

IMPACT OF IN-SERVICE TRAINING ON LEVEL OF COMPETENCE OF MUSIC PROFESSIONALS IN ABEOKUTA METROPOLIS, OGUN STATE

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Abstract

In-service training is a form of self-development which empowers professionals to contribute to the music community and increase their earning capacity. Despite the trainings and musical degrees acquired at various educational levels, some music scholars still perform below expectation. This study therefore assessed impact of in-service training on level of competence of music professionals in Abeokuta metropolis, Ogun State. The research study provided answers to two germane questions such as relevant training programmes that can increase the music professionals' competence and the effect of in-service training on the level of competence of music professionals. Qualitative and quantitative research methods were adopted respectively. In the qualitative research method, 30 music teachers were interviewed. Results indicate that mentorship activities as well as constant personal practice rank first. In the quantitative research method, result shows that significant difference existed in the effect of in-service training before and after the training ($t=-12.058$; $p = 0.05$). The effect of in-service training programme on music professionals was significant in the area of acquisition of more knowledge for rudiments and theory of music. The study therefore recommends mentorship activities and acquisition of more musical knowledge for improved competence and professionalism.

Key words: In-service Training, music professionals, competence, empowerment and dynamic society.

Introduction

It is impossible to overstate the value of in-service training programs in maintaining performance proficiency and maintaining relevance among music scholars in our communities. A background in music education prepares a person to acquire the knowledge and abilities necessary to perform well in social settings. According to Nwaneri (2012), music education can help individuals develop potential for independence. The National Policy on Education (2009) states that music education should equip students with the necessary knowledge, skills, and abilities to live independently and make positive contributions to their community. Is the first training program truly

sufficient to equip music scholars with the necessary skills to be musically relevant everywhere, at all times, throughout their lives? No, is the response. For this reason, in-service music education is required for music educators and professionals.

In-service training program is arranged by either public or private organizations with the goal of growing their workforce. It is an educational endeavor designed to raise public officers' efficiency, knowledge, experience, and skill levels in order to carry out current and future obligations and duties with effectiveness. Its purpose is to guarantee public officials' work is done efficiently (Tuncay and Mahir, 2022). It revolves round all the various domains of teaching and learning activities, including the affective, psychomotor, and cognitive domains involved in advancing musical knowledge and abilities. This study targets all music professionals and not just music educators in the classroom. Within the framework of this research, in-service music training encompasses a wide range of activities that a certified music professional might partake in to enhance or elevate musical performance. Being involved in this way will make one more relevant both inside the classroom and the music industry.

In the framework of this study, evidence of professional competency ought to be shared with the local community as well as the workplace and educational institutions. Until one's presence is felt favorably both at place of employment and in the local community, they are not considered qualified as music professionals. Soretire (2021) claimed that Nigerian music has only been able to generate teachers of music, not performers. Many music graduates are not among the popular musicians in the society. As a matter of fact, official provisions for in-service training in Nigeria are very rare through personal observation. In ethnomusicology, teaching and learning of traditional musical instruments involves attachment to master drummers of "*Iya-Ilu*" ensemble or the "*Bata*" ensemble. The length of time to acquire the skill is dependent on the quality time the learner attaches to it. The contemporary mentorship and Master classes activities are just replicate of the traditional musical learning practices.

Statement of the Problem

Despite the teaching and learning of music in all levels of music education programme, a gap still exists between level of competency and expected musical performances offered by music professionals. Musical incompetence among music scholars/professionals has become a contemporary issue among music professionals in Nigeria. The inability of the music scholars to meet musical demands of the immediate society such as churches, mosques, political gatherings, social gatherings among others

has been a great challenge in the music industry. Soretire & Adeogun (2021) noted that there was an increased in the transfer of musical knowledge across churches in Nigeria, but musical performances have remained arguably poor in some churches. This was in corroboration with the report of Oyeniyi (2019), who found that many church musicians are deficient in musical appreciation skills, hymn singing techniques, conducting and choir administration.

Purpose of the Study

Given all the above stated problem, the general objective of this study is to assess the impact of in-service training on level of competence of music professionals in Abeokuta metropolis, Ogun State. Specifically, the following research questions were answered:

- i. What are the relevant training programs that can increase music professional's competence in the study area?
- ii. What is the level of competence before and after in-service training among music professionals in the study area?

Hypotheses

HO₁: There is no significant difference in effect of in-service training before and after the training.

Theoretical Concept: Theory of Social Learning

The social learning theory is adopted for this study. Theory of learning activities and social behaviors proposes that new behaviors can be acquired by observing and imitating others. It implies that this kind of learning would require focus, memory, repetition, and inspiration at four separate levels. The first stage's focus is that the action or behavior to be learnt must be able to attract the attention of the learners. Second, learners must internalize and remember what they have learnt. Third, learners need the ability to repeat behavior by transforming the information gained from attention and retention processes into action. Finally, learners ought to be inspired to adopt or mimic the perceived behavior (Fryling, Johnston and Hayes, 2011). The theory of social learning is an experiment on how scholars came to understand the mechanism of human learning.

This theory is suitable for this study because of the need for continuous learning activities geared towards competency that affects the society positively. Under social learning theory, new ideas are learnt, especially by observing and imitating what others do. The need to learn from others to be musically competent and relevant in the dynamic society is of utmost

importance. Hence, the adoption of social learning theory is very appropriate for this study.

Review of Related Literature

Rethinking education of music teachers for new learners' generation is as crucial as identifying the new competencies that today's music teachers need to develop. To improve music teachers' competencies is of utmost importance. Music teachers/professionals have to demonstrate knowledge and understanding in collaboration with colleagues, musicians and composers. In the era of globalization, music education requires a rethinking of the activity of a music teacher. Training and retraining of a music teacher in a multicultural society is highly needed (Davidova, 2019).

