

**AN APPRAISAL OF ENROLMENT AND PERFORMANCE OF
STUDENTS IN SSCE (NECO) MUSIC, 2010-2014 AND ITS
IMPLICATION FOR HIGHER MUSIC EDUCATION IN NIGERIA**

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Abstract

This study examined the enrolment trend and performance of candidates in SSCE (NECO) Music and the implication for higher music education in Nigeria. The data used for the study was the summary of performance of the National Examination Council over five years, 2010-2014. The data was analysed using frequency counts and percentages. Results of the study revealed that the percentage of enrolment for music which is 759 (0.014%) between 2010 and 2014 is grossly low considering a total of 5,389,511 candidates who registered generally for SSCE (NECO) examinations within the five years under study. A gradual yearly reduction in the total number of candidates enrolled for SSCE between 2010 and 2014 is also observed. Furthermore, the study revealed a decline in the percentage of Passes (A-C) between 2010 and 2014 while the percentage of Failure continues to increase between 2010 and 2014. Within the five years under study, performance of candidates in 2010 appears to be the best with percentage of Passes (A-C) at 76.4% and Failure at 11.5% while 2014 recorded the worst performance with percentage of Passes (A-C) at 49.06% and Failure at 33.96%. The implication of the findings for higher music education in Nigeria is that the low enrolment of candidates in SSCE music will result in low enrolment of candidates into the music programs of tertiary institutions in Nigeria. Also, the progressive decline in candidates' performance will unequivocally affect the performance even when given admission opportunities into music programs of tertiary institutions. The study posited that music should be made compulsory at both primary and secondary schools levels. Government and education planners should endeavour to develop music curriculum that will reposition music as a vocational subject and not mere Arts subject. Also, adequate music facilities should be provided in schools and staff development project must be put in place to increase teaching skills of prospective music teachers for optimum productivity.

Keywords: Enrolment, Performance, Senior School Certificate of Education, Music Education.

Introduction

The study of music in Nigerian schools became significant with the advent of the colonial administration and the missionary movement in Nigeria around the middle of the nineteenth century. Churches were built and mission schools were set up where students were taught in the English language as well as the Bible to become interpreters and catechist or local evangelists to the white missionary settlers.

Western classical music was also taught in these schools as a replacement for the traditional musical practices which had been described as fetish and demonic and subsequently banished from use in the churches as well as the official – social gatherings. Students were taught in the European musical idioms and hymns were sung in English language based on the European diatonic scale. Western musical instruments such as the piano, organ, accordion, tambourine, castanets and several brass and woodwind instruments were brought into the country. These instruments were used both in schools as well as the churches.

This however formed the basis of the students' interaction with these musical instruments and the subsequent adoption of musical career by a few of them such as Roberts Coker, who was the first Nigerian to study music abroad, and came back to teach music at C.M.S. Female Institution, Lagos. He actually became a point of interest to other learners who got influenced by his musical prowess and dexterity especially on the piano that he was nicknamed "the Mozart of Africa". These young learners, such as T.K.E.

Phillips, Fela Sowande, W.W. Echezona, Adam Fiberesima among others eventually took up music as careers and constituted league of early music educators in Nigeria.

The resultant effect of this new musical idiom could also be felt through the growth of popular bands such as the various highlife bands fast developing then and most especially the opportunity it afforded some learners to go and study western music which developed into the Nigerian Modern Art Music.

Though, these activities were concentrated around the South-west, South-east and South-south parts of Nigeria, Nketia (1974) opined that some elements of musical training and development were present in the Northern region which had hitherto been under the influence of the Islamic and Arabic cultures. The potentates of states in the region adopted among other things some Arabic musical instruments, particularly aeroplanes, chordophones and drums and features of vocal techniques, identified with Islamic cantillation. The Quranic School was the rallying point for pupils to learn and interact with the Arabic musical instruments and the vocal styles which culminated in the growth of the contemporary musical styles such as Were, Waka, Apala, Sakara and the popular Fuji music. Therefore, it is plausible to say that musical activities were alive in the northern region, though, it had a far reaching impact in the South, especially around the 1920s. Music was taught in almost all the major schools that were under the tutelage of the Colonial administration through the Christian missions.

