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**OVERCOMING SOCIO-CULTURAL AND ADMINISTRATIVE BARRIERS IN THE  
TEACHING AND LEARNING OF MUSIC PRACTICAL IN SECONDARY  
SCHOOLS IN UDU LOCAL GOVERNMENT AREA, DELTA STATE NIGERIA**

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**Abstract**

The teaching and learning of music practical at the secondary school level remain crucial for nurturing creativity, cultural identity, and artistic expression. However, in Udu Local Government Area (LGA) of Delta State, socio-cultural and administrative challenges undermine its effective delivery. This study investigates these barriers and proposes strategies for overcoming them. A descriptive survey design was employed, with a sample of 120 respondents comprising teachers, students, and administrators from three secondary schools in Udu LGA. Data were collected through structured questionnaires and semi-structured interviews, and analyzed using descriptive statistics and thematic content analysis. Results revealed that socio-cultural barriers, such as societal undervaluation of music, parental discouragement, and preference for science-based subjects, significantly limit student participation. Administrative challenges, including inadequate funding, lack of instruments, shortage of trained teachers, and poor policy implementation, further compound the problem. The study concludes that addressing these challenges requires curriculum reform, stakeholder sensitization, improved funding, and infrastructural support. Recommendations include government-led awareness campaigns, provision of resources, continuous professional development for teachers, and collaboration with cultural organizations to enhance community support.

**Keywords:** Music education, socio-cultural barriers, administrative challenges, Udu LGA, music practical, secondary schools

## **Introduction**

Music is a vital component of education, fostering creativity, cultural identity, and cognitive development among learners. In Nigeria, the National Policy on Education emphasizes the inclusion of music and cultural arts at the secondary school level to promote holistic development (Federal Republic of Nigeria, 2013). Despite these policy provisions, the teaching and learning of music practical remain underdeveloped, particularly in areas such as Udu Local Government Area (LGA) of Delta State. Music practical, which should provide students with hands-on skills in performance, instrumentation, and ensemble work, are often sidelined in favor of theoretical instruction.

The situation in Udu LGA highlights a pressing problem: while the region has a rich cultural heritage rooted in indigenous music and festivals, socio-cultural and administrative barriers hinder effective teaching. Parents and communities frequently discourage students from engaging in music, perceiving it as less prestigious than science-oriented subjects. Administratively, schools suffer from inadequate funding, shortage of instruments, limited availability of trained teachers, and weak policy enforcement, all of which restrict the proper implementation of music education. This mismatch between curriculum expectations and classroom realities undermines both cultural preservation and students' creative potential.

This study is significant because it addresses a local gap in research, providing insights into the unique challenges facing music education in Udu LGA. By analyzing these barriers, the research aims to inform stakeholders, including policymakers, educators, and parents on strategies for strengthening music practical education. The objectives of the study are threefold: to identify the socio-cultural barriers to music practical in Udu secondary schools, to examine the administrative challenges affecting their implementation, and to propose actionable strategies for overcoming these challenges to ensure more effective teaching and learning of music in the area

## **Theoretical Framework**

This study is anchored on Vygotsky's Sociocultural Theory, which posits that learning is socially mediated and shaped by cultural beliefs, social values, and institutional structures. According to Vygotsky (1978), knowledge is constructed through social interaction within a cultural context. In the case of Udu LGA, students' ability to participate in music practical is

strongly influenced by parental attitudes, cultural expectations, and school administrative policies. This framework is useful for explaining how socio-cultural undervaluation and administrative neglect restrict the learning of music practical despite students' innate interest.

### **Socio-Cultural Barriers to Music Education**

Studies across Africa have shown that cultural attitudes play a major role in shaping educational choices. Adeyemi (2019) reported that many Nigerian parents prefer their children to pursue science and professional courses such as medicine, engineering, or law because of their perceived financial rewards. Consequently, music and other arts are viewed as hobbies rather than serious career paths. Similarly, Okafor (2020) emphasized that Nigerian society often undervalues musicians, which creates stigma for students who wish to study music.

At the community level, Omibiyi (2018) explained that misconceptions exist that music practical is associated with social leisure rather than intellectual activity. This perception discourages schools from investing in music. In Udu specifically, Oghenekaro (2022) observed that socio-cultural pressures especially from parents who prioritize science education, limit enrollment in music classes.

Internationally, Hallam (2016) noted that in the UK, similar cultural undervaluation occurs when music is seen as "non-essential" compared to science subjects. This indicates that undervaluation of music education is not only a Nigerian problem but a global one.

### **Administrative Barriers in Music Education**

Administrative challenges remain a consistent obstacle to quality music teaching. Ekwueme and Akuno (2021) highlighted inadequate funding and poor policy implementation as the most critical issues across African schools. In Nigeria, government allocation to arts education is low, and music departments are often the first to experience budget cuts.

In terms of resources, Nwaolisa (2019) observed that most secondary schools in Nigeria lack standard musical instruments, limiting the ability of teachers to conduct practical lessons. Teachers are then forced to adopt theory-based or rote-learning approaches, which reduces students' motivation. Additionally, Adeogun (2017) reported that the absence of adequately trained music teachers worsens the situation, as many schools either employ part-time instructors or assign non-music specialists to teach the subject.

Comparative studies provide similar insights. Nzewi (2009) found that across many African

countries, music education is poorly resourced, with curricula emphasizing theory over practice. Meanwhile, Campbell (2018) in the U.S. highlighted that without administrative support and structured programs, music students tend to drop out due to frustration and lack of engagement.

