

The Role of Musical Art Education in Enhancing School Attractiveness for Primary School Dropout

¹Omuku Precious Adokiye and ²Onyedum Ogechukwu Jacinta

¹University of Port Harcourt, Choba, Rivers State

²Nnamdi Azikiwe University, Awka, Anambra State.

Email: onyedumogechukwu27@gmail.com.

ABSTRACT

With recent survey from the United Nations Children Fund (UNICEF), that more than 13 million Nigerian children are now out of school thus making Nigeria the only country with the highest number of out of school children in the world. Several factors such as Boko Haram insurgency and bad economy have been said to contribute to the increased dropout of pupils however, another factor mostly not given attention to, is the lack of attractiveness of educational related activities in primary schools which also contributed to pupils staying away from schools. Results indicated that not every student does the same thing at the same time. More so, it is important to stimulate individual strengths and reforming musical arts education to reflect contemporary music practice will not only engage pupils' interest, but also assist in raising the status of music in the school curriculum by demonstrating its relevancy. Therefore, this paper adopted an empirical research methodology to ascertain how musical art education can be used to enhance school attractiveness for primary school pupils to reduce the number of dropouts at that level of education.

Keywords: Musical Art, Education, School Dropout, School Attractiveness

INTRODUCTION

Music is an important subject as compared to every other subjects being taught in school. Because of its importance to a child cognitive development, music is said to be basic to education [1]. He further added that music has penetrating powers that strike a common chord in the hearts of all human-beings despite their geographical space. Music deepens understanding, and not limited by space or distance as it is referred to be an international language, a universal language. It is part of life and is crucial for preparing Nigerian youths for the future. The nation cannot afford to deprive youths the invaluable experiences of school music. All learning and education are important so also is musical learning via music education. Education in general is the totality of knowledge, skills, competences or quality of characters gained or acquired by one through instructions. It is widely regarded as a veritable instrument for social change and national development.

Education has various definitions and interpretations when viewed as a process, product or a discipline in relation to expressions made by various authors. [2], defined education as a means by which an individual is helped to acquire civilization of the past, so that he may be able to take a meaningful place in the civilization of the present. Education therefore, can be said to be the reformation of an individual's beliefs, values, needs, attitudes, behaviour, habits, skills and knowledge. Corroborating, Uyanwune [3], viewed education as "learning and to learn is to educate or to inform". It involves teaching and learning. Music education is an art that helps to enrich human life, empower people and thereby raise human well-being. It is the art of imparting knowledge to the youths. Joining this parade, Omibiye-Obidike in Onyiuke [4] noted that "Music education is a comprehensive education geared towards a functional and artistic career in the society. It contributes to all round

development of the individual. Agreeing with the above view, [5] opined that a proper music education in our schools will help our youths to become powerful instruments for national consciousness and integration. Experiences in the arts offer many intrinsic and extrinsic benefits to elementary children. Intrinsic benefits include opportunities to develop creativity and imagination, and to experience joy, beauty, and wonder. The arts also present occasions to make the ordinary special, to enrich the quality of our lives, and to develop effective ways of expressing thoughts, knowledge, and feelings. There is also evidence of extrinsic benefits, as learning in, about, and through the arts contributes to increased engagement in learning in other subject areas, and to the development of students' self-confidence, social skills, and metacognition. Among such arts is musical art which is act of exploring, improvising and creating with sound including singing and chanting [6,7,8]. For example, singing and dramatic plays serve the child first as a means of learning about the society of which he is part, and secondly as a means of developing the sense of power consummation and accomplishment through his/her feelings of participation and sense of identification. Of such example of a musical art are musical games which help children build and hold considerable cultural capital in their communities and demonstrate a cultural

Intrinsic Benefits of the Arts Education

Eisner [10] describes imagination as "the engine of cultural and social progress" (p. 12). Experiences in the arts nurture imagination and creativity, both hallmarks of great thinkers and leaders: Many prominent scientists and inventors are also active in the arts [11]. But art doesn't benefit only the artist. The arts are beneficial not only to those who create art but also to those who experience those creations. Great works of art inspire, and the process of art-

