line with the 1-9-3-4 system of the Nigerians' educational curriculum which stipulates that a child should spend One year in pre-primary (nursery or kindergarten), nine years of basic education which comprise of six years in primary education before proceeding to the Junior secondary school for lower secondary education known as the upper basic education schools which lasts for additional 3 years.

The basic educational programme lasts for 9 years with the breakdown into 6 years in elementary (lower basic education) and three years in junior secondary (upper basic education) schools. In the senior secondary category, we have classes for the upper secondary education known as senior secondary schools (SSS) which lasts for 3 years. According to Hunt (1980);

Music is entirely a re-creative subject at infant school. This development enters largely into school life that is associated with or allied to movement (rhythm). For this category of learners, lessons are usually short in an informal setting in which specialization is out of place (p.7).

Formal teaching begins in the primary school. According to the 1-9-3-4 system, a child after completing the first year in pre-primary, proceeds on the nine years which runs through six years of primary education, the next three years in Junior secondary schools that is, the upper basic school. A child who had earlier completed the basic education classes (1-9 system) only needs three additional years for the senior secondary education to complete the 1-9-3 system which serves as the foundation level for the tertiary education system which is supposed to last for a minimum of 4 years for a degree programme. This is in consonance with the Nigerian education policy (1-9-3-4) which began under the Universal basic education respectively. Source: (FRN, 2014).

Furthermore, the Nigerian educational policy made provision for adults who could not undergo their educational career at their tender or youthful age through a programme called adult education at secondary level through tertiary education. In this regard there are adult education classes and courses in most of the tertiary institutions in Nigeria on which the interested applicants can specialize. (Falusi, 2019)

The need for music teachers' education cannot be overemphasized because of their significant role in the society. Generally, music teachers are known as nation builders, role models and character reformers. In any society teachers are the key players of development through quality education. To achieve the goal of teacher education, teachers need to be inspired and motivated so that they can impart the right knowledge and skills to the students, otherwise, the nation is in danger of producing unqualified manpower for the future Nigeria' (Ajiboye, 2016).

This is an undeniable fact that many of our music teachers need further training and retraining because many practicing teachers in the field are not qualified to appropriate knowledge on learners. In this regard, there is urgent need for training and retraining of music teachers for effectiveness in teaching, performance and creativity. Nigeria as a Nation has a well-developed teacher education policy. The goals of teacher education according to the national teacher education's policies are as follow:

- a. To produce highly motivated, conscientious and efficient classroom (music) teachers for all levels in the educational system.
- b. To further encourage the spirit of enquiry and creativity in teachers.
- c. To help teachers fit into the societal life of the community and the society at large and enhance their commitments to national goals.
- d. To provide teachers of music with the intellectual and professional background adequate for their assignments and to make them adaptable to changing situations, and enhance teachers commitment to the teaching profession.

Sincerely, these goals cannot be achieved if the Government of the day fails to invest in Teacher education by ensuring that professional music teachers are given further training and development in order to meet the challenges of globalization. Teacher education around the world shows that adequate attention is accorded the

education of teachers for efficiency and productivity. Research and experience both suggest that teacher education was given priority in the scheme of things in 'Finland' as teaching was seen as the mother of all professions in the country (Ajiboye, 2016).

It is worthy of note that the professionalization of teaching was the major reason Finland now serves as a rare model to the international community in literacy as well as in scientific and mathematical achievements. The peculiarity about teaching in Finland is that a teacher must be qualified as a master degree holder before he/she could be allowed to practice or teach as a professional teacher even in elementary class. In essence, without professional teachers and modern teacher education system, Finland's current educational success would have been impossible. Nigeria can take a cue and learn from Finland's experience by re-orientating her societal education such that teacher education is given priority above other professions in the Nigerian educational system. Teachers' education in the Nigerian education system of our cotemporary time (21st century) is pressing so as to ensure their efficiency and productivity in the nation (Nigeria), the continent of Africa and the globalized world.

The Role of a Music Teacher in Classroom Management

Classroom management is an integral aspect of teachers' education that must be given necessary attention in order to enhance teachers' competency in the teaching and learning processes toward the achievement of the educational objectives. According to Falusi (2022), "Classroom arrangement and management is an integral aspect of the teacher education in implementation of the educational programme by the teacher; either micro-teaching teachers, teaching practice (TP) teachers or the conventional classroom teachers in primary, secondary, colleges or tertiary institutions" (p.42). A competent and diligent teacher is expected to combine proper and adequate classroom arrangement and management with his teaching methodology, in order to enhance the required efficiency in the implementation of the educational programme in Nigerian schools. Thus, the roles of a teacher in classroom management are as follow:

