

Appraisal of the Performance/Role of Women in the Teaching and Learning of Music Education in Nigerian Colleges of Education.

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Abstract

This study examined the pattern of performance/role of Women in the teaching and learning of Music Education in Nigerian Colleges of Education. The descriptive survey research was used for this study. The population for the study comprised of twenty female Music lecturers from eight Colleges of Education. The samples of the study consisted of eight Colleges of Education purposively selected from the Federal and State Colleges of Education from South – West, South – South, South – East, and North – Central covering four geo – political zones in Nigeria where music is offered as a course of study out of the six geo – political zones. Two hypotheses were tested and inferential statistics of t-test was used to test the hypotheses. The results of the study showed that Junior and Senior female music teachers in the Colleges of Education have favourable opinion about the pattern of performance (role) of women in the teaching and learning of Music Education in Nigerian Colleges of Education {t (df.18) =0.834; P>0.05}. Their perception and attitude to Music Education Programme in Nigerian Colleges of Education do not differ {t (df.18) = -0.364; P>0.05}. It is therefore recommended that more music personnel should be employed at the federal and State Colleges of education, especially the female music personnel to maintain gender balance, to enhance the smooth running of the single and double major music programmes, and also in order to ensure compliance with the NCCE Minimum Standard requirement on staffing.

Keywords: *Music Education, Performance, Teaching & Learning.*

Introduction

Over the years, there have been various assumptions, misconceptions, beliefs and biases on the ability of women to function effectively in musical performances, especially in academics (Adeoye, 2017). In spite of the various factors hampering Women Education in Africa and in Nigeria in particular, there are still a good number of Women (though not as many as their male counterparts) who have distinguished themselves as icons in the field of education within the Nigerian Education system. Women in Nigerian Education cuts across all levels of education from the Nursery school level to Tertiary institutions in Nigeria and the Nigerian formal Music Education programme also cuts across all the levels of Education in Nigeria.

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According to the National Policy on Education (2004), the Nigerian Tertiary Institutions comprise of Universities, Colleges of Education, Polytechnics and Monotechnics. There are Women in Music who are designated as Music Educators, Music-Teacher Educators, Women Music-Instructors, Women Music-Tutors and Women Instrument-Technologists, in the Tertiary Institutions. These designations are categorized under two sub-headings: the music generalists and music specialists.

Generally, personnel in Nigerian formal Music Education are categorized into two distinct areas: as *Music Education Generalists* (MEG) : (music practitioners/ Western trained musicians/Academic musicians) and *Music Education Specialists* (MES) as observed by Omibiyi (1979), Okafor (1989a), Kigozi (2008), Olaniyan(2002), Eurika (2010) and Adedeji (2013). Music education generalists are involved in the teaching and learning of music from Nursery to University levels. They are involved in the teaching of musicology, music theory, performance, composition, music technology and other specialized areas.

Adedeji (2013) opined that Music Education can be seen from two different perspectives: the general sense and as a specialized area or field in Music studies. He stressed further that in the general sense, “*Music education encompasses the teaching and learning of music from Nursery to University levels. It also includes the teaching of musicology, music theory, performance, composition, music technology and other specialized areas. Consequently, music educators here include anyone who knows or have studied music and passes the knowledge into others*”. Adedeji (2) also observed that in the specialized sense, Music education deals with “*The technicalities of music pedagogy: it zeroes in on the science of teaching and learning, methodologies, problems and psychology, among other things. Music education in this sense is restrictive, having its place among other fields of music studies such as Musicology, Music Technology, Performance, Composition, etc. It is limited to specialists in Music Education who have studied the nitty-gritty of music pedagogy*”.

Generally speaking, discuss on women in music education cuts across all the levels of education in Nigerian system of education. However, as discussed in this study, women in music education are limited specifically to the female music lecturers who are

involved in the preparation of music student-teachers in Nigerian Colleges of Education under the music teacher education programme.