Omuku and Onyedum literacy, a feel for negotiating the rules and conventions in a range of musics [9]. This is why Marsh [8] explored the musical play of children at school and recommends that teachers use playground singing games and chants that involve the interrelated elements of melody, rhythm, text and movement to build their creativity. This affirms that musical games in the life of the child coupled with other music related activities are important to develop inherent forms of intelligence that can be advanced: emotional, musical, bodily motor and spatial intelligence which contribute to the total well being of the child. While researchers, teachers, and neuroscientists agree that a child's brain needs to be stimulated in a variety of ways to foster development, carefully designed studies are required to understand how the brain functions and to provide helpful evidence-based strategies for improving instruction. Existing brain research suggests that experiences in the arts-particularly extended musical experiences-contribute to a fully functioning brain and body. The research also suggests that we have a responsibility to provide rich arts teaching for all students. It is not the case that arts instruction should be concentrated on the so-called talented, as it is far more likely that experience, rather than genetics or brain structure, breeds accomplished artists.

making can do the same. When a student writes a haiku poem, choreographs a dance, sketches a landscape, builds sets for a theatre performance, or improvises a piece of music with peers, the student has a chance to imagine, wonder, create, and learn. The arts provide daily opportunities for beauty and joy for individuals in schools and in communities around the globe. Studies in, about, and through the arts help students lead fulfilled lives. Students who lack arts

www.idosr.org

experiences in their schooling will emerge undernourished by the end of their education. By contrast, those students whose schooling includes the arts will

Arts Education and Child Development

There is mounting evidence that experiences in the arts develop self-confidence of a child. Researchers report, for example, that arts learning foster cooperative, focused behaviour, problem-solving, and the development of fair-minded citizens [12]. Others claim that arts learning develop a sense of connection with others [13,14]. Studies also show a positive relationship between studies in the arts and benefits for at-risk students [Flohr 15], including a reduced risk of violent behaviour and significant improvements in self-esteem [16]. Burton and her colleagues found significant links between rich in-school arts programs and the creative, cognitive, and personal competencies needed for academic success. The results showed that students in "high-arts" groups performed better than those in the "low-arts" groups on measures of creativity, fluency, originality, and elaboration [17]. The high-arts students were more co-operative,

Musical Arts Education and Academic Achievement

In a study conducted in Georgia involving over 600,000 students, it was found that in those school districts where the arts were a priority, students had higher test scores, were more likely to graduate with college diplomas, and were less likely to drop out from high school [19]. In another study which examined the effects of music learning on performance in other subject areas. The study was designed to determine the effect of music classes on academic achievement in mathematics and languages. At the end of a three-year study, researchers found that students who had five music classes per week, rather than the more common one or two classes, performed as well as their peers in mathematics and better than their peers in language. This result is even

Omuku and Onyedum benefit throughout their lives, in a multitude of ways, by the intrinsic benefits that the arts bring to the quality of our lives.

more willing to display learning publicly, and more likely to think of themselves as competent in the other academic subjects. These capacities were developed through elementary arts experiences, including intra-curricular (learning in, about, and through the arts), extra-curricular (such as school musicals), and community and school-based arts partnerships. The researchers conceptualized the arts competencies, such as the interweaving of intuitive, practical, and logical modes of thought, as "habits of mind" [18]. Burton [17]. found that these habits of mind were accompanied by increased ability to exercise imagination, express thoughts and ideas, and take risks. As a result of the positive outcomes of arts education, they called for the arts to become curriculum partners with other subject disciplines, contributing in rich and complex ways to the learning process as a whole.

more impressive when one considers that the extra time devoted to music classes was created by shaving off instructional time in mathematics and language. It is also of note that these results did not occur until three years had passed.