According to Darling-Hammond (2006), competency is a description of one's ability and a measure of one's performance. A person's competency may be defined in terms of one's knowledge, skills and behavior. In order to improve the much needed teaching proficiency that satisfies requirements of the time and the society's expectations, the Department of Teacher Training of MEB has conducted studies to identify general and specific field competencies, and to improve teaching competencies (Koca, 2017).

“Just like other industries, the music industry is constantly changing. To be relevant, you need to be informed. Know the industry's tastes and trends and find out what your colleagues are doing. You can also find a mentor or an advisor. But be ready for constructive, misleading, and destructive criticism. Don't let any negative energy get in the way of your success. Creating personal brand and a successful music career does not happen overnight. It requires honing your abilities by learning from others. Create time away from your daily schedules and meet your colleagues, established professionals, and peers face-face. Also, attend shows and festivals to grab some ideas and contribute to them” (Guru, 2022).

Significance of the Study

This study is necessary in the sense that it contributes immensely to the body of knowledge by bringing to the limelight the various in-service music training programs that enhances musical skills and knowledge of music professionals in a manner that brings about competence and relevance in the society. It provide practical suggestions that can improve musical quality of the music professionals. Above all, this study can serve as baseline to further studies.

Research Methodology

The study used quantitative and qualitative research methods. In the

quantitative method, structured questionnaire was utilized as instrument for data collection while unstructured interview was used as tool for data collection in the qualitative research method.

Population of the Study

The population of this study comprised all music professionals within music teaching schools in Abeokuta North, Abeokuta South, Odeda and Obafemi Owode Local Governments Areas (LGAs).

Sample and Sampling Technique

Convenience sampling technique was used for the selection of 30 respondents (music professionals) across music teaching schools in Abeokuta. This constituted the sample size for this study.

Validation and Reliability of the instrument

The questionnaire used was subjected to face and content validity by consulting professionals in the field of Music. Items found ambiguous and lacking clarity were modified or eliminated. Reliability of the scale was obtained adequately using test-retest method. Cronbach alpha test of the internal consistency was carried out to determine the reliability values of the instrument (questionnaire). Cronbach alpha value equal or greater 0.70 from the test indicated that the instrument (questionnaire) was reliable and good enough to elicit right information from the respondents.

Method of Data Analysis

Descriptive statistics was used for data analysis while inferential statistics such as dependent samples t-test was adopted for the quantitative research method.

Findings of the Qualitative Research

Interview was used as instrument for the collection of data. This aspect gives answer to research question number one (1) of this study, which is:

What are the relevant in-service trainings that can improve the professional's competence?

Data was gathered by interviewing ten (10) music professionals, using an open-ended type of interview. Their general response revealed that, for music professionals to be competent and relevant in the society, professionals should undergo the following training activities: mentorship activities, constant personal practice, music workshops, seminars, conferences, Master classes, music competitions, music concerts, to mention just a few.

Findings of this study are in line with the submissions of Philips (2014), National Association for Music Education, (n.d.), and Music Teachers National Association, (n.d.), opined that, Music Education workshops, Professional Development, Master Classes, Internships, Continuing Education Courses are the in-service programmes music professionals can undergo to enhance their skills, knowledge, and professional development, which can lead to greater relevance and success in the music industry.

In addition to the in-service programs mentioned, it was also gathered that factors that can enhance the improvement of music professionals includes discipline, constant personal practice, learning of various new techniques, for instance can be in the area of breath control either in vocal performances as well as in wind or brass musical instruments performances. Deep knowledge in music theory and collaboration with other musicians can be very helpful in giving positive exposure to professionals. Participating in various musical performance genres can lead to better musical development and improvement in the music industry of the respective societies. Regular performance experiences can help to overcome stage fright overtime. Provision of materials to aid training programmes of professionals is of utmost importance.

Among the various training programmes mentioned above, Mentorship activities ranked first because it was repeatedly mentioned by the interviewees, while Discipline as well as Constant Personal Practice ranked top among the mentioned factors that can enhance professional development.

Quantitative Results and Discussion

Acquisition of more skills for singing effectively ($\bar{x}=1.77$) ranked first among sampled music professionals before in-service training. However, majority (50.0%) ranked acquisition of more skills for singing effectively as average in the study area. It was evident from the study that acquisition of more knowledge on rudiments and theory of music ($\bar{x}=1.53$), improvement in the delivery of musical knowledge to the learners ($\bar{x}=1.50$) acquisition of more knowledge for stage arrangement/stage ethics ($\bar{x}=1.47$), acquisition of musical skills for music composition ($\bar{x}=1.43$), acquisition of new skills for playing of different musical instruments ($\bar{x}=1.40$), provision of quality musical performances to the community ($\bar{x}=1.40$), were also identified as key areas of competence among music professionals before in-service training in the study area. Knowledge, skills, excellent performance and acquisition of relevant qualifications are significant determinants of competency and professionalism.