Statement of the Problem

The rationale behind the selection of this area of study on women music educators in Nigerian music education is informed by the values which society places on Women Education in general and specifically the values which society places on the involvement of “women” in music as a profession. Most often than not, women are rated as second citizen when it comes to anything relating to Education and this has really affected their involvement in education/music (especially in the playing of certain musical instruments) over the years, at all levels of education as reflected in the works of Moisola (1999), Olaniyan (2001), Marshall (2001), Machingura (2001), Fadeyi (2008), Aja-Okorie (2013), Kelly (2014), Carey (n.d), and Adeoye (2017).

Objectives of the Study

The main objective of the study is to evaluate the pattern of performance/role of Women in the teaching and learning of Music Education in Nigerian Colleges of Education.

The specific objectives of the study are to:

- (a) examine the opinion of junior and senior female music teachers on the pattern of performance (role) of women in the teaching and learning of Music Education in Nigerian Colleges of education.
- (b) assess the perception and attitudes of junior and senior female music teachers to music education programme in Nigerian Colleges of Education.

Hypotheses

The following hypotheses are formulated and tested in the study:

1. There is no significant difference between the opinion of junior and senior female music teachers on the pattern of performance (role) of women in the teaching and learning of music education in Nigerian Colleges of education.
2. There is no significant difference between the perception and attitudes of junior and senior female music teachers to music education programme in Nigerian Colleges of Education.

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Methodology

The descriptive survey research was used for this study. The population for the study comprised of twenty female Music lecturers from eight Colleges of Education. The samples of the study consisted of eight Colleges of Education purposively selected from the Federal and State Colleges of Education from South – West, South – South, South – East, and North – Central covering four geo – political zones in Nigeria where music is offered as a course of study out of the six geo – political zones. Simple random sampling and purposive sampling techniques were used to select the samples for the study. The instrument for the study was a self-developed closed-ended questionnaire formulated in accordance with 4- Likert scale technique. Data collected were analyzed using t-test inferential statistics to test the null hypotheses used in this study.

Results and Discussion

Table 1: Summary of the t-test difference between the junior and senior female music teachers' opinion about the pattern of performance (role) of Women in the teaching and learning of Music Education in Nigerian Colleges of Education. The table below shows the answer to this research hypothesis.

Variable	N	Mean	Standard. Deviation	Standard. Error Difference	Degree of freedom	Cal.t-Value	Cri.t-Value	Sig.(2-tailed)	Significance
Junior female music teachers	6	50.8333	3.92003	2.36975	18	0.834	2.10	0.415	P > 0.05
Senior female music teachers	14	48.8571	5.17177						

This hypothesis was accepted because the calculated t-value (0.834) is less than the critical t-value (2.10). {t (df.18) =0.834; P>0.05}. The table above shows that the Junior and Senior female music teachers in the Colleges of Education have an appropriate opinion and do not differ in their opinion about the pattern of performance (role) of women in the teaching and learning of Music Education in Nigerian Colleges of Education.

Table 2: Summary of the t-test difference between the junior and senior female music teachers' perception and attitudes to Music Education programme in Nigerian Colleges of Education. The table below shows the answer to this research hypothesis:

Variable	N	Mean	Standard. Deviation	Standard. Error Difference	Degree of freedom	Cal.t-value	Cri.t-value	Sig.(2-tailed)	Significance
Junior female music teachers	6	53.6667	2.16025	3.07682	18	-0.364	2.10	0.720	P > 0.05
Senior female music teachers	14	54.7857	7.29782						

This hypothesis was accepted because the calculated t-value (-0.364) is less than the critical t-value (2.10). {t (df.18) = -0.364; P>0.05}. The table above shows that the Junior and Senior female music teachers in the Colleges of Education have an appropriate perception and attitude and do not differ in their opinion about their perception and attitude to Music Education in Nigerian Colleges of Education.