However, the growth of Nationalistic awareness among the blacks (Nigerians and non-Nigerian immigrants) around the 1970s led to a revolt against the European musical culture which consequently resulted in the de-emphasis of music on the school curricula and the resultant decay of western classical music education in Nigerian schools, Omibiyi-Obidike (1979).

This situation, on the one hand, made it imperative for the prospective Nigerian academic musicians to travel abroad to acquire formal music education, which in itself stirred up excellence and professionalism in the practice of music and development of music education at secondary and tertiary institution levels in Nigeria and on the other hand witnessed the establishment of private music schools, the first being the Pratt School of Music, Lagos, founded by Professor Pratt, a Sierra-Leonean immigrant in the 1940s. Such schools flourished between the 40s and 60s and produced many of the great academic musician/tutors such as Olaolu Omideyi, Ayo Bankole, among others. The independence in 1960, caused the re-introduction of music in the school curricula and music teaching now operated in both public schools (though, mostly controlled by the missions) and private schools.

However, the shortfall caused by the de-emphasis of music in the curricula of schools by the colonial administration had hitherto had its toll on music teaching and music education. There has been a few professionally trained musicians/teachers with a percentage of them working and living abroad while the remaining percentage has been mostly concentrated in private schools that could afford to pay these teachers reasonable and tangible salaries as opposed to the public schools where salaries are delayed and grossly intangible.

Also, for some years now, a sharp decline in the enrolment of candidates for music in the Senior Secondary Certificate Examination (SSCE) has been observed. It was further discovered that the bulk of the few that enrolled usually come from the privately-owned schools.

This study therefore examines the enrolment trend and performance of candidates in Senior Secondary Certificate Examination (SSCE) within the last five years 2010-2014 and the implication for higher education in Nigeria. It seeks to:

1. Find out the pattern of candidates' enrolment for the Senior School Certificate Examination in Nigeria.
2. Compare the performance of candidates within the five years under study.
3. Proffer solutions if needed for improving enrolment and performance which is projected to have a positive impact on the enrolment at the Tertiary educational level.

Research Questions

1. Will there be a consistent increase in candidates' enrolment for the Senior School Certificate Examination?
2. Will there be any difference in the performance of candidates over the five years under study?
3. Will the number of candidates who scored between distinction and credit be more than those who failed?

A Historical Perspective of Music and Music Education in Nigeria

According to Vidal (2002:3) citing Grout (1973) Pythagoras for more than two thousand years ago had described music as an expression of universal harmony which is also realized in arithmetic and astronomy. For him, music and arithmetic were not separate as the understanding of numbers was thought to be the key to the understanding of the whole spiritual and physical universe. In the Webster's Dictionary (2015 edition), music is described as being one of the creative arts presided over by muse, one of the nine sister goddesses associated with Graces in Greek mythology. Vidal (2002) explained further that

the Latin word '*musica*' occurred in the early works of music historians such as Boethius who classified music into three fields around the 524 A.D. These he called 'Musical Cosmologie' (harmony of the universe), 'Musical Humana' (harmony of the human soul and body) and 'Musical instrumentalis' (harmony of instruments). The ancient philosophers described music as the vibration, both physical and metaphysical, while to the psychologist; is a sensation which must be perceived; to the Baroque Christians music is a gift of God. The latter view being shared by the ancient Greeks as well as the African religion devouts.

Before the advent of colonialism, musical performances had been a common feature of the Nigerian day to day life experiences. These experiences are enshrined in social functions, religious/belief system, rituals, ceremonies, recreation and occupation. Music at this time was purely traditional and indigenious to the people of the particular ethnic group in which it was performed. This performance manifests songs singing, drumming, dancing and acrobatic displays. Such occasions also creates avenue for exhibition of magical prowess, which reveals the desire of man to always exercise control, over the universe. Traditional festivals have always been music making occasions.

Music education at this level was solely informal since there was no school system or formal education process. Musical training was usually from childhood to adulthood and is based on imitation. The training according to Ojuola (2000) starts at an early age of about ten when the children begun to observe the performance technique at rehearsals of the musical ensemble. They also start going out to functions with their parents which allow for keen observation of different styles of performance. Skill acquisition depends largely on consistent participation at social musical functions and assessment of performance skill is done at such social gatherings.