Table 1: Level of competence before in-service training (n=30)

	Not at al F (%)	Low F (%)	Average F (%)	High F (%)		SD
Acquisition of more knowledge for rudiments and Theory of music.	2(6.7)	10(33.3)	18(60.0)	0(0.0)	1.53	.63
Acquisition of new skills for playing of different musical instruments.	2(6.7)	14(46.7)	14(46.7)	0(0.0)	1.40	.62
Acquisition of musical skills for conducting.	7(23.3)	11(36.7)	12(40.0)	0(0.0)	1.17	.79
Acquisition of musical skills for music composition.	4(13.3)	14(46.7)	7(23.3)	5(16.7)	1.43	.94
Acquisition of more skills for singing effectively.	2(6.7)	8(26.7)	15(50.0)	5(16.7)	1.77	.82
Acquisition of more knowledge for stage arrangement/ stage ethics.	6(20.0)	11(36.7)	6(20.0)	7(23.3)	1.47	1.07
Provision of quality musical performances to the community.	4(13.3)	10(33.3)	16(53.3)	0(0.0)	1.40	.72
Improvement in the delivery of musical knowledge to the learners.	8(26.7)	3(10.0)	15(50.0)	4(13.3)	1.50	1.04
Upgrading of academic qualifications.	5(16.7)	10(33.3)	13(43.3)	2(6.7)	1.40	.86
Improvement in the level of stage fright.	6(20.0)	12(40.0)	12(40.0)	0(0.0)	1.20	.76
Improvement in the area of tuning and reparation of musical instruments.	14(46.7)	11(36.7)	5(16.7)	0(0.0)	.70	.75
Improvement in the area of construction of musical instruments.	17(56.7)	8(26.7)	3(10.0)	2(6.7)	.67	.92

Source, field survey, 2023

Level of competence after in-service training

As revealed in Table 2, acquisition of more knowledge for rudiments and theory of music (\bar{x} =2.73),upgrading of academic qualifications (\bar{x} = 2.67), acquisition of more skills for singing effectively (\bar{x} = 2.60), improvement in the delivery of musical knowledge to the learners (\bar{x} = 2.60) acquisition of more knowledge for stage arrangement/ stage ethics (\bar{x} = 2.53), acquisition of new skills for playing of different musical instruments (\bar{x} = 2.40), acquisition of musical skills for conducting, (\bar{x} =2.40) among others were areas of priorities after the in-service training. Knowledge is both the theoretical and the practical information, facts or skill acquired through experience or through learning. Knowledge increases as we gain more experience and exposure. A well-developed skill connotes expertise, ability, capability and competency in a particular field of choice. This is made possible through regular participation in in-service training.

Paired Samples t-Test of difference between effect of training before and after in service training

Paired samples statistics of the difference between effect of training before and after in service training is as shown in Table 3. Results reveal that significant

difference existed in the effect of in service training before and after the training ($t=-12.058$; $p=0.05$). This implies that the training had significant effect on the level of competency of the in-service training beneficiaries.

Table 2: Level of competence after in-service training (n=30)

	Not at all F(%)	Low F(%)	Average F(%)	High F(%)	S	D
Acquisition of more knowledge for rudiments and Theory of music.	0(0.0)	2(6.7)	4(13.3)	24(80.0)	2.73	.58
Acquisition of new skills for playing of different musical instruments.	2(6.7)	0(0.0)	12(40.0)	16(53.3)	2.40	.81
Acquisition of musical skills for conducting.	0(0.0)	6(20.0)	6(20.0)	18(60.0)	2.40	.81
Acquisition of musical skills for music composition.	0(0.0)	2(6.7)	21(70.0)	7(23.3)	2.17	.53
Acquisition of more skills for singing effectively.	0(0.0)	2(6.7)	8(26.7)	20(66.7)	2.60	.62
Acquisition of more knowledge for stage arrangement/ stage ethics.	0(0.0)	2(6.7)	10(33.3)	18(60.0)	2.53	.63
Provision of quality musical performances to the community.	0(0.0)	2(6.7)	14(46.7)	14(46.7)	2.40	.62
Improvement in the delivery of musical knowledge to the learners.	0(0.0)	2(6.7)	8(26.7)	20(66.7)	2.60	.62
Upgrading of academic qualifications.	0(0.0)	0(0.0)	10(33.3)	20(66.7)	2.67	.48
Improvement in the level of stage fright.	0(0.0)	2(6.7)	15(50.0)	13(43.3)	2.37	.61
Improvement in the area of tuning and reparation of musical instruments.	2(6.7)	4(13.3)	12(40.0)	12(40.0)	2.13	.90
Improvement in the area of construction of musical instruments.	2(6.7)	2(6.7)	14(46.7)	12(40.0)	2.20	.85

Source, field survey, 2023

Table 3: Paired Samples t-Test of difference between effect of training before and after in service training (n=30)

	Mean	Paired Differences				t	df	p-value
		Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Before Training (15.6333)	-	6.16264	1.12514	-	-	-	29	.000
After training (29.2000)	13.56667			15.86784	11.26550	12.058		

Conclusion

Conclusively, mentorship activities, regular personal practice, regular attendance of music conferences, workshops, seminars, concerts, music competitions were the most relevant in-service training programme available for music professionals. Also, there were improvements in the level of competence among music professionals after the in-service training programmes.

Recommendations

This study recommends mentorship activities, constant personal practice, regular attendance of musical concerts, master-classes, workshops, seminars, conferences, specialized refresher courses and periodic competitions as effective in-service training programmes professionals can undergo for improved professionalism and competences among beneficiaries of in-service training programmes. Concentration on the acquisition of more knowledge of rudiments and theory of music is also highly recommended for improved music professionalism.

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SOCIAL MEDIA USAGE AND ITS IMPACTS ON MUSIC STUDENTS' ACADEMIC PERFORMANCE

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Abstract

The use of Social media or online platforms to build social networks or social relationship is growing rapidly among Nigerians particularly the young generation. This paper focused on the impact of social media on the academic performance of Music students at Ignatius Ajuru University of Education, Port Harcourt, Rivers State (IAUE). The study adopted descriptive survey design. The population used as sample was eighty-one (81), 97.2% of the total population of undergraduate students from the Music Department of Ignatius Ajuru University of Education. *A four point Likert Type Rating Scale Questionnaire type, titled: Impacts of Social Media and Academic Performance of Music Students Questionnaire (ISMAPMUS) were used to collect data from participants. Descriptive statistics of frequency counts and percentage were used to analyze the demographic data while inferential statistics of Chi-square(x²) was used in analyzing various responses from respondents. Research findings showed that 85% of the respondents were addictively engaged in social media to pursue and improve their education. The positive impact of social media among the respondents appeared to be higher as compared to the negative impacts on their academic performances. Social Media has become an integral and indispensable part of everyday life activities, Music educators and learners must embrace and use Social Media as a source of information and means of communication to improve learning process.*

Keywords: Impact, Social Media, Academic Performance.

