

CHAPTER FOURTEEN

PART-TIME MUSIC TEACHER: IT'S EFFECT ON MUSIC EDUCATION

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Abstract

Music education is the process in which one becomes aware of and sensitive to music and develops an understanding of its function for the good of the society. An educational institution performs a significant function of providing a learning experience to lead its students from the darkness of ignorance to the light of knowledge. The key personnel in the institutions who play an important role to bring about this transformation are teachers. A music teacher is like other teachers in the school but with a difference due to the unique nature of his/her discipline. In the teaching and learning process, the teacher is the source of knowledge to the students. Therefore, this paper adopted an empirical research methodology to ascertain the effect of part-time music teachers on music education and examined the role of part-time teaching in music education.

Keywords: Music education, Music teacher, Effect of Part-time teaching and Learning experience of students.

Introduction

There is a need for some definitions of music to be able to drive towards the concept of music education. According to Apel (1973) Music is derived from the Greek word *musik* which originally meant the art or technique of all cultural endeavours. Schwarts (1990:901) sees music as the art of combining and arranging tones or sounds together in orderly manners to make a complete unit that has the beauty of form intending to communicate some emotions. Elliott (1995:128) gives a feeling of how music might be said to be a valued human activity when he describes it as 'the diverse human practice of constructing aural temporal patterns for the primary (but not necessarily the exclusive) values of enjoyment, self-growth and self-knowledge. He postulates that musical experience tends to be characterized by intense absorption and involvement and asserts that, 'the primary values of music education are therefore the primary values of music itself: self-growth, self-knowledge and optimal experience' (Elliot, 1995:128). Concerning music in Africa, Nzewi in Adeogun (2006) note that: "Music in Africa is a philosophy of life; a transaction of meaning and processes of communal living... a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces" (p. 17).

Walker in Adeogun (2006:17) sees music as: "a living analogue of human knowing, feeling, sensibility, emotions, intellectual modus operandi and all other life-giving forces which affect human behaviour and knowing". And to Ellis in Adeogun (2006:17) "music is concerned with the education of the whole person". Elliot's definition adds intention to Schwarts. It asserts music as the only human combining and arranging of sound that constitutes the intention to communicate emotions. To Nzewi, using Africa as a social context, music is necessary for life. According to walker's definition, music's power lies in its relation to the social context. Nzewi,

Walker and Schwart's definitions put Elliot's into proper perspective, in other words, that there can be no self-knowledge without the knowledge of others. Music educates in a broader sense, and Ellis's definition links music directly with education. David Elliott explains the basic meaning of the term music education in this way: "Any term taking the form "x education" has at least four basic meanings: (1) Education in x; (2) education about x; (3) education for x; and (4) education by means of x. By replacing x with "music," we arrive at four basic senses of the term music education." (Elliott 1995: 12).

Elliott goes on to assign four basic senses for the term music education:

- Education in music involves the teaching and learning of music-making and music listening;
- Education about music involves teaching and learning formal knowledge (or verbal information) about, for example, music-making, music listening, music history and music theory;
- Education for music may be taken in two ways; either teaching and learning as preparation for beginning to do music or teaching and learning as preparation for a career as performer, composer, historian, critic, researcher or teacher; and
- Education utilizing music overlaps with the first three senses since each can be carried out in direct or indirect relation to goals such as improving one's health, mind, soul.

These four senses explain the nature of music education, the primary values of teaching, and the learning process of music education. This study takes into account all four meanings listed above. According to Swanwick in Adeogun (2006:18) music education in schools and colleges is "a vital element of the cultural process... helping us and our cultures to become renewed and transformed". Hoskyns in Adeogun (2006) defines:

Music education is the process in which a human being becomes aware of and sensitive to music, develops an understanding of its function and meaning and enjoys being involved with it in a discriminating way. It is a process that should stimulate and encourage the development of imagination as well as emotions. It is not limited to any one mode of making music, performing music, listening to music, or knowing (in a sensory way) about music. Music is an art and education in the arts is a complex and unique process (p. 19).

Hoskyns' definition gives scope of music education and also provides a view of the content of music education. Regelski (1981:33) define music education as 'the invention and establishment of musical pedagogical environments, situations and events to induce fruitful music actions'. These musical actions commonly referred to as skills; involve singing, listening to music, playing on the instrument being creative, moving to and reading music. Knowledge is thus conveyed through active involvement in the learning process as learners gradually develop their skills.