However, formal music education began around the middle of the nineteenth century with the Western missionary movement and the colonial administration in Nigeria. The first missionary school was established around 1842 in Badagry by the Wesleyan Methodist Mission while the Church Missionary Society followed suit around 1843 in Abeokuta where churches and mission schools were built. Unfortunately, in the account of Osokoya (1997), the missionaries who established the western education in Nigeria did not have the aim of educating the natives in the real sense, i.e. not for new and improved social conditions but majorly for the purpose of evangelism; to train young ones as teachers, clerks, catechist for the local native courts and as interpreters.

Nonetheless, this initial objective has brought music into prominence. Hence, music became one of the subjects taught in the early schools. It was an attempt to superimpose western musical forms and idioms on the indigenous musical practices which had been described by the white missionaries as heathenistic and subsequently banned in both religious and colonial-social musical functions. According to Vidal (2002), in August 1861, 300 boys of the Mission Schools led by their missionaries sang the British national anthem during the ceremonies ceding Lagos to the British Crown. This may be regarded as the formation of the first European music choir on the Nigerian soil. In the mission churches, Gregorian Chants, Anglican Chants and hymns were introduced and taught to musically talented boys of the mission schools who were usually drafted as choir boys to sing during divine services on Sundays. Music at this time was important aspect of the school curriculum and musicians and composers of this period were products of mission schools, Omibiyi-Obidike (1979). Many English folksongs were translated into the local language and taught to children of the Mission schools for use during morning and closing assemblies and marching activities accompanied by military style drum, Vidal (2002).

Though, schools around this period were essentially managed by the various missions, they started wearing the outlook of public school with the various educational ordinances, especially the 1926 educational ordinance in Nigeria which put the control and administration of the schools in the hands of the government and thus reduced considerably the number of unassisted schools.

Also, the de-emphasis of music in schools around the 1920s saw the development of private music schools such as the Pratt School of Music founded in 1940 and the Lagos Centre of Trinity College of Music (London). The so-called public and private schools kept developing along parallel continuum till around 1980 when Nigeria began to experience economic regression which led to the over-whelming proliferation of privately-owned schools up to date.

Objectives of Teaching Music in School

Since music is part of human culture, which should be imbibed, projected, and perfectly transmitted, it ought to have a recognized process by which it could be acquired as Abiogu, Mbaji, and Adeogun (2015) observed. Therefore the National Curriculum (1991) stated the objectives of music teaching as essentially to develop:

- (i) Awareness and appreciation of organised sound patterns.
- (ii) Skills in movement, such as motor co-ordination and dexterity, vocal skills and skills in aural imagery (imaging and internalising sounds) acquired through exploring and organising sound.
- (iii) Sensitive, analytical and critical responses to music.
- (iv) The capacity to express ideas, thoughts and feelings through music.
- (v) Awareness and understanding of traditions, idioms and musical styles from a variety of cultures, times and places.

- (vi) The experience of fulfilment which derives from striving for the highest possible artistic and technical standards.

The stated objectives are evidenced in the revised and expanded Federal Ministry of Education SSCE Curriculum, NEDRDC (2010) and the National Policy on Education (2004) in which the objectives of music teaching have largely emphasized the individual skills acquisition, aesthetic development, cultural awareness and self-fulfilment of the students. Furthermore, it has clearly shown according to Adegbite (1994) that the teaching of music in secondary schools is not simply solving a narrow aesthetic task, it is an active force of a higher order stimulating the individual's spiritual and creative potentials.

Problems of Music Teaching and Learning

The teaching and learning of music had hitherto been attended by lingering problems. These problems given the required recognition and consideration could be surmounted. These problems shall be enumerated and discussed appropriately in this study.

Many music scholars have been greatly disturbed with the current trend of music and its educational implications. Adegbite (1994) opined that with such an invaluable role music played in the society such as being a medium of expressing joy, sorrow, and merry making when activities involving life cycle like birth, marriage and funeral ceremonies are performed and especially as a medium for keeping records of history, myths, and legends of the non-literate traditional societies such as ours; music would naturally be expected to take a prominent place in Nigerian educational system. Unfortunately, music was not considered a subject worthy of pursuit as an academic subject by serious minded people compared with other professional subjects like Engineering, Medicine, and Law among others.

The former assertion had been corroborated by Ajao (1998) while sampling the attitude of students to music learning discovered that majority of students offering music as a school subject feel inferior to the other students offering other subjects especially the sciences.

