

# LEVEL OF SECONDARY SCHOOL STUDENTS' INTEREST IN PARTICIPATING IN INDIGENOUS MUSIC PERFORMANCE IN ENUGU STATE SECONDARY SCHOOLS

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## **Abstract**

*The study x-rayed the level of secondary school students' interest in participating in indigenous music performance in Enugu State. One research question and one hypothesis were formulated to guide the study. The population for the study was 2,760 students. 10% (276) formed the sample for the study. A self structured instrument developed by the researcher, validated by 3 experts with reliability co-efficient of 87 was used to collect the much needed data for the study. The researcher administered 276 copies of the instrument but was able to retrieve 266. It was found that students who participated in indigenous music performance have higher mean interest score than those who had not participated before. However, a significant difference was found in the mean interest score of both groups. It was recommended that parents should expose their children to indigenous instruments and songs.*

Indigenous refers to something that is coming from within, not external. According to Hornby (2010:60), indigenous can be described as “belonging to a particular place rather than coming to it from somewhere else”. Music on the other hand, is “a multidimensional art which lends itself to alliances with the words as in songs and physical movements as in dance”. (Ipere, 2002:46). It is a “human behavior translated into action”. (Agu, 2008:216). Gradeiner in Onyiuke (2011) added that “music is an extremely rich kind of experience in the sense that it requires cognition, emotion, aesthetics and it develops performance skills and individual capabilities” (p. 110). These things, Gradeiner continued, have to be developed and all have to be synchronized and integrated so that as people learn music, they stretch themselves mentally in a variety of ways. This means that music is an art which is specifically created to initiate emotional, psychological, mental and physical response from the person experiencing it.

Indigenous music, therefore, can be viewed as the native or traditional music of a people. Okafor (2009:3), referred to traditional music as that which “has been transmitted orally from generation to generation to make selection and variations from

the original without destroying the tone of continuity”. This means that indigenous music can be decorated/embellished etc; but the originality should not be tampered with if the standard is to be maintained. This music is usually practical oriented. In the local setting musical activities are used to express identity and employed to preserve societal cultural heritage. It is expressed through vocal form, which could employ chorus and solos of various groupings. The instrumental form also includes drums, flutes, and xylophones among other instruments. Dancing is also part of it. In other words, it is either one is singing, dancing or playing an instrument. Participation is the watch word. In fact, theory hardly exists in African music. Most of the instructions carried out in African society are by observation and imitation. Referring to the essence of indigenous music education, Emeka (2002), stated that Igbo traditional music education greatly emphasizes on character formation and starts early to enculturate the young into those values, behaviors, attitudes, speech, action and traditions that are considered necessary for the making of a person in a given environment. Agu (2011:11) added that “established music tradition enhances acquisition of musical skills and competence”. He further noted that “the child learns about everything around him, including the culture, literature, history, religion and moral instruction”. Nketia in Onwuekwe (2014:66) also upheld that:

*Exposure to musical situations and participation are emphasized in indigenous music education more than formal teaching. The organization of indigenous music in social life enable the individual to acquire his musical knowledge in slow stages and to widen his experience of the music of this culture through the social group into which he is gradually absorbed and through the activities in which he takes part.*

Indigenous music has been constantly practiced and nurtured to sustain the values of the society it identifies. On his part, Onyeji(2012) opined that indigenous music is the specific musical arts creations with which societies “celebrate and conduct their social and cultural events and in which various aspects of their cultural lives are woven, documented and exhibited when needed”.(p.48). In agreement, Akpabot in Okoye (2013),stated that one of the ways of knowing about the culture of a people is to examine how they conceptualize their music. This can be true because the costumes, style of dance and instruments of a society are all culture indicators of that society. In fact, some instruments give information on the social structure of the society that owns it. Lending their support, Umezina and Orajaka (2010) noted that music reinforces a sense of belonging in the community because everybody is involved. They went further to add that the attributes of African music are the attributes of African culture and both are mutually reinforcing, meaning that music can open the door to a more comprehensive understanding of the African people, their culture and their

philosophies. Hence, the loss of it in a society might lead to cultural extinction of the society (Mbaki-Katana, 2001).

Referring to Nigeria, Odogbor (2008) stated that traditional music is the music which the various people of Nigeria use in their day to day life, where both the language and style of rendition and instrumental accompaniment are characteristically localized. This may be part of the reason why Ekwueme (2001:18) viewed traditional music as “the folk music of Nigeria”. Agu (2003:80) agreed with Ekwueme (2001) as he referred to traditional music as “the folk music of a people which evolves as a corporate communal experience, it is handed down from generation to generation and it continues to expand and enrich its resources as it evolves”. Traditional music is therefore, a promoter of group conformity which never loses its roots.

On its usage, Okafor (2005:87) stated that traditional music is “a medium for carriage of many aspects of the local environment, social pilgrimage, mystic wanderings, work, worship and recreation, daily movement habits and patterns of cultural expressions”.