The pattern of performance (role) of Women in the teaching and learning of Music Education in Nigerian Colleges of Education

SN	Items	- X	SD	Agreed	Disagreed	Decision
1.	Female music teachers/lecturers do attend conferences at local and international levels from time to time.	3.8	1.94	20 (100%)	0 (0%)	Agreed (100%)
2.	Female music teachers/lecturers do present papers at conferences and publish articles in reputable journals as well.	3.65	1.91	20 (100%)	0 (0%)	Agreed (100%)
3.	Female music teachers/lecturers do write and publish books.	3.4	1.84	19 (95%)	01 (05%)	Agreed (95%)
4.	Female music teachers/lecturers have record of recorded music album/performance.	3.25	1.80	16 (80%)	04 (20%)	Agreed (80%)
5.	Female music teachers/lecturers do supervise music students during Teaching Practice and Music Practicum (Students Industrial Work Experience- SIWES)	3.85	1.96	19 (95%)	01 (05%)	Agreed (95%)
6.	Female music teachers/lecturers do supervise music students' final year project.	3.85	1.96	19 (95%)	01 (05%)	Agreed (95%)
7.	Music courses are usually allocated to female music teachers like their male counterparts and they usually	3.7	1.92	20 (100%)	0 (0%)	Agreed (100%)

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	participate actively in the teaching-learning process.					
8.	Female music teachers/lecturers do take active part in practical courses (Applied Music & Ensemble Music).	3.5	1.87	20 (100%)	0 (0%)	Agreed (100%)
9.	Female music teachers/lecturers do participate actively in music performance during concerts and specially organized musical events.	3.7	1.92	20 (100%)	0 (0%)	Agreed (100)
10.	There are female music teachers in all levels of education in Nigerian Education system except that they are very few in number.	2.65	1.62	11 (55%)	09 (45%)	Agreed (55%)
11.	Female music teachers/lecturers perform better in theory-based courses than practical-based courses.	2.65	1.62	11 (55%)	09 (45%)	Agreed (55%)
12.	Female music teachers/lecturers perform better in vocal music education than instrumental music education.	2.9	1.70	13 (65%)	07 (35%)	Agreed (65%)
13.	Feminine gender influences selection of musical instruments (your gender determines the type of musical instruments to be selected).	2.65	1.62	09 (45%)	11 (55%)	Disagreed (55%)
14.	Married women (caring for household needs) do not have the commitment that music profession requires, thereby making them ineffective and unproductive at work.	2.8	1.67	08 (40%)	12 (60%)	Disagreed (60%)
15.	Women are not as brilliant as men musically.	3.65	1.91	01 (5%)	19 (95%)	Disagreed (95%)

Table 3 above represents the respondents' opinion on the perception of the role of Women to the Teaching and Learning of Music Education in Nigerian Colleges of Education.

As shown in item number 1 from the table above, there was 100% agreement from the respondents that female music teachers/lecturers do attend conferences at local and international levels from time to time. Item number 2 showed that there was 100% agreement from the respondents that female music teachers/lecturers do present papers at conferences and publish articles in reputable journals as well. Item number 3 revealed that there was 95% agreement from the respondents that female music teachers/lecturers do write and publish books while 5% decided otherwise. Item number 4 showed that 80% of the respondents agreed that female music teachers/lecturers has record of recorded

music album/performance while 20% disagreed. From item number 5, 95% of the respondents agreed that female music teachers/lecturers do supervise music students during Teaching Practice and Music Practicum (Students Industrial Work Experience-SIWES) while 5% disagreed. From item number 6, 95% of the respondents agreed that female music teachers/lecturers do supervise music students' final year project while 5% of the respondents disagreed. All the respondents on item number 7 agreed with 100% that music courses are usually allocated to female music teachers like their male counterparts and they usually participate actively in the teaching- learning process. Item number 8 revealed that all the respondents agreed that female music teachers/lecturers do take active part in practical courses (Applied Music & Ensemble Music Management) and this was represented with 100%. Item number 9 showed that all the respondents agreed that female music teachers/lecturers do participate actively in music performance during concerts and specially organized musical events and this is was represented with 100%.