Faseun (2001) in a research finding revealed (shockingly though) the general notion of a sample of adults in Nsukka who felt it is not prestigious to be designated a music graduate. Therefore, they rather preferred their wards to be medical doctors, lawyers, pharmacists, historians, fine-artists and engineers. Also, they believed that money invested on music education is a waste of resources. This general notion has in no small way been responsible for the low patronage enjoyed by music and the unpopular enrolment for the subject both in the Junior and Senior Secondary School Examinations.

Salaman (1975) looked at the problem from the classroom setting where most of the time the teaching method may not encourage the students to learn the basic skills necessary for them to be accomplished in music vocation. This view was shared by Scholes (1963) who opined that if nothing is done to improve the techniques of teaching music, in schools, proficiency would become insufficient and its goals unattainable. This can in effect jeopardise the students' future musical life and career.

Parkinson (1984) observed that teaching has been difficult and uninteresting because teachers still hold on to the old and archaic concepts of education such as a "transmission theory of education" as opposed to more modern ones as John Dewey's "natural theory of human growth" which allows the learner to explore and discover facts and develop skills through experience. He also appraised other theories propounded by Montessori, Summerhill and Skinner. This submission by Parkinson is evident in the teaching and practice of music, where theory is often emphasized due to non-availability

of music instruments that will enable the students to experience and develop the required skill in the subject.

Furthermore, Hewton (1986) viewed the situation from the economic recession which engendered education in recession. Teachers were inadequately remunerated and the incessant delay in the payment of salaries had brought their morale to very low ebb especially in public schools. This problem the private sector now capitalized on by designing a salary package that looked robust enough to lure teachers from public schools to private schools. Also, government manpower has dropped sharply and the need for private sector participation becomes pertinent to engaging manpower, hence, the proliferation of privately-owned schools.

Apart from the societal/students unfavourable cold attitude towards music learning and musical career in school, other impeding factors have been identified. Faseun (2000) enumerated such factors as:

- (i) Shortage of technically and professionally competent teachers of music at all levels of education in Nigeria.
- (ii) Poor organisational patterns of music and music teaching in Nigeria secondary schools as evidenced in music being taught at only reputable secondary schools.
- (iii) Inadequate or lack of knowledge about the function of music as a school subject.
- (iv) Students who study music in Nigerian Secondary Schools lack the necessary background for the type of music taught in Nigerian schools.
- (v) The condition under which the teaching of music is done is not conducive.
- (vi) The teaching methods employed are not suitable for the concepts to be taught.
- (vii) There are inadequate musical instruments to carry out the teaching.

(viii) The music curriculum they operate is not perfectly in order for the learning environment, Faseun (2000).

Also, research findings of Ogunniyi (1996) and Fabayo (1998) revealed that low level of students' academic performance (especially in public schools) can be attributed to inadequacy of teaching resources, poor learning environment and decline in quality of teaching. These factors equally have direct effect on the teaching of music and students' performances.

Adegbite (1990) rightly observed that poor funding of music by government especially, in the area of providing materials and infrastructure needed to facilitate conducive teaching and learning environment has had adverse effect on the subject.

From the foregoing, it is quite shocking and unfortunate to know that teaching and learning of music had suffered great set-back over the years of its inclusion in the school curriculum with little or no effort at all by all its stakeholders in revamping it.

However, concerned researchers have continued to work assiduously to channel a new course for the study of music in schools, in order to facilitate virile teaching and learning activities, and conducive environment for it. Centron (1985) suggested that in-training programmes be designed for teachers to enhance more rigorous and measurable standards that will meet global needs. Also, vocational subjects (under which music falls) should be included at the end of the secondary school experience to prepare students or learners for jobs or careers to reinforce their creativity skills. He opined that new technologies will change the look of the classrooms and make teaching and learning more pragmatic. He said further that private sector can play major role in funding education through schools to expand their programmes. This assertion further justifies the growth of private owned secondary schools. There should be equality of opportunities for individuals

to develop their potentials unhindered. Developing such potentials means developing marketable individuals that will contribute to the stability and growth of the national economies that sustain it.