Music education can be classified into two categories: traditional music education and formal music education. Education is a global phenomenon used for the development of a society. However, the concept, practice and process of education are different from one culture to another. It is aimed at enabling people to acquire society-desirable knowledge, attitudes and skill, irrespective of the culture where it is practised (Nnamani in Isaac, 2011:70).

Traditional Music Education

Traditional music education is the system of music education originally identified with Africans. It was systematically designed with a purpose to model the African philosophy and to suit its

human-culture environment (Isaac, 2011:70). Agu (2006) opines:

Music is one of the oldest valuable artistic forms in the tradition of Nigerian societies. In the home, it is often believed that culture transmission begins immediately after birth. As the child grows, he learns to distinguish between acceptable and unacceptable behaviour. And music is also an aspect of the culture of the child, which he grows up with. In this way, the culture of the people is transmitted from one generation to the other (p: 6).

Nketia (1974) explained that the African mother sings to her child and introduces him to many aspects of his music right from the cradle. This is true of the Nigerian culture where the mothers usually kick-start the training of a child through the singing of lullabies, story songs, game songs and dance songs that introduces the child to its culture. He went on to explain that when the child is old enough to sing, he sings with his mother and learn to imitate drum rhythms by rote. As soon as he can control his arm, he is allowed to tap rhythms possibly on a drum. Upholding the above view, Nzewi in Onyiuke (2005:27) argues that there are three stages in the model programme for indigenous formal/traditional music education in most African cultures. These are pulse sense, rhythm sense and general musicianship.

Pulse sense

It is acquired at the time of birth and the early years of a child. The child's mother or carrier plays a vital role at this stage - the child is sensitized to acquire the culture's fundamentals of music time and dance through the carrier. The mother or carrier also straps the child to the body while sweeping, pounding – performing daily chores that require patterned rhythmic regularity. In this way, the child starts being enculturated into the society's cultural rhythm as well as musical sensitization as a passive participant.

Rhythm sense

When a child begins to sit and crawl, he or she is encouraged to respond kinesthetically to music. Through rhythmic clapping, and walking to music, the child develops both pulse and rhythmic sense. As mother or caretaker participates actively through dance in festivals and ceremonies, the child, on her back on in her arms, also partakes in and feels the pulse motion, and sounds of the cultural music.

As the child starts to walk, run and possibly talk, training on instruments, dance and singing starts. It is encouraged to make independent sounds and play with other children who may be older and can monitor their movements. At this stage also, the child may be allowed to accompany adults to public events and is free to express its musical sense through dancing, singing or generally producing sounds. The rhythm sense at this stage becomes strongly established.

General musicianship

The young person at this stage makes an effort to display his or her musical background, and grows with time in developing cultural music skills, in addition to other instructions on specific societal as well as age-sex roles. He or she now attempts to join music groups, and competence becomes a determining factor for acceptance. The young person at this stage acquires a sense of ensemble and general musicianship. These traditional music education exposures are accessible to every Nigerian.

Formal Music Education

Formal music education is a system based on the western educational system. 'it is through the missionaries and colonialists that formal western music education was introduced and has taken root from the religious church to western classical music of diverse forms in the classroom' (Okonkwo, 2009:41). Formal music education is categorized under three levels: primary, secondary and tertiary education.

Primary school

The primary school is the lowest level that marks the beginning of the western system of education. In Nigeria, children are admitted to compulsory primary schools at the age of 6 and graduate at the age of 11. In the pursuit of music in the primary education of the child, the Nigerian government accepted to develop pupil's cultural arts embedded in performance experiences such as music, dance and drama practices in her educational institutions. This was formalized in the NPE 1981, and music was recognized as one of the core subjects at the primary level in the school curriculum.

The teaching and learning of music in Nigerian primary schools involved non-specialist teachers who functioned without instructional materials and used the lesson periods for either making up for deficiencies in other subject areas or spending them on the singing of hymns and folk songs from different parts of the world (Agu, 2006:8). Upholding Agu's view, Isaac (2011:71) pointed out that the content of music education in primary school is inadequate compared to what a child could learn in the traditional system. He went further to state that teaching music in primary schools by non-specialists who might not be interested in taking music seriously is a challenge.

