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## Availability of Musical Instrument for Indigenous Music Performance in Enugu State Secondary School

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**DR. FELICIA O. EZEUGWU**

*Department Of Music,  
University Of Nigeria Nsukka,  
Enugu State, Nigeria.*

### **Abstract**

*An important aspect of the curriculum of music studies in schools should be the music practical because music that is not performed does not exist. These practicals consist of vocal and instrumental studies involving indigenous and Western aspects of music. This paper sought to find out or ascertain the availability of musical instruments for indigenous music performance in Enugu State secondary schools. One research question and one hypothesis guided the study. The population for the study included 43 professional music teachers teaching music in 47 Government Secondary Schools in Enugu State and 276 students selected from sampled schools. A questionnaires comprising of various musical instruments were administered to 43 music teachers and 276 students respectively. These questionnaires consisted of 18 items and the respondents were made to indicate the extent of availability of each of the instruments listed in their schools. The researcher retrieved all the 43 instruments from the teachers and 266 out of 276 from the students. It was found that majority of the instruments listed were available in most of the schools, but poorly used due to lack of competent instructors. It was therefore recommended, among other things, that collaborative teaching should be encouraged in schools, by seeking the assistance of resource persons / experts to take care of the aspect of music where the teacher lacks competence.*

Music is a form of art in which a composer produces sound to communicate ideas and feelings to the listener. This could be through voice or instruments. Macmillan (2007:985) defined music as “sound made by voice or instruments arranged in a way that is pleasant to listen to”. With the above music can be referred to as a properly articulated ordered or organized sounds caused by a vibration of the voice and other musical instruments in combination with the musical fundamentals with a view to expressing emotions, events or ideas. Hence, Music is all about performance, for any music that is not performed does not exist. Music instruction should be geared towards theory as well as practical. In line with the above Yudkin (2008) noted that music touches all the domain (the development of skills), the cognitive domain (the acquisition of knowledge), and in particular and significant ways, the affective domain including music appreciation and sensitivity.

According to Onyiuke (2005), “one of the challenges Nigeria faces today is how to give her citizens a functional music education especially as she realized that

cultural art has the capacity to shape and modify her national self identity”(p. 21). One of these challenges includes the competences of the teacher/instructor. It is part of the reasons why music education is not completely achieving its goals. A good music program, according to Agu (2006), should at least center on three primary behaviors consisting of listening, performing and creating.

For a child to meet up with the above challenges he/she should start by being actively involved in different kinds of musical activities such as participating in traditional dances, songs, making and playing of traditional instruments. Thus, starting from known to unknown. However, a child can only succeed if there are available instructional materials and also qualified personnel to handle such instruction. A music student with no practical experience (even on local instruments) can neither perform nor create. “It is only when students are guided in the theory as well as towards the activity of playing musical instruments (especially instruments from their cultural background), no matter how minimal, that these behaviors will gradually manifest”. (Ezeugwu,2014:5).

There is need therefore, for availability of instruments in schools and competent instructors to handle them because, according to Ikibe (2002:100), “making music education enjoyable and interesting through active musical experience is very crucial so that the learners’ interest in music could be sustained till they get to a satisfying performance standard”. Onuora-Oguno (2007), also noted that students are always interested in a learning process if they are actively involved and usually have a feeling of success and satisfaction.

Creating avenue for indigenous music performance at the secondary schools level of education, especially with indigenous musical instruments, will go a long way in enhancing music instruction and bring the students closer to their culture. In support of this Okonkwo (2010), stated that introducing children to traditional musical instruments will stimulate and improve their practical skills, encourage better acceptance, assimilation and practice of music; and that student’s flair for creativity will be enhanced. Achu (2011) observed that indigenous musical instruments are actually available in schools but are not taught due to lack of experts to teach them. For the fact that African musical instruments are in schools but are not used because there are no qualified personnel to handle them shows that there is need for experts in those instruments to be brought into the school system so that adequate teaching and learning of that aspect of music will be achieved. This has led Onyeji and Adeogun (2004), Adeogun (2007), Okonkwo (2010), Achu (2011), Agu (2011), Ekwueme (2012), Ojukwu (2012) and Ezeugwu (2014), among other music educators, to advocate for collaborative teaching (i.e. seeking the assistance of other categories of musicians) in schools in order to bring about active participation of the learner in the music education process.

### **Research question**

This research question guided the study:

- To what extent are musical instruments, especially for indigenous music performance available in secondary schools in Enugu State?

### Hypothesis

This hypothesis was formulated and tested at .05 level of significance:

- There is no significant difference in the mean responses of teacher and students on the availability musical instruments for indigenous music performance in secondary schools in Enugu State.

### Methodology

The design employed for this study was survey, carried out in all the 47 secondary schools in the 6 educational zones in Enugu State that offer music with 2760 SSI students and 43 music teachers. The researcher used a questionnaire to elicit information from both the respondents on the extent of the availability of musical instruments for indigenous music performance in secondary schools in Enugu State.

Various instruments, especially the indigenous ones were listed in the questionnaire in form of items where the respondents were expected to provide the answers to the extent of availability of each of the instruments. Mean and standard deviation statistic was used to analyze the data collected and provide answer to the research question that guided the study. Any item with a mean below 2.50 will be considered not available (NAV) while those above will be considered available (AV).