The government has done well by providing room for music education in the New National Policy on Education. More could still be done by adequately funding music education. Also, in order to uplift the standard of teaching and quality of teachers, music as a teaching subject has been introduced to many more Colleges of Education and research has gone into eliciting effective teaching methods some of which are: Kidaly method, Orff Schulwerk approach, The Carabo-cone method, Suzuki talent education, Individualized instruction in music by Garwood Whaley, Dalcroze Eurhythmics, The Gordon Theory of learning music, The Manhattanville music curriculum approach, The contemporary music project among others (Faseun, 2000). More recent methods are identified as Concept mapping approach, Individualized instruction and Programmed learning, of which the concept mapping approach (CMA) seemed the most favoured and widely used among music teachers.

Finally, Adegbite (1994) advised music teachers to strive at inspiring music students to recognize their inner selves, to grasp with understanding a part of their humanness and to appreciate further their similarities and disparities with other people.

Research Design and Methodology

This is a descriptive research which describes and analyses the relationships between variables and development of generalisations, principles or theories that have universal validity. The descriptive method is able to provide as much as possible, accurate information about events, situation and persons. It carefully observes and records

information as occur without manipulating any of the variables (Best & Kahn, 1989; Creswell, 2003; Ogundipe et al,2006 and Oluyombo, 2011).

The population of this study comprised the SSCE (NECO) Summary of Performance between 2010 and 2014. The instrument used for the study was the Senior School Certificate Examination (SSCE) Summary of Performance of the years 2010, 2011, 2012, 2013 and 2014 of the National Examinations Council, Nigeria (NECO). The data collected were analysed using percentage frequency counts and t-test statistical method in order to establish the trend in the enrolment and performance of candidates in music. The findings and results obtained were also discussed based on the objectives set to guide the study.

Results and Discussion of Findings

Research Questions 1: Will there be a consistent increase in candidates' enrolment for Music in SSCE (NECO) ?

Table 1. Candidates' enrolment (2010-2014) results

	2010	2011	2012	2013	2014	Total (2010-2014)
Total no of candidates registered for SSCE (NECO)	1,143,169	1,116,195	1,087,627	1,052,898	989,622	5,389,511
Total no of candidates that sat for Music exam	131 (0.01%)	119 (0.01%)	149 (0.013%)	201 (0.019%)	159 (0.016%)	759 (0.014%)

Source: National Examinations Council, Nigeria. www.mynecoexams.com

From table 1, the result shows that in 2010, a total of 1,143,169 candidates enrolled for SSCE (NECO) out which only 131 (0.01%) candidates registered and sat for music

examination. The remaining years under study reveal similar pattern of enrolment. The result also shows a gradual yearly reduction in the total number of candidates enrolled for SSCE between 2010 and 2014. Although there is a minimal, insignificant increase in the number of candidates who enrolled and sat for music examination between 2010 and 2014, however the percentage of enrolment for music which is 759 (0.014%) between 2010 and 2014 is grossly low considering a total of 5,389,511 candidates who registered generally for SSCE (NECO) examinations.

Research Questions 2: Will there be any difference in the performance of candidates over the five years under study?

Table 2. Candidates' Performance (2010-2014) results

	2010	2011	2012	2013	2014	Total (2010-2014)
Total no of candidates that sat for Music exam	131 (0.01%)	119 (0.01%)	149 (0.013%)	201 (0.019%)	159 (0.016%)	759 (0.014%)
Distinction (A)	34 (26%)	17 (14.3%)	17 (11.40%)	44 (21.9%)	27 (16.98%)	139 (18.3%)
Credit (C)	66 (50.4%)	53 (45%)	67 (45%)	85 (42.3%)	51 (32.08%)	322 (42.4%)
Pass (P)	16 (12.21%)	20 (17%)	24 (16.10%)	43 (21.4%)	27 (16.08%)	130 (17.1%)
Fail (F)	15 (11.5%)	29 (24.4%)	41 (28%)	29 (14.4%)	54 (33.96%)	168 (22.1%)
Percentage of Passes (A-C)	100 (76.4%)	70 (59.3%)	84 (56.4%)	129 (64.2%)	78 (49.06%)	461 (60.7%)

Source: Summary of Performance: National Examinations Council, Nigeria.

The total analysis of the candidates' performance in the SSCE music in the years 2010-2014 has been shown in Table 2 above. The total number of the candidates presented for the examinations for the five years is 759. The percentage of candidates with

distinction was more in 2010 (26%) compared to other years. The percentage of candidates with credit was more in 2013 (42.3%) compared to other years. The percentage of failure was more in 2014 (33.96%) compared to other years under study. Also, the percentage of passes (A-C) was more in 2010 (76.4%) compared to other years.