Introduction

Social media is an online platform used by individuals from all works of life to build social networks or social relationships. It is growing rapidly among the young generation as many adolescents with the use of laptops and smart phones have become adept in social media for various online purposes. Its usage has doubled more than ever witnessed before especially in the post-pandemic era (an era marked with remarkable online revolution within the educational sectors). Boateng & Amankwaa (2016) asserted that social

media has influenced instructors, students, and other academic stakeholders to unite with the main objective of promoting knowledge construction in teaching and learning. Social media platforms such as, Facebook, WhatsApp, Twitter, Myspace, Instagram, LinkedIn, Myspace, Reddit, Youtube, and 2go among others, have turned into essential elements for individuals' lives including music students in today's world of communication. Recent studies on the uses of social media show that approximately three billion individuals worldwide are now communicating via social media (Iwamoto and Chun, 2020).

Ignatius Ajuru University of Education introduced online learning during the Covid-19 pandemic in 2020, in order to adjust to the new normal, several online platforms were adopted such as Zoom, Whatsapp, Google class and Skype to mention few (Esuola, 2020). This paper focused on the impact of social media in the academic performance of Music students at Ignatius Ajuru University of Education, Port Harcourt, Rivers State (IAUE).

Objectives

This study has the following objectives:

1. To determine the extent which addiction to social media affects the Academic performance of music students' in Ignatius Ajuru University of Education.
2. To ascertain if the exposure of Music Students' in Ignatius Ajuru University of Education to Social Media affect their Academic Performance.
3. To determine how the use of Social Media influenced the academic performance of the music students' in Ignatius Ajuru University of Education.

Research Questions

1. To what extent would addictiveness to social media affect academic performance of music students' in Ignatius Ajuru University of Education?
2. Does the exposure of Music Students' in Ignatius Ajuru University of Education to Social Media affect academic performance?
3. How has the use of Social Media influenced the academic performance of music students' in Ignatius Ajuru University of Education?

Review of Literature

The concept of Social Media.

Ogbe (2014) opined that social media is the new media that speed up conversation in a more interactive ways making communication more

effective and worthwhile. Social media are electronic channels created for real time interaction, communication, both among individuals or groups of persons, from the creation of telegraphy in 1792, radio in 1891, the first world super computers in 1940, World Wide Web (www) 1991, LinkedIn in 2002, Myspace in 2003, facebook in 2004, Reddit in 2005, Youtube in 2005, 2go in 2007, Whatsapp in 2009, Instagram in 2010, Telegram 2013 Snapchat in 2015, Twitter in 2006, WeChat in 2010, TikTok in 2016, Sina Weibo in 2019, Spotify Live in 2021 among other online platforms. However, social media relies on many electronic devices like tablets, i-pads, laptops, and Internet-based technologies for connecting people. So, social media can be described as technologies that facilitate social interaction, make collaboration possible, and enable deliberations among people at the global level.

Social media has become one of the prominent communication tools, particularly in the school community. Talaue, Alsaad, AlRushaidan, & AlHagail, (2018) asserted that social media platforms provide access to information and educational-related materials. Considering the aforementioned, many students and instructors use social media as teaching and learning tool. More so, academic institutions are increasingly using social media platforms, such as Facebook and LinkedIn, to connect with current and potential students and to deliver instructional content (Paul, Baker & Cochran, 2012). Therefore, social media platforms allow music students to interact with one another, their teachers and communities that share in their education and related activities (Pardo 2013). Bearing this in mind, many universities now maintain profiles and groups on social networking sites such as Facebook, where students and faculty can interact, share resources and express ideas. Samuel (2020) also averred that WhatsApp is another digital platform that provides new impetus for digital education. It is primarily a communication application that shares a number of features with other social media applications.

Social Media usage and Academic Performance

The use of the social media among youth is on the increase and becoming more popular among students. It is an avenue to create friendship within or outside the campus and everywhere around the globe. Social networking helps people feel a sense of belonging within the local or global community. Its increased popularity has raised concern over how the time spent and student activities on these sites could impact their performance in school. Several studies have been carried out by different researchers to assess how the use of social media impact student academic performance. Hasnain, Nasreen & Ijaz, (2015) carried out a research to examine the relationship between the use of social media and students' academic performance in Pakistan. Their results suggested that, social media has an inverse

relationship with academic performance. Social media platform used positively can help students in obtaining knowledge that can be used to enhance academic performance

The study on the Impact of Internet Usage on Academic performance of under-graduate students at University of Abuja, Nigeria carried out by Emeka & Nyeches (2016) revealed that the use of Internet is a beneficial tool to students, in enhancing their skills and capabilities in studies and professional life.