Classroom Arrangement- Proper classroom management begins with classroom arrangement. In a spacious classroom, the arrangement should be just that there are enough spaces at the back, the front, the left and the right sides of the students' chairs and desks. The students sitting arrangement should be in rows such that in a classroom that can accommodate 40 students the teacher can create five rows with eight students in the line- up of each row. According to Hunt (1980):

Formal teaching begins in the primary school, and the following suggestion apply almost equally to both primary and secondary schools: The class should be compactly arranged, If the class does not fill the room, scholars should not be allowed to spread themselves into sides and corners leaving the middle of the room with empty spaces. The teacher when seated at the piano will have the class partly in front of him and partly to his right taking care that no one is behind his back. (p.7)

Further arrangement requires that there will be spaces between the rows in order to enable easy movement of the teacher while inspecting the children's class work during lessons. Also, the teacher's sitting position in conventional classroom should be at the front right or left hand corner of the classroom, where he will be able to monitor the students during the lesson. Also, the instruction materials like musical instruments such as recorder, keyboard, piano or organ should be within the teacher's reach for easy access during practical lessons and for demonstrations during theory classes.

Classroom Management and Class Discipline - The class teacher is supposed to be in total control of the pupils or students during the lesson. Proper decorum must be maintained and ensured during lesson hours such that proper discipline is enforced. Besides, there must be consistency in doing the right thing such as good mannerisms as outlined in the qualities of a good teacher because a well behaved teacher will always control the class with ease without bullying on the pupils or students (learners). Consistency and routine encourages the learners to feel secured with willingness to learn in an effective way. To follow up on this the teacher should always come prepared with a well-planned lesson. During the lesson, students are to listen to the teaching of every lesson with rapt attention.

Areas for Teachers' Improvement in Musical Arts Education

The urgent need for improvement in teacher's competency in musical arts education cannot be overemphasized. In this regard, there is the need for the required steps to be taking toward the achievement of educational goals and objectives in music education. The discussion of some required steps toward improving on teacher's competency are as followed:

I. Motivational Skills-This is an indispensable factor that influences work performance and overall efficiency in an organization. It is a process by which a person's energy is directed towards the achievement of various goals and objectives in an environment. Nnamani (2009) sees motivation as the drive, energy or degree of activity displayed by individual(s). Likewise, it is the process of influencing to take actions that will accomplish the desired goals. For the achievement of better result in listening (ear training) class, the music teacher should arouse the interest of the students, create room for competition and ensure active participation by the students. In this regard, it is required that the listeners be exposed to familiar music pieces for a start to motivate them.

II. Knowledge of Rudiments and Theory of Music - In order to enhance appreciation of music, it is required that the teachers and the trainees should understand the basic fundamentals and rules guiding its application and practice. Nnamani (2009) affirms the need for acquaintance with the grammar and vocabulary of music which is the requirement for understanding the language without speaking it. Usually, it has a great impact on broadening the pleasure of hearing it. This entails having a closer look on how the composer had used such elements that include the choice of chord, form, sequence, design, dynamic etc. The basis for the understanding of music is the rudiments and theory of music which forms the foundation stage of music literacy right from the elementary through secondary to tertiary levels. In this regard music students are able to apply the requisite knowledge acquired in theory to other aspect of musical creativity.

III. Knowledge of Harmony - Harmony in relation to music means the way in which different notes played or sung together combine to make pleasant sounds. It is also created when various tones of different pitches sound together. Harmony refers to the combination of the voice parts to form chords e.g. soprano, alto, tenor and bass part. Harmony is formed when these voice parts or notes are combined in an agreeable manner. The word Chord may be defined as any combination of notes simultaneously sounded. When the main process in the composer's mind is a weaving together of melodic strands, he has to keep before him these combinational elements. Both as regards the notes thus sounded together and the suitability of one combination to follow and precede the adjacent combination (Kennedy and Kennedy, 2007).

A well harmonized composition of good melody, when performed by trained musicians or good choir brings out the beauty of the music For a better appreciation of music and increased understanding, there is the need for a sound knowledge of harmony. The knowledge of chords both in theory and practice leads to the understanding of harmony. That is the major reason why both the theoretical and practical aspects of music are taught in schools. It is therefore of necessity that a well-grounded and competent teacher should have the knowledge of harmony for efficiency in impartation of knowledge in learners.

IV. Technical Ability - The word "technical ability" in relation to music refers to the required manipulative skills for music practice, creativity and better musical appreciation. The beauty of a composition or works is usually brought out by the technical ability of the performer. It is of necessity that in trying to develop or acquire sound musicianship the teacher should learn and teach the trainee (student) how to interpret music using the artificial mechanism especially the keyboard because of its accessibility. Thus, Nnamani (2009) in his views affirmed that the use of keyboard (piano, organ, harpsichord, harmonium, accordion etc) or even children's xylophone or glockenspiel would be of great help in musical practice and creativity. A music teacher is supposed to be conversant with various terminologies and technical know-how in music theory, practice and creativity.