**Research Question One (RQ1):** To what extent are musical instruments, for indigenous music performance available in secondary schools in Enugu state?

**Table 1:** Mean and standard deviation of the teachers' and students' responses on the availability of musical instruments for indigenous music performance.

S/No	Items Statement	Group 1	N	Mean	Std. Deviation	Decision
1.	Igba	Teachers	43	3.07	.94	AV
		Students	266	2.55	1.02	AV
2.	Alo	Teachers	43	3.58	.59	AV
		Students	266	2.65	1.12	AV
3.	Ngedegwu	Teachers	43	3.98	.15	AV
		Students	266	2.79	1.10	AV
4.	Ichaka	Teachers	43	2.30	1.06	NAV
		Students	266	2.92	1.10	AV
5.	Ogene	Teachers	43	3.79	.41	AV
		Students	266	2.69	1.12	AV
6.	Ekwe / Okpokoro	Teachers	43	3.72	.50	AV
		Students	266	2.79	1.15	AV
7.	Udu	Teachers	43	3.44	.50	AV
		Students	266	2.77	1.12	AV
8.	Ikoru	Teachers	43	3.09	.78	AV
		Students	266	3.05	1.09	AV
9.	Oja	Teachers	43	3.51	.70	AV
		Students	266	3.14	1.05	AV
10.	Uboaka	Teachers	43	3.44	.59	AV
		Students	266	3.06	1.13	AV
11.	Oyo	Teachers	43	2.53	.07	AV
		Students	266	3.02	1.12	AV
12.	A music room / laboratory where music instruments are preserved	Teachers	43	1.70	.56	NAV
		Students	266	1.90	1.18	NAV
13.	Radio / Tape Recorders	Teachers	43	2.33	.99	NAV

		Students	266	2.65	1.19	AV
14.	School band with melody instruments such as recorders, melodeons, mouth organ and trumpets	Teachers	43	3.51	.59	AV
		Students	266	2.52	1.24	AV
15.	Practice room	Teachers	43	1.51	.77	NAV
		Students	266	1.26	1.01	NAV
16.	Performance hall music auditorium	Teachers	43	2.63	1.02	AV
		Students	266	3.30	.96	AV
17.	Piano for class instruction.	Teachers	43	1.40	.53	NAV
		Students	266	1.20	1.02	NAV
18.	Performance opportunities eg. Dance group or orchestral group and/or drama group.	Teachers	43	3.30	.67	AV
		Students	266	3.12	1.01	AV
<b>Overall Mean</b>		<b>Teachers</b>	<b>43</b>	<b>3.28</b>	<b>.19</b>	<b>AV</b>
		<b>Students</b>	<b>266</b>	<b>2.91</b>	<b>.53</b>	<b>AV</b>

**Table 1** shows the mean responses of teachers and students with respect to the availability of musical instruments for indigenous music performance in secondary schools. The analysis reveals that the overall mean responses of the teachers and the students are 3.28 and 2.91 respectively. In all the musical instruments listed in **table 1**, only items 13 and 17 are not available for use in indigenous musical performance. All other items apart from the two mentioned are available. While items 12, 14 and 15 are moderately available, others are highly available.

**Hypothesis One (HO1):** There is no significant difference in the mean responses of Teachers and Students on the availability of musical instruments for indigenous music performance in secondary school.

**Table 2:** t-test analysis of the responses of Teachers and Students on the availability of musical equipment for indigenous music performance.

Group 1	Number	Mean	Std. deviation	df	t-cal	Sig. (2-tailed)	Decision
Teacher	43	3.28	.19	307	4.50	.000	S
Students	266	2.91	.53				

**Table 2** shows that the calculated value of t-test (4.497) has a probability value of .509. Since the probability value of .000 is greater than the .05 level of significance, there is a significant difference in the mean responses of the teachers and students on the availability of musical equipment for indigenous music performance in favour of the teachers.

**Discussion of findings**

Data collected from the respondents show that music instruments for indigenous music performance are available for indigenous music (table 2). Some of these instruments include: Igba, Alo, Ngedegwu, Ichaka, Ogene, Ekwe / Okpokor, Udu, Ikoro, Oja Uboaka, Oyo. A music room / laboratory where music instruments are

preserved, schools band with melody instruments such as recorders, melodions, mouth organs and trumpets. Further analysis shows that there is a significant difference in the mean responses of the teachers and students on the availability of music instruments for indigenous music performance in favour of the teachers. This finding is in line with the findings of Onyiuke (2005) and Achu (2011), who found out in similar studies that there is high availability of musical instruments for indigenous music performance in schools, with little or no competent instructors to handle them.

### **Conclusion**

The study has shown that the availability of musical instrument especially for indigenous music performance is very high in Enugu State secondary schools. It was also found, through other related researches that when students participate in activities, their interest in learning is increased. Based on this, it is then imperative that the secondary school administrators should ensure that music teacher incline to the use of indigenous music performance in teaching.

### **Recommendation**

Based on the findings, the researcher recommends that:

- ❖ The aspect of music found in an environment should be brought into the school system.
- ❖ Students' assessments should be based on both the theory and practical aspects of music.
- ❖ Experts from the environment should be brought into the school to help out where the music teacher lacks competence, especial in traditional music instructions.
- ❖ Provision of in-service training should be made to the music teachers so that they can be effective in performance especially in the use of indigenous musical instruments.

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