One of the few carefully conducted empirical studies linking academic achievement and dance was carried out by researchers from DePaul University and the 3D Group in Berkeley, California [20]. The *Basic Reading Through Dance* program is a 20-session program for first grade students, designed to help students improve reading skills in such areas as phoneme segmentation. Using an experimental design, the researchers determined that, in fact, the students who

were involved in the *Basic Reading Through Dance* program performed significantly better on all of the reading skills that were assessed as compared to their peers who were taught by traditional methods. This study is of particular importance, as it was not only carefully designed in order to be able to make causal conclusions, but also, is one of the

Role of Musical Art Education in Creating School Attractiveness

To make schools attractive enough for primary school pupils, musical arts should be incorporated into primary

Children learn a lot through musical games. According to [22], they derive some of the benefit during the period they engage in games which help them to carry it along to adulthood. Games with rules involve some measure of competition and adherence to procedures and time limits. In effect, playing musical games together as children exposes them to share a common purpose, thereby improving their social lives. Songs chosen for these games should be cultural songs to help promote and inculcate the cultural values of that community into the children because, this is the most vital period of their lives in terms of their cognitive development as such, what they hear in school should have some similarities with what they experience at

Omuku and Onyedum few studies that focus on dance. The authors claim that dance has considerable potential in developing the whole child as it gives a form for ideas to be internalized through experience [21], and can be used with students at all stages of development to expand on meaning, which in turn, might enhance both memory and reading comprehension.

school academic curricula. Among the components of musical art to be incorporated include;

1. Musical Games

home. This will in turn allow the child to accept and imbibe the cultural heritage of his/her community. However, If a split occurs between what children experience in school and what they experience in their community, a dissonance may result, and students may find it difficult to relate what they learn in school to those things that are more meaningful to them [23]. This difference in what the child experiences at home/community with what he/she experiences in school can somewhat make the child confused and thus losing interest in school related activities as they are strange to him/her thereby can lead to dropping out of school. The following songs will engage student in musical games activities. For example:

KPUKpumKPU OGENE

Allegro

Arr. by Onyedum

kpu kpumkpu'o_ ge-ne o - nye ga'e-kpu'o - ge-ne
 o ge ne - o ge ne o
 7
 A - da ga-kpum'o - ge - ne
 ge - ne - o ge ne o - ge ne - o - ge ne

Song 1: Kpukpumkpu Ogene

Call: Kpukpumkpu ogene	Response: Ogene, ogene
Kpukpumkpu ogene	Ogene, ogene
Onye ga ekpu ogene?	Ogene, ogene
Ada ga ekpu ogene	Ogene, ogene
Obi ga ekpu ogene	Ogene, ogene

English Translation

Kpukpumkpu ogene,	Ogene, ogene
Who would crouch/ dance through the ogene	Ogene, ogene
Ada it is your turn	Ogene, ogene
Obi it is your turn.	Ogene, ogene

OKEREKE OKEREKE

Allegro

O - ke - re - ke - ke - re - ke

du - du - du ya ya

5
kwe nu'o - ga ne - je

O - ga - n'e je'n - gwo

Song 2: Okereke Okereke Dududu Yaya

Call: Okereke Okereke
 Okereke Okereke
 Kwenu oga na eje
 O ga n'eje,

Response: Dududu yaya
 Dududu yaya
 O ga n'eje ngwo
 O ga n'eje ngwo.

English Translation

Okereke Okereke
 Okereke Okereke
 Let us agree that we
 shall be moving,

Dududu yaya
 Dududu yaya
 We shall be moving, ngwo.