Secondary school

Students who have graduated from primary schools may enter the secondary level of education. In Nigeria, children are admitted to Secondary schools at the age of 11 and graduate at the age of 16. The secondary level is divided into two parts: the junior secondary schools and the senior secondary schools; the junior and senior secondary schools last three years respectively. Music education has fared better at the secondary level than at the primary levels, however, it is optional at the senior secondary level. In three-year junior Secondary schools, art and music classes are frequently available to students, although many schools lack the equipment to support these classes even though music has been merged with drama, dance and art as C.C.A with the right resources and capable teachers, music will develop its root in the life of students. However, Agu (2006:8) opinions that 'the study of music in the secondary school terminates at the junior level in most Nigerian secondary schools and consists mainly of rudimentary lessons on western music'. The music curriculum in secondary school should be re-contextualized to serve its purpose in educating the student with more musical skills.

Tertiary Institution

The tertiary institution provides the highest academic knowledge and skills of music education. This includes universities, polytechnics and colleges of education. Music study at these higher-level trains students to become professional musicians and music educationists.

Graduates of university music programmes are qualified to specialize in teaching music in the senior secondary schools, Radio Presenters, Performers, Music Therapists, Music Technologists and many more. These students, who study for four or more years to earn specialized bachelors and master's degrees and certificates in music, take courses that typically focus on the study of Western music and African music. The programmes include aspects of theory and performance as well as methods and education courses.

The Concept of Music Teacher

An educational institution performs a significant function of providing a learning experience to lead its students from the darkness of ignorance to the light of knowledge. The key personnel in the institutions who play an important role to bring about this transformation are teachers. Who then is a music teacher? Ekwueme (2010) states:

A music teacher is a qualified person professionally trained, certified and well prepared to teach music in a school thereby helping students to acquire musical knowledge, skills abilities and competencies as well as inculcating in their cultural values, aesthetics and attitudes to help them live in and contribute to the cultural development of their society (p. 64).

Upholding the above view, she went further to elaborate that a music teacher is a key to the success of any music programme in the school. A music teacher is like other teachers in the school but with a difference due to the unique nature of his discipline. In the teaching and learning process, the teacher is the source of knowledge to the students. Adesokan (1999:10) posit that the 'teacher of music is confronted with theoretical and practical works such as sight-reading, scoring, arranging, conducting, keyboard harmony, ear-training, composition, construction, notation, to mention but a few. Consequently, a music teacher needs to possess expected qualities that make him or her unique as a teacher. It is necessary to examine the qualities of a music teacher:

Qualities of a music teacher

Ekwueme (2010) emphasized the qualities of a music teacher as:

- He or she must be a musician;
- Be a performer;
- Possess good and warm personality;
- Be a guidance counsellor;
- Be humane and sympathetic;
- Love children and be friendly;
- Inspire and encourage students to learn music;
- Make music learning interesting and fun and at the same time impart knowledge, skills and values; and
- Make students educated consumers and good amateurs of music (p. 65).

She went further to state that a music teacher must understand his pupils. This is very important because, without the learner, he cannot perform. If there are 30-50 pupils in a class, each one is different. They have a different social-economic background in terms of their needs, learning rates, interests, musical exposure, musical experiences, musical tastes and preferences, talents, abilities, aptitudes, attitudes and character. Ajewole (2001) examines the qualities expected of a music teacher when he states:

- The music teacher must respect the feelings and opinions of students;
- The music teacher must relate cordially with the students;
- The music teacher must be the master of his/her subject;
- The music teacher should possess a professional attitude, which includes a sense of responsibility, strong, moral sense and punctuality to lessons; and
- The music teacher should be flexible and adaptable to learning enthusiasm, motivation and resilience (p.5).

In the same vein, it is, therefore, necessary for one to understand that teaching is, therefore, more than passing instruction and for a music teacher to teach, he must acquire or possess specialized skills and knowledge of his subject and the method of teaching it. According to Ekwueme (2010) It is generally acknowledged that for the teacher to be productive and effective in music teaching, they must have a good mastery of the subject matter, good knowledge base, and competence in the practical subjects' good level of musicianship, and must be creative and resourceful. A good music teacher not only possesses a mastery of methodology but also different teaching devices as well as effective use of language and communication skills (p. 66). Therefore, the music teacher must be a good decision-maker that carries his student along and make music more effective in the life of his student and also be a model that the student looks up to.

Role of a Music Teacher

The role of the music teacher has been discussed by many theorists, with an emphasis on experiential learning. However, music teachers need to make music education about introducing the benefits and uses of music knowledge into the experience of the child; there is a need for a music teacher to make the teaching of music promotes the interdependence between music and society and is known to make music an effective force in the lives of students.