### **Gaps in Literature**

While existing studies have identified broad socio-cultural and administrative barriers to music education in Nigeria and other contexts, few studies have specifically focused on Udu LGA. Most research (e.g., Adeyemi, 2019; Oghenekaro, 2022) presents general findings without drilling into localized challenges such as industrial influence (DSC's history as a technical hub) and the cultural dynamics of Udu communities. This study bridges that gap by focusing specifically on secondary schools in Udu LGA.

### **Methodology**

The study employed a descriptive survey design to capture opinions from multiple stakeholders in Udu LGA.

### **Population and Sample**

The study population comprised students, music teachers, and administrators in secondary schools. A sample of 120 respondents was drawn from three schools in Udu LGA:

- DSC Technical High School
- Ovwian Secondary School
- Excellent Pillars International School

The sample distribution was: 80 students, 30 teachers, and 10 administrators. Stratified random sampling ensured fair representation.

### **Research Instruments**

Two instruments were used:

1. Questionnaires (40 items each for students and teachers/administrators).
2. Semi-structured interviews with administrators for in-depth insights.

### **Data Collection**

Permission was obtained from school authorities. Questionnaires were self-administered with

the help of assistants, and interviews were recorded with consent

### Data Analysis

Quantitative data were analyzed using descriptive statistics (frequency and percentages). Qualitative data were analyzed thematically. Results are presented in tables and interpreted in relation to literature.

### Results

**Table 1: Socio-Cultural Barriers in the Three Schools**

Barrier	Frequency	Percentage (%)
Societal undervaluation of music	40	33.33
Parental discouragement	15	12.5
Preference for science subjects	60	50
Cultural misconceptions	05	4.17

### Interpretation:

The most prevalent socio-cultural barrier is the preference for science subjects (50%), followed by societal undervaluation of music (33.33%). Parents and communities discourage students from pursuing music, viewing it as less prestigious.

**Table 2: Administrative Barriers in the Three Schools**

Barrier	Frequency	Percentage (%)
Inadequate funding	30	25
Shortage of musical instruments	50	41.7

Lack of trained teachers	25	20.8
Poor policy implementation	15	12.5

### **Interpretation:**

The shortage of instruments (41.7%) is the most critical administrative barrier, especially in DSC and Ovwian schools. Inadequate funding (25%) also restricts the acquisition of resources. The lack of trained teachers (20.8%) and weak policy implementation (12.5%) further weaken music education.

### **Discussion**

The findings confirm earlier studies by Adeyemi (2019) and Okafor (2020) that socio-cultural undervaluation and preference for science subjects reduce participation in music. Similarly, Ekwueme and Akuno's (2021) findings on inadequate funding and lack of resources are evident in Udu LGA schools.

However, qualitative data revealed that despite these barriers, students expressed strong interest in music when given the opportunity. This suggests that with proper support, music practical education can thrive in Udu.

The situation in Excellent Pillars International School shows that private schools may provide better administrative support, though still constrained by part-time and under-qualified teachers.

### **Conclusion**

This study concludes that both socio-cultural and administrative barriers jointly undermine music practical education in Udu LGA. Cultural undervaluation, parental discouragement, and preference for science subjects reduce student interest, while inadequate funding, shortage of instruments, lack of qualified teachers, and poor policy implementation hinder effective teaching.

### **Recommendations**

1. Policy and Funding: Government should allocate specific funds for music education

and ensure strict implementation of the curriculum.

2. Parental Sensitization: Schools should organize workshops to educate parents on the value of music.
3. Teacher Training: Continuous professional development programs should be provided for music teachers.
4. Infrastructure Development: Schools should be equipped with adequate instruments and practice facilities.
5. Community Involvement: Collaboration with local cultural groups can enrich student experiences and promote acceptance of music.
6. Future Research: Studies should investigate how digital technologies (e.g., music software and e-learning) can reduce barriers.

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## QUESTIONNAIRES

### Appendix: Questionnaire for Students, Teachers and Administrative staff (40 Questions)

1. Do you enjoy learning music practical in school?
2. Are there enough musical instruments available in your school?
3. Do your parents support your interest in music?
4. Do teachers encourage active participation in music practical?
5. Do you feel music is less important than science subjects?
6. Are cultural beliefs in your community supportive of music education?
7. Have you ever been discouraged from studying music?
8. Do you have access to music practice facilities?
9. How often do you engage in music practical lessons per week?
10. Do you feel proud to study music in your school?
11. Do you think music can be a career path?
12. Have you performed in a school music concert?
13. Do teachers provide enough guidance during practical sessions?
14. Are music classes regular in your school timetable?
15. Do you think funding affects the availability of music resources?
16. Are there enough qualified teachers for music practical?
17. Do you receive encouragement from classmates in music?
18. Do you think music education helps preserve culture?
19. Do you believe more attention should be given to music practical?
20. What challenges do you personally face in learning music practical?
21. Are you formally trained to teach music practical?
22. Does your school allocate enough funding for music?
23. Are there sufficient musical instruments in your school?
24. Does the timetable allocate enough time for music practical?
25. Do students show interest in music practical?
26. Do parents support their children in learning music?
27. Are there cultural barriers limiting students' interest in music?
28. Does the government provide adequate support for music education?
29. Are there training opportunities for music teachers in your school?
30. Do you think policy implementation favors music education?
31. How often do you organize school concerts or performances?

32. Do you face challenges in motivating students toward music?
33. Are there enough music teachers in your school?
34. Do you think music is marginalized compared to science subjects?
35. Have you experienced shortage of resources for music practical?
36. Do you think more investment in music would improve learning?
37. How do you handle parental resistance to music education?
38. Do administrators support music education in your school?
39. Do you believe music contributes to cultural preservation in Udu?
40. What recommendations can you suggest to improve music practical in schools?