ONYE ENENA ANYA N'AZU

Allegro

Arr. by Onyedum

The musical score is written for voice and piano. It consists of three systems of music. The first system has two staves: the top staff is for the voice and the bottom for the piano accompaniment. The key signature has two flats (Bb and Eb) and the time signature is 6/8. The lyrics for the first system are: "O - nye ene - n'a nya n'a - zu" on the top staff and "mmo - nwo'a nyi n'a ga n'a - zu" on the bottom staff. The second system starts with a measure number '5' above the first staff. The lyrics are: "O - nye ne - anya n'a zu" on the top staff and "mmo - nwo'a - nyi ga - pia ya uta - li" on the bottom staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Song 4: Onye Enena Anya N'azu

Call: Onye enena anya n'azu
Call: Onye enena anya n'azu
Call: Onye nee anya n'azu

Response: Mmonwu anyi na a ga n'ilo.
Response: Mmonwu anyi na a ga n'ilo
Response: Mmonwu anyi ga apia ya utali

English Translation

Don't turn to look back,
Any person that looks back

Our masquerade is moving outside (2x)
will be flogged by the masquerade.

ONYE GA AGBA EGWU

Allegro

O ___ nye ga-gb'e-gwu I ya ga-gb'e-gwu I ya I ya ga-gb'e-gwu I ya A-da ga-gb'e-gwu I

O - bu - ife - le n'e - me gi? O - bu - ife - le umu - oko - ro - bia

ya ga - gb'e - gwu I ya I ga - gb'e - gwu I - ga - gb'e - gwu I ga - gb'e - gwu e wo

I ga - gb'e - gwu e wo

Song 5: Onye ga Agba Egwu

Call: Onye ga agba egwu
 Ada ga agba egwu
 O bu ifele n'eme gi?
 O bu ifele umu okorobia?
 I ga agba egwu, I ga agba egwu
 Ekwensu lapu ya
 Ekwensu lapu ya

Response: I yaaa ga agba egwu I ya
 I yaaa ga agba egwu I ya

I ga agba egwu e ewo
 ka o naa Ka o naa be di ya
 ka o naa Ka o naa be di ya

English Translation

Who will dance
 Ada will dance
 Are you ashamed of dancing?
 Are you ashamed of boys?
 Are your going to dance,
 are your going to dance,
 Devil leave her

I yaaa, will dance I ya
 I yaaa, will dance I ya

Are you going to dance - e ewo.
 To go to her husband place. (x2)

2. Musical Theatre

Musical theatre, a long-standing and effective extra-curricular activity in many elementary schools, encompasses all of the fine and performing arts. Experiences in elementary musical theatre have been found to encourage students learn to trust one another, take risks, become part of a larger community, learn to interact more effectively with their peers, form a deeper and more sophisticated sense of creative identity, and gain ownership over the creative process and product. Here, just like the musical games, the musical theatre should projects performances that are culturally rooted to the community

where the child is from. The musical theatre becomes the easiest platform to instill the basic cultural values of the community in the child. Since the children will be the characters in the performance, performances promoting the basic cultural values should be encouraged. Research shows that these benefits last a lifetime and yet elementary teachers are faced with a lack of time, support, and resources for musical theatre opportunities-especially in schools facing socio-economic challenges. The following songs will engage student in musical theatre activities. For example:

EZE NNUNU

NWAMARA, A.O

Moderato

Nwata e ri kwa lam - eh! a di gh'e ri me - ri eh! a bu m'e - ze nnu-nu eh!

4 a di gh'e ri me - ri eh! A si na m nwe re nku_ eh! a si na m nwe re nku_ eh!

7 fe lie fe ku ru - chu - kwu, fe lie fe ku ru - chu - kwu, m gba mi ri ma ra nnu-nu eh!

10 a ru na' ju y'o yi eh! e ri kwa lam - kpa ra -

12 nu ma e ri kwa lam - kpara nu ma - -

SONG 1: EZE NNUNU

Igbo	English translation
Nwata erikwalam eh!	My Child do not eat me
Adighi erimeri eh!	I am not to be eaten
Abum eze nnunu eh!	I am king of the bird
Adighi erimeri eh!	I am not to be eaten
Asi namu nwerenku eh! (x2)	If that I still have my wing (x2)
Felie fekulu chukwu (x2)	I will fly up to God (x2)
Mgbe miri mara nnunu eh!	When the rain falls on the bird
Aru n' aju ya oyi eh!	It makes the body cold
Erikwalam kparanuma (x2)	Do not eat me (x2)