V. Knowledge of Rhythm and Dynamics- Rhythm refers to the movement of musical sounds that is, the way in which the music flows during performance. There are fast and slow rhythms. In most cases, the music meter determines the musical movements. These meters are represented by fractional figures which are usually placed at the beginning of the staff (a series of 5 parallel lines with four intervening spaces). The classification of Rhythms include simple; duple e.g. 2/2, 2/4, 2/8 etc. triple e.g. 3/2, 3/4, 3/8 etc. Quadruple e.g. 4/2, 4/4, 4/8 etc. There are also Compound; duple e.g. 6/2, 6/4, 6/8 etc. Triple e.g. 9/2, 9/4, 9/8 etc. Quadruple e.g. 12/2, 12/4, 12/8 etc. Dynamics is the mood at which a musical choral/instrumental piece is performed. The Aesthetics of a musical piece is determined by the dynamic expressions of the singer or the player during performance. Examples of dynamic expressions include, p – piano – soft, m – mezzo – moderate, mp – mezzo piano – moderately soft, f – forte – loud, ff – fortissimo – very loud, < - crescendo – gradual increase in loudness, > - diminuendo – gradual decrease in softness etc. The knowledge of dynamics and rhythms is of necessity as part of requirements for aural perception/ear training for better comprehension, receptivity and application toward proper ear training and sight reading. Its application by the teacher during performance and in musical creativity helps in appropriate pitching and proper musical expression during performance.

VI. Leadership/Guidance and Counseling Skills – It is necessary that a good teacher develops leadership and guidance/counseling skills in music education. Having undergone musical training and acquired knowledge and wealth of musical experience in guidance and counseling, He or she should be able to give the students and young music enthusiasts the right counsel on the choice of subjects at SSCE, leading to further studies of music at tertiary level of education,

Furthermore, counseling practicum is usually regarded as a learning experience with growth potential where the student learns about his strengths and weaknesses in his counseling skills (Gesinde, 1991). The teacher guides the trainee on the do's and don'ts about life issues and how to interact with the clients. The period of the training

also affords the students opportunity to make amends when mistakes are made before he starts practicing as a professional.

VII. Micro Teaching and Teaching Practice Skills - One of the major steps required on improving on music teachers' competency is through intensive training and skills acquisition through the Micro-teaching and Teaching practice processes. The term "Micro-teaching refers to a scale down sample of actual teaching which generally lasts 10 to 30 minutes and involves 5 to 10 students (Oliver, 1970; NTI, 2008)). Micro teaching techniques was introduced in order to give the teacher trainee necessary support in the art of teaching. It is both an Individualized and a group teaching and learning competency based instructional strategy. Allen and Ryan (1969) opine that micro teaching is real teaching that lessens the complexities of normal classroom teaching by focusing on training an individual to accomplish specific tasks thus allowing for increased control of your practice which in turn gives a focus to your feedback that allows it to be greatly expanded beyond the usual knowledge of results dimension you would normally experience on teaching. It is a competency based teacher education technique, with inbuilt opportunities for inquiry and creativity in teaching. It encourages innovative ideas and cultural dynamism in teaching. Through this process, teachers are trained to changing situations. In this regard, Brown (1975) noted that micro-teaching is designed to develop new teaching skills and refine old ones.

Micro teaching processes include modeling, planning teaching, teach-re-card stage, feedback, re-planning to re-teach, re-teach and re-observation of teaching stages. Student teachers are expected to undergo the aforementioned stages in order to achieve competency. Furthermore, few of the roles of a music teacher in micro teaching effectiveness among others are summarized as follow:

- i. He decides on and introduces the skills.
- ii. He observes the students practice.
- iii. He advises and commends the students during the critique session.
- iv. He serves as the resource person to the student teacher.

Micro-teaching skills include set inductions, stimulus variation, silence and non-verbal communication, questioning, reinforcement, illustrating with examples, closure, planned repetition, encouraging pupils' participation etc. (NTI, 2008)

Teaching Practice (TP) is an integral part of teacher education which gives the trainee teacher the opportunity to demonstrate the theoretical aspect of the training he/she already learnt during contact sessions and classroom observation. It is worthy of note that teacher education requires an integrated and holistic approach which takes cognizance of the need to prepare the student teacher for a qualitative and professional life in education, of which the teaching practice is central. Unlike the micro teaching that involves few students of five to ten teaching practice involve large class of pupils/students up to twenty or thirty and above. The teaching practice student is expected to have mastered more skills during the micro-teaching practice for demonstration during the TP exercise. The objectives of teaching practice are as follow:

- i. To provide the trainee the opportunity to observe and learn from actual classroom situations under the guidance of an experience cooperating teacher.
- ii. To provide the student teacher the opportunity to demonstrate in real classroom situation his/her mastery of subject matter and the methodology of imparting it to learners.
- iii. To assess the extent of performance of the student teacher for the award of the requisite certificate he/she is pursuing
- iv. To provide professional development for the student teacher in order to foster a positive attitude toward teaching and musical creativity.
- v. To develop competence in proper lesson preparation, delivery and assessment etc.