According to Ajewole (2001:10) writing on the role of a music teacher posits that 'music teacher should develop a teaching strategy that will carry the student along in the teaching and learning processes. He went further to state that music teachers should avoid shallow learning which focuses on technical knowledge, passing learning, regulation of facts, didactic teaching, and heavy emphasis on the contextual and factual element (knowledge about music rather than knowledge of music). The role of a music teacher is to be creative and improvise instructional material relevant to the teaching concepts that will make the teaching of music in school meaningful, viable and relevant. Thus, he should have the responsibility of producing students who not only study music but practice it. However, he has to translate the highly codified language of music into a language that students can easily understand effectively and efficiently.

Another important role of a music teacher is using different methods of teaching music such as demonstration method, discussion method, group method, excursion method, teacher-centred method, project method, questioning method. Holahan in Mark (1986:452) shares this view in his statement that the music teacher's responsibility [is] to provide the appropriate readiness for students to experience music appreciation. The teacher should be able to analyze, evaluate and direct the student's experience since the student is at the centre of the learning processes. To enhance successful teaching of music in the classroom, rest on the competence and role of the teacher. Ajewole (2010:17) posit quality education must be given priority and music must be designed systematically to cover cognitive, affective and psychomotor domains to be able to have competent music instruction in the learning process in Nigerian schools. However, he posited that the role of a music teacher to teach successfully in school, the teacher will have to strengthen his education by:

- Identifying the source of information and knowledge in the teaching and learning process;
- Mastering the suitable instructional materials;
- Interacting meaningfully with sources of knowledge;
- Processing the acquired information and knowledge to be able to form meaningful concepts principles; and
- Demonstrating in all its ramifications.

The music teacher needs to consider the role of taking into consideration some principles of planning and presentation stage of his teaching as:

- The nature of the learner;
- The nature of the subject;
- The student learning needs;
- The topic under consideration;
- The ability of the teacher;
- The size of the class; and
- The time and duration of the lesson.

The teacher must take the following guiding principles of selecting any teaching methods used in the teaching process into consideration;

- Teacher's abilities and knowledge of subject matter and interest;
- The student's age and abilities;
- Be appropriate to the subject matter;
- Be appropriate to the objective of the lesson;
- Be appropriate to the situation, i.e. time and place;
- Be appropriate to the number of a student being taught;
- Be appropriate to students' interests, needs and experience the students; and
- Be appropriate to the teacher's relationship with the students.

With the foregoing, music teacher need to make learning more effectively if the above-mentioned role, competence and principle are observed and considered.

Music Teaching and Learning in Secondary Schools in Nigeria

Different measures can be taken to enhance teaching and learning in school. Teaching strategies as defined by Nye and Nye in Onyiuke (2005:27) is the how to do it. Part of the plan according to them includes what the teacher does and what the learners are doing in each activity. Music as a course of study should be well taught to enhance rapid development in the musical experiences of the student. Therefore, in the teaching of music, proper planning and execution processes should be articulated well enough to appeal to the interest of the learner. To ensure development in music education at the secondary school level of education in Nigeria, the following strategies have been suggested by Eze in Onyinke (2005:2-27):

- Relevance / applicability;
 - Comprehensive content and evaluation technique;
 - Improving the competence of teachers;
 - Increasing the number of hours allocated to music on the time table; and
 - Provision of facilities (resources, practice room, among others).
- Nye,*et al* in Onyiuke (2005:28) categorized teaching strategies into three distinct parts:
- Introduction, which may include a review of a previous lesson, building readiness for the lesson of the day and establishing purposes. This involves question(s) and activities;
 - Developmental strategies which involve study activities and pertinent questions; and
 - Conducting and evaluating strategies that are questions and activities for conducting the lesson.

Basic patterns for teaching procedure, Leonhard and House in Onyiuke (2005:29) suggest five (5) avenues:

- Performance –
This includes playing, singing, reading music, writing music and composing music.
This generates a unique level of involvement with and enthusiasm for music;
- Hearing –

This involves identifying the characteristic sounds of instruments and voices, and recognizing the elaboration and development of the sonic materials;

- Discriminating – This involves making judgments about music;
- Feeling – The avenue of feeling involves the aesthetic dimension of musical experience and/or which leads directly to appreciation; and
- Knowing – This involves the cognitive domain.

All these avenues should or can be developed through the appreciation of any of those strategies, which will help improve and develop the music knowledge of learners. A good teacher will always seek to discover strategies for bringing about better results for teaching new concepts by involving divergent questions, repletion of facts, and giving the assignment, which aims at practicalizing skills. Secondly, the teacher evaluates his performances and repeatedly uses those methods, which enhance learning. The teacher then changes those elements of teaching, which do not lead to improved results until they do so and the process begins with a fresh teaching encounter.