SONG 2: EKWORDO NWUNYE DIM

Igbo	Response
Oh! Nwamuo ka'm koro gi	i-ni-ne (x2)
Nwunye dim di njo	i-ni-ne
M' gara kurum mmiri n' enye nwa	i-ni-ne
Osi mu kwuoya ugwo mmiri, mmiri nwa	i-ni-ne
Osi mu je n' Ogba churu iyi puta	i-ni-ne
M si ya ejighi taa eje n' Ogba lota	i-ni-ne
Ka ma gini?	i-ni-ne
Eze ogba,	i-ni-ne
Mmiri sere amuma la n' eluigwu	i-ni-ne
Mmiri sere amuma ka onwa na eti	i-ni-ne
Ewo! Nnenwa ndo	i-ni-ne (x2)
Ndo, ndo, ndo	i-ni-ne
Oh! Nwamuo, nwamuo, nwamuo	
Biko nuru n' olum	i-ni-ne

English translation	
Oh! The spirit child let me tell you my story	i-ni-ne (x2)
My co-wife is bad	i-ni-ne
I went and took water from her pot	
To feed my child	i-ni-ne
She became enraged and asked that	
I should replace the water that I took	
for my child.	I-ni-ne
She asked me to fetch the water from	
the deity stream,	i-ni-ne
I told her the stream is forbidden today	i-ni-ne
But why the deity stream?	i-ni-ne
The water that falls heavy with thunder	i-ni-ne
The water that strikes lightening	
when the moon is shining at night	i-ni-ne
E-wo! Baby's mother sorry	i-ni-ne (x2)
Sorry, sorry, sorry	i-ni-ne
Oh! Spirit child, spirit child, spirit child	
Please hear my cry	i-ni-ne

EKWORO NWUNYE DI

Allegretto

Arr. by Onyedum

Oh! nwa - mo ka'm___ ko - ro gi i - ni - ne Nwu - nye___ dim___ di n -

4

jo i___ ni - ne m- gara___ ku-ru'm- miri'm - ne - ye nwa i___ ni - ne, o - si mu

7

kwuo ya - ugwo mi - ri, mi - ri Nwa i___ ni - ne, m - si ya e - chue m'o___ gba'o - si-me'e- chun'o

10

gba i___ ni - ne, ka - ma gi - ni? i___ ni - ne, E - ze o - gba, i___ ni - ne, m - mi ri

13

se re ma na ma na la n' e - lu'i - gwu, i___ ni - ne, m - mi ri se re amuma - k'o nwa - n'e -

16

ti, i___ ni - ne E___ wo!___ N - ne nwa'n - do, i___ ni - ne E___ wo!___ N - ne nwa'n -

20

do, i___ ni - ne. Do - do, i___ ni - ne, do - do do, i___ ni - ne Oh! nwa mmo,___ nwa mmo, -

24

- nwa mmo,___ nwa mmo___ bi - ko, nu - ru n'o - lum, i - ni - ne

The focus of this musical theater play is to pass a message of pain and agony to the audience. Song number two (2) is talking about the ill treatment that was meted out on a junior wife by the co-wife. A man married two wives, and one day, the junior wife took water from the co-wife's pot to feed her child. The co-wife became enraged by the act, and in order to punish her, she demanded that the junior wife should go to a particular far stream which she would pass through the land of the spirit. On her way, she was

There are many ways to bring the arts into the classroom on a daily basis. It is clear that there are compelling reasons to nurture arts education in the elementary years. And it is also clear that there is no single approach best suited for all pupils; what is required is a multiplicity of approaches because children differ from one another and, consequently, often learn in profoundly differing ways, even within the arts. More so, cultural and

accosted by the spirits, and she explained why she went to fetch water there. This song serves as a vehicle for thought and ignites actions of the musical theater play. Involving student in musical theater performance will not only improve their musical knowledge but it will ignite their sense of morals on how to show compassion to one another and be kind. Engaging student in musical activities will enhance attractiveness that will reduce the rate of dropout in school.