Theoretical Framework

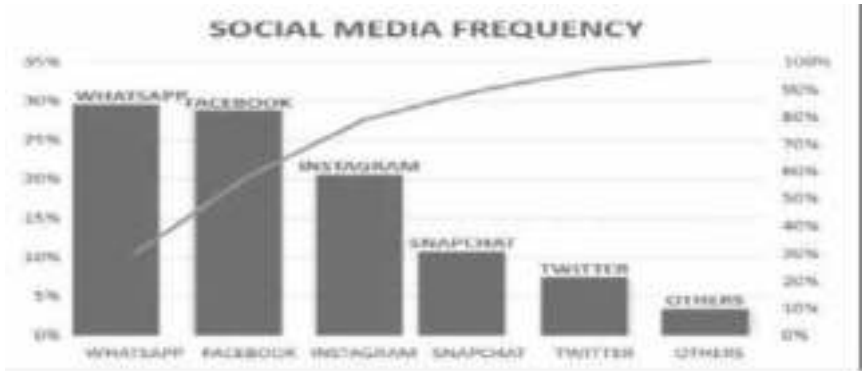
The theoretical framework adopted for this study is the Theory of Educational Productivity by Herbert J. Walberg. Walberg's (1983) theory deals with learning influences that affect student learning outcomes. This was an exploration of academic achievement, in which Walberg used a variety of methods to identify factors that influence student achievement. Walberg's theory posits that psychological characteristics of individual students and their immediate psychological environments influence educational outcomes -cognitive, behavioral, and attitudinal (Reynolds & Walberg, 1992).

Walberg's work identified nine key variables that influence educational outcomes as: student ability/prior achievement, motivation, age/developmental level, quantity of instruction, quality of instruction, classroom climate, home environment, peer group, and exposure to mass media outside of school (Walberg, Fraser, & Welch, 1986). The use of social media is one of the factors that have impact on the academic performance of learners. As a premise, the theory is useful and relevant to this study, it provides theoretical basis for understanding the impact of social media usage on academic performance of music students in IAUE.

Methodology

The study adopted quantitative research method, using descriptive survey design. The population used as sample were (81) undergraduate students from the music department of IAUE. *A four point Likert Type Rating Scale Questionnaire type, titled: Impacts of Social Media and Academic Performance of Music Students Questionnaire (ISMAPMUS) were used to collect data from the participants. Bar chart and descriptive statistics of central tendency were used to analyze the responses of the music students.*

Data Analysis/ Discussion



From the Bar Chart, 30% of the respondents engaged in WhatsApp social media application followed by 29% Facebook users, 20% engaged in the use of Instagram, leaving 11% on Snapchat, 7% on Twitter and 3% on others not mentioned. Majority of respondents preferred Whatsapp, Facebook and Instagram to others.

Research Question One: To what extent would addictiveness to social media affect academic performance of music students' in Ignatius Ajuru University of Education?

Table 1: Mean Ratings of Respondents on the extent to which the addiction to social media affects the academic performance of music students

Item No	Item Description	SA	A	D	SD	U	T	\bar{X}	Decision
1	Addiction to social media affects my studies	28	33	19	9	1	322	3.58	Agree
2	Social media distracts me from studies.	16	30	25	15	4	277	3.08	Neutral
3	I spend more hours online than on my books.	21	38	19	10	2	311	3.46	Agree
4	There has been no improvement in my grades since I got engaged in social networking sites.	9	7	48	18	8	211	2.34	Disagree
	Cluster Mean							3.11	Neutral

As shown in Table 1, respondents agreed that addiction to social network affected their studies (item 1) with a mean score of 3.58, based on the criteria

for decision making, 3.58 falls in the range positive impact. The respondents were also neutral in their responses on item 2 (Social media distracts them from their studies) with a mean score of 3.08 based on the criteria for decision making, 3.08 falls in the range Neutral impact. The respondents also indicated and agreed from their responses that more hours were spent online than on their books (item 3) with a mean score of 3.46 based on the criteria for decision making, 3.46 falls in the range of positive impact. In addition, the respondents disagreed in their responses that there has been no improvement in their grades since they engaged in social networking sites (item 5) with a mean score of 2.34 based on the criteria for decision making, 2.34 falls in the range of negative impact, therefore there were improvements in their grades since they started engaging in social networking sites.

Generally, the respondents agreed. Results implied that social media has effects on academic performance of music students

Research Question Two: Does the exposure of Music Students' in Ignatius Ajuru University of Education to Social Media affect Academic Performance?

Table 2: Mean ratings of respondents on the exposure of Music Students and how it affected Academic Performance.

Item No	Item Description	SA	A	D	SD	U	\bar{X}	Decision
5	I have unlimited access to social media.	17	26	29	10	8	3.12	Neutral
6	Social media has a negative impact on my academics.	7	26	33	20	4	2.63	Disagree
7	Interactions on social media have affected my academic performance positively.	18	32	24	10	6	3.27	Neutral
8	Musical pieces obtained on social media contributed to mastering my examination piece.	28	43	13	3	5	3.84	Agree
9	I rely solely on information sources to attempt my assignments.	17	37	21	6	7	3.47	Agree
10	I use social media to disseminate knowledge to my classmates	18	37	24	3	8	3.48	Agree
	Cluster Mean						3.57	Agree

From Table 2:

The respondents were also neutral in their responses on item 5 (I have unlimited access to social media) and item 7 (Interactions on social media have affected my academic performance positively) with a mean score of 3.12 and 3.27 respectively. The respondents disagreed in their responses on item 6

(Social media has a negative impact on my academics) with a mean score of 2.63 based on the criteria for decision making, 2.63 falls in the range of no negative impact, therefore Social media has positive impact on the academic performance of respondents.

Respondents agreed that musical pieces obtained on social media contributed to mastering their examination piece (item 8) with mean score of 3.84. They also agreed on item 9 and 10 (I rely solely on information sources to attempt my assignments and I use social media to disseminate knowledge to my classmates) with mean score of 3.47 and 3.48 respectively.

Generally, respondents agreed. Results implied that exposure of Music Students to social media affected Academic Performance

Research Question Three: How has the use of Social Media influenced the academic performance of the music students' in Ignatius Ajuru University of Education?

Table 3: Mean ratings of respondents on how the use of social media has influenced the academic performance of music students.