Part-Time Music Teacher: Its Effect on Music Education

Music education in secondary schools deserves to be taught by committed and permanent rather than part-time or temporary music teachers in the schools. This is to avoid any form of disruption and distraction in the teaching and learning process. Coombs (1968: 34) states that 'next to a student, teachers are the largest, most extensive and crucial inputs of an educational system'. With the foregoing, we need to ask ourselves some fundamental questions about part-time music teaching in secondary schools: what effect does part-time teaching have on the music education of the Nigerian child and how does the teaching improve the students learning?

Based on the definition and qualities of a music teacher, stated earlier by Ekwueme (2010), and the role of a music teacher in the educational system, one will therefore need to be guided rightly of the view that part-time teaching lacks some aspect of improving the standard of music education in the society. Music education in secondary school is a subject that requires serious attention and focuses due to the achievement and benefits of the subject to society. But no availability of teachers, lack of funds and so many factors have resulted in the part-time teaching by the available teachers in the teaching profession. According to Karen (2004):

In the face of the severe financial problem besetting many schools, the role of education in the arts has come under increasing scrutiny as school administrators have sought to balance their budgets. Because many people can dismiss music and the other arts as educational frills, they find them the logical target for reductions when school finances are strained. In a situation such as this, the effect on music education is crippling. Such actions, make it incumbent upon the profession to provide a thorough and convincing justification for the place of music and, by extension all arts education in the school curriculum (p. 74).

In the same vein, most school management has been part of making music teaching not being effective due to lack of funds, poor remuneration packages which result in most teachers living the teaching profession or engaging in part-time teaching while searching for other jobs or participating in musical activities that did not centre in classroom teaching. And these tend to

increase none availability of music teachers. Another factor that contributes to part-time teaching is whether the teaching job satisfies them.

Job satisfaction

Job satisfaction is described as the positive attitude and emotion towards one's job and work environment (Locke, 1978). The positive feeling results from teachers' perception of the extent to which their jobs complement their personal goals. It reveals their value judgment about their expectations and perceptions of the effort they put in and the outcomes that they receive. Job dissatisfaction is not only one of the main reasons teachers quit teaching or engaged in part-time but the anticipation of it has discouraged others from joining the profession (Ingersoll, 2006). The author argues that the heavy workload, poor salaries and benefits, large class sizes, discipline problems among students, and the lack of teacher participation in decision-making, are some of the reasons teachers are dissatisfied and quit their jobs. However, if the above-mentioned problems are put into consideration, teachers are more likely to be effectively committed to their teaching. This article, therefore, proposes that the part-time music teaching of music teachers are indirectly related to poor funding by school management and government support and their job satisfaction.

Conclusion and Recommendation

The foregoing literature review has identified part-time teaching as one of the factors that militate against effective music teaching and learning in Nigerian secondary schools. From the views and findings of the literature survey of the study, the suggested strategies need to be adopted for full-time teaching of music education in Nigerian secondary schools:

- Government should encourage music teachers by supporting them financially; School management should look for other means in reducing their budget rather than using music as the only available factor because music has a lot to do in our daily life and society;
- Increasing the number of hours allocated to music on the timetable;
- Improving the competence of music teachers; and
- Consideration of personal satisfaction.

Professionally, music teachers, have contributed much to the well-being of society. They deserve better recognition, remuneration and work conditions. Researchers should continue to highlight their problems to enable policymakers and other stakeholders in the music industry to address them accordingly. This study is only a small step towards achieving that big goal. It has highlighted some of the current challenges that music teachers face in Nigeria. Their intentions to leave the music teaching were related to their perceptions of school management support, government support and job satisfaction. However, their likelihood to engage in part-time was only related to their perceived poor funding of school management and job satisfaction.

As professionals with innate abilities, music teachers, deserve full-time and not part-time appointments and better remuneration packages such as better basic salaries and benefits packages that include paid annual, maternity, and medical leaves. Samuel and Chipunza (2009) affirm that employees are likely to stay when they have a strong sense of job security, are recognized for their good performance, and are offered good salary packages, bonuses, and pension benefits. Although music teachers may be smaller in number than other professionals, they should also be allowed to air their work-related grievances. They deserve more for their unique and valuable contribution to society. It would be most unfortunate if they leave the music teaching due to their lack of commitment as a result of feeling unsupported by their schools and dissatisfied with their jobs.

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