CONCLUSION

regional characteristics will somewhat influence the type and nature of music to be used thus flexibility in approaches to teaching and learning will be required, in order to maximize opportunities for children to thrive in their communities. Finally, musical arts education must include learning in, about, and through the music, and these different approaches require differing levels of resources and expertise.

REFERENCES

1. Mbanugo, C .E. (1991). Rising Costs and Education funding in Nigeria. Exploring the way out for secondary school music education. In Remmy, O. Okoye & H.O.N. Bosah (eds). Nigerian Education at cross roads pp. 98-105 Onitsha. HyBrid Publishers.
2. Okeke, B. (2003). Nursery Education Foundation for self-Reliance. Knowledge Review 7(2), 101-103.
3. Uyanwune, O. P. (2005). Teaching and Practice of Music in Selected Secondary Schools of Awka Urban Town: An Evaluative Study - An Unpublished M.A. Thesis NnamdiAzikwe University, Awka, Anambra State.
4. Onyiuke, Y. S. (2009). Effects of Globalization on Music Education of the Nigerian Child. Journal of the Association of Nigeria Musicologists (JANIM) 3(1), 102-103.
5. Sayannwo O. E. (2000). Music for Schools, Lagos: Abi Prints Pak Limited.
6. Littleton, D. J. (1991). Influence of play settings on preschool children's music and play behaviors (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (UMI No. 9128294).
7. Tarnowski, S. M. (1999). Musical play and young children. *Music Educator's Journal*, 86 (1) 26-29.
8. Marsh, K. (2009). *Musical playground*. Global tradition and change in children's songs and games. Cary, NC: Oxford University Press.
9. Barrett, M. S. (2005). Musical communication and children's communities of musical practice. *Musical communication*, 261-280.

10. Eisner, E. W. (2002). *The Arts and the Creation of Mind*, Yale University Press.
11. Zweig, C. (1986, 7 Feb). Exploring the link between arts and sciences. *Los Angeles Times*, V6.
12. Jensen, E. (2001). *Arts with the brain in mind*. Alexandria, VA: Association for Supervision and Curriculum Development.
13. Davis, J. H. (2008). *Why our schools need the arts*. New York, NY: Teachers College Press.
14. Noddings, N. (1992). *The challenge to care in schools: An alternative approach to education*. New York: Teachers College Press.
15. Flohr, J. W. (2010). Best practices for young children's music education: Guidance from brain research. *General Music Today*, 23(2), 13-19.
16. Respress, T. & Lutfi, G. (2006). Whole brain learning: The fine arts with students at risk. *Reclaiming Children and Youth*, 15(7), 24-31.
17. Burton, J. M., Horowitz, R., & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. In E. Fisk (Ed.), *Champions of change: The impact of the arts on learning*, 35-46. Washington, DC: The Arts Education Partnership and the President's Committee on the Arts and the Humanities.
18. Ogden, H. C. (2008). *Vivid moments long remembered: The lifetime impact of elementary school musical theatre* (Unpublished master's thesis). Queen's University, Kingston, ON.
19. Music in World Cultures. (1996). *The Georgia project: A Status report on arts education in the State of Georgia*. St. Bonafice, MN:
20. McMahon, S. D., Rose, D., & Parks, D. S. (2003). Basic reading through dance program: The impact on first grade students' basic reading skills. *Evaluation Review*, 27(1), 104-125.
21. Dimonstein, G. (1985). The place of dance in general education. *Journal of Aesthetic Education*, 19(4), 77-84.
22. Russel, J. (2006). What's to be done with the Fox? Inuit Teachers inventing musical games for Inuit classroom. *Curriculum Inquiry*, 36(1), 15-33.
23. Smith, P.K. (2005). Social and pretend play in children. In A.D. Pellegrini & P.K. Smith (Eds.), *the nature of play: Greta apes and humans* (pp. 173-212). New York, NY: Guildford Press.