Research Questions 3: Will the number of candidates who scored between distinction and credit be more than those who failed?

Although table 2 reveals that the percentage of Passes (A-C) a total of 60.7% within the five years under study was more than the percentage of Failure, a total of 22.1%, however, the overall analysis shows an alarming decline in the percentage of Passes (A-C) between 2010 and 2014 with a concomitant increase in the percentage of failure (F) between 2010 and 2014.

Summary of Findings

This study had compared the enrolment trends and performance of candidates in SSCE (NECO) Music examinations over a period of five years, 2010-2014.

The findings reveal that the percentage of enrolment for music which is 759 (0.014%) between 2010 and 2014 is grossly low considering a total of 5,389,511 candidates who registered generally for SSCE (NECO) examinations within the five years under study. A gradual yearly reduction in the total number of candidates enrolled for SSCE between 2010 and 2014 is also observed. Furthermore, a decline in the percentage of Passes (A-C) is also observed between 2010 and 2014 while the percentage of Failure continues to increase between 2010 and 2014.

Within the five years under study, performance of candidates in 2010 appears to be the best with percentage of Passes (A-C) at 76.4% and Failure at 11.5%. 2014 recorded the worst performance with percentage of Passes (A-C) at 49.06% and Failure at 33.96%.

Implication for Higher Music Education in Nigeria

The implication of the findings above for higher music education in Nigeria is that the low enrolment of candidates in SSCE music will result in low enrolment of candidates into the music programs of tertiary institutions in Nigeria. Meanwhile according to Idolor's statistics as at 2001, Nigeria has a total number of 24 higher institutions offering music as a course of study (Idolor, 2001) although the number has increased with some privately-owned universities now having music as a course of study. If we have to distribute the total of 759 candidates who enrolled for music at SSCE within the five years under study over the 24 institution, the implication is that each institution will have an average 6 students per an academic year. There is even no guarantee that all the 759 candidates who sat for SSCE music will accept to offer music as a course of study in higher institutions of learning.

Also, the progressive decline in candidates' performance will unequivocally affect the performance even when given admission opportunities into music programs of tertiary institutions. It is a fact that an inferior material cannot translate into a high premium product.

Conclusion

Teaching and learning of music had been plagued with some problems such as lack of qualified and experience teachers as it had been highlighted by some scholars, and also non-availability of instructional materials such as books, musical instruments, playback equipments for music appreciation as well as a sizeable music room which will create a musical atmosphere for the students to interact with music and develop freely the required skills for musical knowledge acquisition. This is evident in the analysis shown above.

It is hoped that the study will be found useful by schools and education policy-making by providing some insights into the factors that enhance or may hinder students' performance in music in SSCE and suggest some effective ways the teaching of music at this level can be improved so that candidates' performance can improve which in turn will result in increasing enrolment into music programs at the tertiary level of education.

Recommendations

The essence of a study of this kind is to determine ways of enhancing and reinforcing achievements in music in the schools system, and also to ensure increasing enrolment of candidates to music program in higher institutions of learning. Therefore, in the light of the research findings and results the following have been put forward based on what is considered expedient.

Music should be made compulsory at both primary and secondary schools levels. (At least up to the Junior Secondary level). This is another way Nigeria can promote her culture, (since music is culture-bound). It will also enhance the development of Neo-African Art music. This view is supported by Nketia (2004) comments on the Creative Potential of African Art Music in Ghana.

Furthermore, government and proprietors of schools (public and private) must endeavour to develop music curriculum that will reposition music as a vocational subject and not a mere Arts subject, and must finance the establishment of well-equipped music rooms/studios in the secondary schools. According to Ekwueme et.al (2013) music education that is properly planned and well incorporated into the school curriculum will surely build a school with a high expectation, discipline and academic conscientiousness. It will also strengthen student problem-solving and critical thinking skills, which leads to overall academic achievement and success.

Finally, there should be a staff development project, in which teachers of music would be encouraged to go for refresher courses and qualifying teaching experience in Teacher Education and also the establishment of more departments of music education in many of Nigeria's Colleges of Education and Universities.

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