Source: NTI-PDE 207 (2008)

Problems Militating against Teacher's Efficiency in Curriculum Interpretation and Classroom Management

The success of classroom management cannot be completely achieved if the curriculum is not given proper interpretation. Over the years, teachers have been battling with proper interpretation and implementation of the curriculum in virtually all educational levels, especially in the public schools. The challenges that contribute to poor curriculum interpretation and implementation include:

- i. Inadequate funding: There is generally, paucity of funds in Nigerian schools. This has consequently hindered effective implementation of music programmes through serious and result-oriented teaching and learning processes in both the theory and practical.
- ii. Shortness of time for music lessons: The allotted time in the schools' timetable or in the programmes of most schools for music and musical activities is grossly inadequate. For instance, at basic levels, the allotted time to most classes is usually 30 to 40 minutes weekly while that of the secondary is 40

minutes which may be either once or twice, depending on the interest of the school's authority, for both the theoretical and practical aspect of the subject. There is not much difference in the interpretation of the curriculum at tertiary level as most courses are allotted 1 hour weekly. The only exceptions are few courses that are allowed to be taught for 2 hours duration. These periods are grossly inadequate for proper interpretation of the curriculum and implementation either at elementary, secondary or tertiary level. This development is posing great threats to teacher's efficiency in the classroom.

iii. Students' Lack of prior knowledge of music: Many who offer music as the last resort in tertiary institutions today lack prior knowledge of music at either primary or secondary. Also, due to lack of interest on their part, they usually find it difficult to cope with the demands of serious music in areas such as ear training and sight reading, theory, keyboard harmony, instrumental technology, conducting and ensemble management etc. some of these courses in music are more of practical orientation, Such students always fall victims of underperformance which usually leads to failure (carry over) in examination of some courses' requirement for certification in music education.

iv. Problem of Single major courses: Serious musical training especially in the practical aspect of music is lacking in institutions where music is offered as single major subject that is, music is combined with other subjects as elective. The implication of this development is such that students who fall into this category can only perform averagely or below average in the musical examination due to distractions. Because, such students are not always ready for serious musical training which is a problem to the music teachers. In this regards the music teachers are compelled to fix extra classes outside the normal scheduled time in the time table in order to carry the deficient students along in the teaching and learning process.

v. Problem of teaching aids: Lack of well-equipped library, instruction materials and musical are part of the factors that impede the progress of performance in music pedagogy. Music are not learnt in abstract because, the gaining of knowledge and acquisition of skills in music education requires the use of real objects such as musical instruments e.g. piano, flute, trumpet and other instruments as instructional materials. Where these materials are not available as this is the regular occurrence in many elementary and secondary schools especially public institutions, the progress of performance will be hampered.

vi. Government and School Authorities' Apathy: The apathetical behaviours of the heads of educational institutions and government toward music education is a major setback. Their failure in this regard had not given the implementation of music education in most of our schools and institutions necessary backings, encouragement and required incentives that will assist the training of students in music education.

vii. Lack of qualified personnel: Many institutions today do not have qualified personnel or resource persons with current or up to date requisite experience in general musicianship. In this regard, many graduates who had finished a training course in music programme either in conventional institutions or privates today cannot even sight sing and are deficient in the practical application aspect of the curriculum except in theory. This development calls for urgent attention of the need for training and retraining of teachers in order to combat this problem.

Conclusion and Recommendations

The need for improvement on musical arts education in Nigerian schools (basic schools, secondary and tertiary) through teachers' competency cannot be overemphasized. It is not an exaggeration that the role of the teacher in proper interpretation of the curriculum across the various training levels; from basic to the tertiary is central to the achievement of the desired educational objectives. Regular training and retraining of teachers through micro teaching, teaching practice, workshops, seminars, conferences and so forth for the desired competency and efficient service delivery is imperative for the progress and advancement of the musical arts educational skills in the 21st century music. In the light of this development, in order to align with the urgent need in ensuring teachers' competency, this article recommends that; conferences, symposium, workshop, and in-service training should be organized for music teachers and instructors under government employment and private institutions for upgrading of knowledge. If the aforementioned recommendations are well implemented, it will go a long way toward the enhancement of teachers' competency and quality of their services for the realization of the noble objectives of teachers' educational advancement in the 21st century.

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