He further noted that:

*Community manipulates traditional music to give voice and sound to their collective thoughts, actions and even spirituality. In this way, while the people make use of the music, the music makes use of them for its place on them that imprints on character, mien thoughts and carriage which are summarized as identity.*

In Nigeria, therefore, traditional music is the indigenous music of the different ethnic groups. It constitutes the music which the various ethnic groups use in their everyday life. It is a way of life and an integral part of each group. Kehinde (2013), observed that traditional music mirrors the culture and values of the people, that is, how the music is performed and from where it originated. Odogbor (2008:69) added that it also “serves social, cultural, religious, educational, political, and economic needs of the Nigerian society”. Nigeria is said to be very rich in culture and especially in indigenous music through which her culture traits are usually made known.

One can, therefore, conveniently say that traditional music is the most widely used medium of expression in all areas of human endeavor in the traditional society. This is because, Nketia in Abe and Babarinde (2013) was of the opinion that traditional music are living traditions developed and practiced actively in traditional context by the majority of the people as an essential part of their communal life. Thus, indigenous music enforces and re-enforces a sense of belonging in the community, everybody is involved. This sense of communion, therefore, is an essential element in the survival of

African community. It is therefore imperative that our youths should be part and parcel of it. This is the crux of this study which intends to ascertain the level of secondary school students' interest in participating in indigenous music performance in Enugu State.

### **Research Question**

This research question was formulated to guide the study:

What is the level of interest of secondary school students in participating in indigenous music performance in Enugu?

### **Hypothesis**

This hypothesis was formulated and tested at .05 level of confidence. There is no significant difference in the interest of secondary school students who indicated that they have participated in indigenous musical performance and those who have not.

### **Methodology**

The study adopted the survey research design. It was carried out in all the 47 secondary schools in the 6 educational zones in Enugu State that offer music, with 2760 SS1 students (that has taken music in their JSSCE Examinations) and 43 music teachers.

The researcher used purposive sampling technique to select 3 education zones – Nsukka, Obollo Afor and Udi zone because they have the highest number of schools where students offer music. The researcher, to ensure that every student had equal chance of being chosen used 10% of the students in these zones i.e. 276 students. A self structured instrument – Music Interest Inventory (MII) with items was validated and its reliability coefficient ascertained (.87) it was administered to 276 respondents and appointment booked for collection at a later date. Finally 266 copies of MII were retrieved. Mean and standard deviation statistics was used to analyze the data collected and provide answer to the research questions. A mean of 2.50 or above indicates acceptance of the item statement, but a mean value below 2.50 indicates a rejection of the item. While t-test statistics was used to test the hypothesis at .05 level of confidence. If the probability value associated with the calculated value of t is less than the 0.05 level of significance, the null hypothesis will be rejected but if otherwise, it will be accepted.

**Research Question One (RQ1):** What are the interest mean scores of secondary school students who indicated having participated in indigenous music performance and those who did not?

**Hypothesis One (HO<sub>1</sub>):** There is no significant difference in the interest mean scores of students who indicated having participated in indigenous music performance and those who did not participate.

**Table 1:** t-test analysis of variation in the interest mean scores of students who participated in indigenous music and those who did not

Group	Number	Mean	Std Deviation	df	t-cal	Sig. (2-tailed)	Decision
Participation in indigenous music	157	2.66	.33	264	20.93	.004	Reject H <sub>0</sub> <sub>1</sub>
Non participation in indigenous music	109	2.70	.42				

The levels of interest of the students in the two groups were sought using Music Interest Inventory (MIV). Table 1 shows the interest mean scores of the students who indicate having participated in indigenous music performance and those who did not participate. The data imply that the students who participated in indigenous music performance had interest mean score of 2.66 with a standard deviation of 0.33 while those that did not participate in indigenous music had interest mean score of 2.31 with standard deviation of 0.298. This shows a slight mean difference in the interest of the students in music. To buttress this, independent sample t-test mean scores of the students. The result of the analysis shows that there is significance difference in the mean interest scores of students who participated in indigenous music performance and those who did not participate in favour of those that participated in indigenous music. The findings are at variance with the students' examination result which showed poor performance. This poor performance could be attributed their interest in the practical aspect of music which was not used as part of the examination assessment. Moreover, most classroom music teaching is mainly more of theory than practical. Agu (2004) noted that in Nigeria; every child have access to music through traditional informal education. This by implication goes to support the findings of the present study in the sense that through the availability of traditional informal education, the students' interest in indigenous music performance is improved. Ikibe's (2002:103) opinion that "active participation of learners in a music class helps create motivation and sense of belonging" is buttressed by the findings of the study. It is clear from the above contributions that performance plays a prominent role in the training and sustenance of cultural values in the life of a growing child. Children should, therefore, be encouraged or be exposed to participation in different performance activities early in life so as to be better equipped later in life. This is important since the principle of music education has

always been that of slow absorption and active participation rather than formal teaching. It is also very important to note that indigenous music in social life enable the individual to acquire his music knowledge in slow stages. This widens the individuals knowledge of the music of his culture through the activities in which he takes part in.

### **Conclusion**

The study has shown that students' interest in music can be improved through their participation in indigenous music performance. This will go a long way in enhancing their performance and also encourage / motivate students to take to music studies in higher levels of education.

### **Recommendation**

Based on the findings, it is important that every home should learn and internalize her traditional songs. Then, among other things, indigenous music should be given a prominent place in the curriculum of all levels of education so that a child begins from the known to the unknown. This also means that there is need for a serious orientation for music instructors at all levels to facilitate the rate and scope of the learning process.

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