Also, item number 10 showed that 55% of the respondents agreed that there are female music teachers in all levels of education in Nigerian Education system except that they are very few in number while 45% of the respondent disagreed. As shown in item 11, 55% of the respondents agreed that female music teachers/lecturers perform better in theory-based courses than practical-based courses while 45% of the respondents disagreed. Item number 12 revealed that 65% of the respondents agreed that female music teachers/lecturers perform better in vocal music education than instrumental music education while 35% of the respondents disagreed. Item number 13 also showed that 45% of the respondents agreed that feminine gender influences selection of musical instruments (your gender determines the type of musical instruments to be selected) while 55% of the respondents disagreed. From item 14, 40% of the respondents agreed that married women (caring for household needs) do not have the commitment that music profession requires, thereby making them ineffective and unproductive at work while 60% of the respondents disagreed. Lastly, item number 15 showed that 5% of the respondents agreed that women are not as brilliant as men musically while 95% of the respondents were of the opinion that women are as brilliant as men musically.

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Discussion of Findings

The findings in this study revealed that women in Nigerian music education in Nigerian colleges of education play such roles as musicians, teachers, supervisors, and music researchers as evident in the data obtained during the field study. As shown in the hypotheses, the opinion of senior and junior female music teachers (lecturers) on the pattern of performance (role) of women in the teaching and learning of Music Education in Nigerian Colleges of Education do not differ in any way. The various roles being played by women at this level of education is in contrast with the misconception of the society about the ability of women to excel in academics. As female music personnel, 5 of them are already PhD holders, 4 are still on their PhD programme; 15 of them are first degree and Masters Holders respectively with NCE certificate as teaching qualification. By ranks, there are 5 Senior principal lecturers (Chief Lecturers), 2 Principal lecturers, 4 Senior lecturers, 2 in the rank of Lecturer I, 3 in the rank of Lecturer II, one in the rank of Lecturer III, 2 Assistant lecturers and 1 Higher Instructor.

The findings showed further that they were able to make the following contributions to the teaching and learning of music education in the Nigerian Colleges of Education as well. As follows, they do: attend conferences at local and international levels from time to time; present papers at conferences and publish articles in reputable journals as well; write and publish books; have record of recorded music album/performance; do supervise music students during Teaching Practice and Music Practicum Students Industrial Work Experience- (SIWES); do supervise music students' final year project; usually participate actively in the Music teaching- learning process; take active part in practical courses (Applied Music & Ensemble Music); do participate actively in music performance during concerts and specially organized musical events; are in all levels of education in Nigerian Education system except that they are very few in number; perform well in theory-based courses and practical-based courses; perform well in Vocal Music Education and Instrumental Music Education; have the commitment that music profession requires, thereby making them effective and productive at work even though they are married and they are as brilliant as men musically.

Conclusion

Specifically, women in Nigerian Music Education have proved their worth through their various roles in Nigerian Music Education as carried out in this study. This is evident in their attendance at local and international conferences, publication of journals and books and evidence of their involvement in administrative positions within their departments and in the college community, to mention but a few. Their perceptions and attitudes to the teaching and learning of music education in the Nigerian colleges of education have played significant role in the preparation of music teachers for the sustenance of Universal Basic Education in Nigeria thereby contributing positively to the realization of the objectives of the Nigerian Certificate in Education as stated in the NCE music curriculum.

The outstanding achievements of women in Nigerian music education have also attests to the fact that women in Nigerian music education have all it takes to advance music scholarship in Nigerian music education regardless of gender inequality in Nigerian education system.

Recommendations

More music personnel should be employed at the federal and State Colleges of education, especially the female music personnel to maintain gender balance, to enhance the smooth running of the single and double major music programmes, and also in order to ensure compliance with the NCCE Minimum Standard requirement on staffing.

There should be eradication of all cultural inhibitions, societal barriers, religious sentiments, economic constraints, and gender bias against the education of girls/women in the Nigerian society. Women on their own part should live up to the challenges of our time by making good use of educational opportunities that may be available to them from time to time. Women need to change the ideology they have about themselves as being inferior to men since being a male or female has nothing to do with mental ability/capacity.

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