Item No	Item Description	SA	A	D	SD	U	X [—]	Decision
11	The usage of search engines for research has improved my grades.	43	36	6	1	4	4.27	Agree
12	Social media does not distract me from practicing my pieces and reading my books.	35	38	13	1	3	4.03	Agree
13	Engaging in academic groups on social media has increased my rate of understanding.	43	39	3	0	5	4.36	Agree
14	I make use of materials from online to compliment what I have been taught in class.	44	36	4	1	5	4.31	Agree
15	The audio version of musical pieces from social media has increased my grade, in sight reading and aural perception course	24	48	8	3	7	3.91	Agree
	Cluster Mean						4.18	Agree

From Table 3, respondents agreed that usage of search engines for research has improved their grades (item 11) and social media does not distract them from practicing their pieces and reading their books (item 12). The respondents also agreed that engaging in academic groups on social media increased their rate of understanding (item 13) while they made good use of materials from online to complement what they had been taught in class

(item14). The audio version of musical pieces from social media sites increased grades in sight reading and aural perception courses (item 15). Therefore, the use of search-engines, academic groups on social media, online materials and audio version of musical pieces from social media positively influenced academic performance of music students, with mean score 4.27, 4.03, 4.36, 4.31 and 3.91 respectively.

Conclusion

The outcome of this study on the impact of social media on Music students' is significant and unique. Given the public's negative image about social media and the belief students' interest towards internet and social media such as Facebook are not useful but negatively affect academic performances. Contrary to the general beliefs and opinions, findings of this study showed that social media has not affected music students' academic performances negatively in IAUE rather social media has greatly contributed positively to their academic performances. *Social media has become an integral and indispensable part of daily lives, Music educators and learners must embrace and use it as tools for information and means of communication in order to enhance learning process.*

Recommendations

In the light of the findings of this study, the following recommendations are made:

1. Music Students should be educated periodically by their lecturers on the negative and positive impacts of social media usage on their academic performance.
2. Music Students should set their priority right by taking the advantage of social media to enhance their academic performance.
3. Music lecturers should engage the students on social media platforms, by giving assignments or discussions to help instill the habit of using these media platforms for academic work.

MUSICAL ARTS EDUCATION THROUGH IN-SERVICE TRAINING IN NIGERIAN INSTITUTIONS

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Abstract

This paper discusses ways of improving professionalism in music through In-Service Training among teachers in institutions in Nigeria with the aim of improving music teachers' education as well as the teachers for a sustainable musical arts education in Nigeria. This paper poses four research questions and using interview as an instrument to address objectives, benefits, types and challenges in the in-service training in this paper. Findings indicate that teachers, students, and the nation's educational institutions benefit from the training. The paper conclude that music educators as a matter of importance have to be professionally trained and attend regular in-service training to upgrade their skills in the teaching job. This study recommends that upgrading for music teachers is a matter of necessity either by self-sponsorship or that the training should be organized by employers to include students who are also beneficiaries of the in-service education.

Keywords: Musical arts education, In-Service training, higher institutions, sustainability, development, professionalism.

Introduction

Since inception, teacher education was programmed in such a way that they benefit from both government and institutions' education vis-a-vis training. At that time, teachers were meant to be re-trained for the development of the nation and the pupils in schools. For instance, "the grade III teachers and others with lower qualifications needed further general education and training" (Taiwo, 1982: 146) on the other hand, the annual refresher courses, popularly call the "Ashby courses" and the short "in-service" courses were popular. This was to improve the quality of the teachers and their teaching and at the same time the teachers remained in the system (Taiwo, 1982:146).

The National Policy on Education has as one of its objectives to train and re-train teachers both old or newly employed teachers to suit the educational system. Furthermore, the new policy states that "All teachers in educational institution (lower or higher) shall be professionally trained, hence teacher

education programmes shall be structured to equip teachers for the effective performance of their duties” (National policy on education, 2014:30).

In furtherance of the aforementioned, and in pursuit of enhanced teaching methodology for teachers, the policy stated further that “teacher education shall continue to take cognizance of changes in methodology and in the curriculum”. It is pertinent to note that 'Teachers are supposed to be regularly exposed to innovations in their profession' (NPE, 2014:31). An untrained teacher is an underdeveloped brain. Teachers at all levels are meant to go through special training. According to Akpan (1983:169) 'Teaching presupposes an adequate and specialized pre-service training and the necessity for the teacher to continuously update his knowledge and skills through constant study in his specialized field and methods of teaching'.

The most effective way/avenue by which teachers in general can advance professionally is mostly through in-service education which has been found very useful for all music teachers. Music studies/education no doubt contributes to all-round development for every human being. Traditionally music develop every child informally, it socializes and brings people of all races together. Ojukwu (2012:240) emphasizes on the importance of traditional music as 'conceived as an object of aesthetic contemplation as well as a socio-cultural phenomenon which its importance transcends musical values'. Ojukwu (2012: 241) further emphasizes the need for music education thus:

much emphasis should be laid in the teaching and learning process in order to achieve a systemized and rationalized music education that can sustain the transmission of age – old indigenous musical knowledge ... there is need for music educators to be mentally and practically equipped.

This calls for a mentally and physically equipped education for musical Arts educators. Musical arts teachers who availed themselves the opportunity to receive in-service education organized to improve teaching in music have seen the importance, therefore the need for every music teacher to undertake further training in institutions of higher learning is imperative. Such program is meaningful for the development of all the music teachers. Its relevance has been adjudged to be of hundred percent benefits to all, especially the teachers in this 21st century.

There is therefore urgent need and call for the training and re-training of music educators as a result of the demand for new teaching methodology and new curricular in music. In-service training for music educators increases the number of trained art musicians in Nigeria and also geared to meet the musical challenges in Nigeria education. Music as a creative subject/course is no doubt

one of the cornerstones for national sustainable development and musical arts education is a “sine qua non” for general development of any nation hence, the need for teacher educational development.

Musical arts education teachers' training via in-service education is the main focus of this paper. It discussed the different aspects that characterize the in-service training aimed at improving teachers and teacher education for a sustainable educational development in Nigeria

The following questions guided this study:

- What does “In-service training” mean to music teachers?
- How beneficial is this training to the music teacher?
- Who benefits from this training?
- Is it a necessity for music teachers?

Interviews were conducted as to find answers to these questions.

In-service training for the development of musical arts education:

According to the National Policy on Education (2014) 'In-service training shall be developed as an integral part of continuing teacher education and shall also take care of all inadequacies' (p.31). Explicitly, it is a special training that is given to a teacher while in service. Mba (2006) describes 'In-service education of teachers as the training undertaken by teachers while in service' (p.63). In-service means during one's service as a teacher, while the training is the education the person receives. Implicitly, the in-service training means education received during one's service as a teacher in an institution.

The program is meant for serving teachers to improve their teaching skills. In music, teachers attend training (in-service) to improve themselves professionally, competences, update and upgrade their musical knowledge. The knowledge gained in this service exercise according to Mba, (2006:66) 'provides the teacher with general background with which to relate with the society and the specialization from which he must choose to be optimally useful'

Music teachers therefore undergo training in higher institutions under the following options: music education, African music, theory and composition of music, performance, music technology, dance. This is to specialize in one area of music or the other however, for music teachers whose area is purely education in music, they take/study music education as an option. This specialized area enables teachers acquire new teaching skills in music especially in the area of ICT (information and communication technology)

and technology in general. This training is also important for the teachers to make up for their inadequacies. Such training is to a great extent geared to improve students' performances in school (Rubin, 1971 in Mba 2006). Music teachers' training that does not relate directly to the school curriculum may not be meaningful to the students. Therefore in-service education for music teachers as a matter of importance is directly related to the school music curriculum development.

The central goal of musical arts in-service training/program is to improve the professional academic competence and skills of music teachers, and to also develop, evaluate and elevate in service teachers' status.

Goals of teacher education in Nigeria

Teacher education especially musical art occupies an important place in the Nigerian system of education and as earlier emphasized no educational system rises above the quality of its teachers this is corroborated in the National policy on education which states that 'teacher education shall continue to be given major emphasis in all educational planning and development (NPE, 2014:30)'.

The following are goals of teacher education in Nigeria as stated in the National Policy on Education of 2014:

- To produce highly motivated, conscientious and efficient classroom teachers for all levels of our educational system.
- Encourage further the spirit of enquiry and creativity in teachers.
- Help teachers to fit into social life of the community and the society at large and enhance their commitment to national goals.
- Provide teachers with the intellectual and professional background adequate for their assignment and make them adaptable to changing situations.
- Enhance teachers' commitment to the teaching profession. (NPE, 2014:30)

These are to equip teachers professionally for their job. The policy also added that all teachers irrespective of their teaching areas shall be professionally trained and institutions shall continue to give teachers the required professional training. The National Policy on Education laid emphasis on the need for teachers to be re-trained "it is imperative that teachers in professional fields have relevant industrial and professional experience"(NPE, 2014: 30).

Objectives of In-Service Education

- To impart adequate knowledge of the subject matter.
 - To equip the prospective teachers with all the necessary pedagogical skills and knowledge.
 - To develop a proper attitude towards teaching among the teachers.
 - To develop qualities of self-confidence and self-esteem among the teachers.
 - To enable the teachers gain a proper understanding of child psychology.
 - To enable teachers to understand the individual differences among learners and the significance of same.
 - To take appropriate steps for the optimum development of learners.
- (Types of in-service training for teachers
<https://educationsummary.com>)

Modes of in-service Music training in Nigeria institutions

- a. **Music Conferences:** Conference is an arm of continuing education in institutions of learning often held annually or biannually by different institutions in Nigeria to uplift academic standard of institutional teachers especially in music. Musical arts education has some bodies in Nigeria such as the Association of Nigeria Musicologists (ANIM), Conference of Music Educators in Nigeria (COMEN) now SOMEN (Society of Music Educators in Nigeria), Music Association of Teachers, Pan African Society for Musical Arts Education (PASMAE).

These Associations work hard to see that their members contribute academically to the growth of Music staff, academic performance of students and the general development of the society. They do this by writing very constructive / intensive and detailed papers which the teachers present at the conferences. Conference is also a short term course of one or few days duration with the aim of getting together music teachers, researchers and music practitioners to share ideas, discuss topics, studies and works that are connected and concerned with all aspects of music teaching and learning as it borders on the nation's all- round development. Conferences often have Themes and Sub-themes. Papers are presented by individuals or group of persons who have worked together according to their specialties.

- b. **Music Workshop:** These are interactive musical engagements to

educate and inspire music students and teachers. “Music workshop creates culturally responsive music education programming that prioritizes representation and inclusion” (www.musicworkshopedu.org). Most of the conferences in Nigeria involve workshop where teachers can interact with each other on different musical art education topics ranging from musical arts creativity, composition, instrumental, performances to theories in African Music. In music workshop people/teachers learn from each other and also work together with resource persons.

- c. **Music Seminars:** Seminars are often organized to help teachers fill in some of the gaps in teaching and learning music. Seminars 'will help one understand all the parts of music that never made sense before and inspire one to new levels of creativity and instrumental playing' (www.understandingmusicseminar.com.au) it helps a music teacher acquire new knowledge in music.
- d. **Staff development / studies Programme:** This is a professional training for staff where they keep in touch with developments in their respective fields. This is also a sort of continuing education given to teachers, a way of improving teacher's skill and also boost student's outcomes (www.prodigygame.com). This development involves research work that may last for months or even years. The end-product is for students' effectiveness. The program may be sponsored by government or institution. 'Teacher professional development encourages teachers to be active participants in their own learning and ensures that students and teachers alike are eager to learn' (www.prodigygame.com). Generally, staff development refers to according to www.york.ac.uk>admin => policies 2023) 'all the policies, practices and procedures used to develop the knowledge, skills and competencies of staff to improve the effectiveness and efficiency both of the individual and the university'.

In Ignatius Ajuru University of Education, members of staff (department of music), have benefited from the university staff development. Post Graduate degrees (M.A & PhD) in different areas of music ranging from Theory and Composition, African music, Performance and Music Education have been acquired over time. Out of the nine staff in the department, seven staff acquired PhD certificates. The other two staff also acquired M.A certificates in music. The university has also sponsored some staff on conferences and seminars /workshops within and outside the university.

Beneficiaries of In-Service Training (I.S.T)

Who benefits from In-Service Training? In-Service Training is meant for employees of labour especially the teachers presently working in an institution. All staff (academic) are enrolled to In-Service Training in Nigeria although non-teaching staff members are also permitted to attend. All members of staff in the University environment have the right to participate in this special training. Teaching staff should be given the opportunity to go for training from time to time so 'since no educational system may rise above the quality of its teachers, teacher education shall continue to be given major emphasis in all educational planning and development'(National Policy on Education 2014:30). In same vein, 'In-Service Training shall be developed as an integrated part of continuing teacher education and shall also take care of all inadequacies' (NPE: 2014:31).

Challenges of Training In-Services Education:

There are challenges bedeviling In-Service Training of teachers in Nigeria ranging from funding, time, distance, to administrative, management and coordination. These formed distraction to this training making the education ineffective.

Funding education may not be effective and successful as one may think. Mba (2006:65) opines that "The responsibility of funding this programme is laid solely on employers" for "the financial incentive is a strong motivating factor" (Swaziland, 1980). But whereby the employer is unable to sponsor the employee (the teacher) what happens? The teacher who is desperate and so willing to be trained will definitely be enrolled vis-à-vis self-sponsored. This personal decision may take a lot from the teacher who may find it difficult to do all necessary things including denying himself of almost his life enjoyment.

In the case of a music teacher who is self-sponsored, he/she may decide to take part time music lesson in addition to the main job, spending a lot of time in working in order to achieve his aim of being further trained as a musicologist. In other words lack of fund is one of the challenges facing In-Service Training in music education. Poor funding leads to lack of materials for learning music, lack of musical instruments, lack of school fees payment, team work and coordination, emotional trauma, poor research work in music. Administratively, if a music teacher is not released completely (Leave of absence) to go for the training, this will automatically disturb learning. School authority has to grant the teaching staff freedom to study effectively. The music teacher should be exempted from all school musical activities while in service training. Distance is another challenge in training. Some teachers go for training in distant places in search of new knowledge due to lack of

universities within the teacher's environment to offer music education as a study.

Findings:

Teachers/lecturers interviewed defined 'in-service training' in several ways based on their understanding, implicitly it is a training one receives while in the job service which may be in the form of workshop, schooling, seminar, internal and external training.

This training is meant for teachers who are still in service with its benefits as;

- ❖ personal and teacher's educational growth
- ❖ teachers development
- ❖ institutional growth and development
- ❖ students development academically
- ❖ students' general growth and development
- ❖ to improve working performances of teachers
- ❖ human resource development.

Music teachers are the beneficiaries of this program and it is necessary they undergo this training to acquire new knowledge for teaching purposes. It is pertinent to note that some teachers were sponsored by Tedfund and have the advantage to receive quality education.

Conclusion

Music educators at all levels are to be professionally trained and must take advantage of the in-service training to update, upgrade or up-skill themselves in the teaching job. The reason is that overtime, methodologies and resources used by teachers become obsolete and the need for retraining and up skilling become very necessary. In-service training for music teachers is a workshop, schooling for employed professional teachers to acquire new knowledge of teaching, acquisition of better teaching methods/ methodologies, skills in order to improve teaching skills for more effective and efficient service. As the training develops the teacher, it also brings about career advancement in music education.

In the 21st century music education, teacher education, has improved greatly and will continue to open up for more development. There are so many centers for the improvement and advancement of teacher education such as distance, open, and part time programmes for teachers. Teachers have availed themselves the opportunity to be part of these programmes offered in various institutions in Nigeria. However, there are more rooms for improvement the country must progress in education generally.

Various challenges within the educational sector have underscored the need for teachers to be re-trained for the sake of the Nigeria child. In-service training acts as a catalyst for teacher's teaching effectiveness as it improves teaching and learning in class, it also improves teacher professionalism. Though in-service training has so many advantages it also has challenges which ranges from the way it is conducted, attitudes towards it by the teachers themselves, and administrators' attitude among others.

This paper concludes that in-service training for teachers is good despite being plagued by several challenges. The training plays an essential role in the successful education reform, especially in this 21st century technology, to be up to date on the most current educational concepts in order to help students towards higher standards of learning and self development especially in music education.

Recommendations

This paper therefore recommends that:

- a. Music teachers should be given opportunities to go for training by education authorities.
- b. Apart from acquiring degree certificates in the training, the teachers should also be made to always attend workshops from time to time.
- c. Teachers should be sponsored by the government as an encouragement to teachers' education in Nigeria.
- d. Teachers back from training should fill in the gap in class teaching.
- e. Teachers must receive intensive professional training while students given intensive training in the discipline of musical practice.

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