

**A STUDY OF MUSIC AND GENDER IN SELECTED UNIVERSITIES,
SOUTH-SOUTH, NIGERIA.**

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SOUTH-SOUTH, NIGERIA.**

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EDUCATION)**

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DECLARATION

I hereby declare that I am responsible for this work submitted in the thesis. The original work is mine except as specified in the acknowledgment and references. Neither in whole or in part has this research work been submitted to this University or any other institution for the award of a degree.

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CERTIFICATION

We the undersigned hereby certify that this thesis by OKUNBOR, Dora with matriculation number PG/10/11/190727, has been accepted for the award of a Ph.D. degree in Music (Music Education) of the Department of Music, Faculty of Arts, Delta State University, Abraka.

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DEDICATION

This Thesis is dedicated to God Almighty, Department of Music, Delta State University Abraka and my family, specially to Dr. Charles Okunbor.

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ABSTRACT

Gender issues have always been raised by people who want to know whether males and females are on par or if one sex performs better than the other in many life endeavours. This research work aimed at finding out whether gender influences performance in music. The scope of this work is Departments of Music in some selected universities in South-South geo-political zone in Nigeria. Two research methods were adopted in this work. They are the quantitative and qualitative research methods. Under the quantitative research, descriptive design was adopted. Inventory schedule technique was used in collecting data from Departments of Music in three universities: Delta State University, Abraka, University of Port Harcourt, Port Harcourt and University of Uyo, Uyo. Frequency count and percentage were used in finding out the population of male and female students and the total population of students in the departments while mean and standard deviation with Statistical Product and Service Solution (SPSS) version 23 were used in analyzing the data gathered on students' scores. The result of the study done on students' enrolment showed that males had a higher population. The analysis done with students' scores revealed that males outperformed the females with males having a mean performance of fifty-nine point five (59.5) and females fifty-seven (57) in theoretical courses. In the practical courses, males had a mean performance of sixty-three point nine (63.9) and females, fifty-eight point six (58.6) in the final analysis. Based on the result of the analysis of the quantitative research, a qualitative study was carried out to find out possible reasons why the males had a higher population and performed better than the females in theoretical and practical courses in music. In the qualitative research, interview method was used in gathering data from three lecturers in each of the three Universities used for the study. The data gathered from the respondents revealed that males are more interested in choosing music as a course of study than females. They are more focused, serious and have the stamina to go through stress more than females. The study concluded that there is gender imbalance in the performance of male and female students in Departments of Music used for this study. It therefore recommended among others that group work in music courses should have both male and female students in all the groups to make them know that no aspect of music is reserved for any particular sex. This investigation should be carried out in other geo-political zones of the country in other to compare the findings of both researches.

CHAPTER ONE

INTRODUCTION

Background to the Study

According to Ofosu, Ehiwario and Ofosu (2005), music is one of the oldest of the arts and can be said to be as old as man. They traced their evidence of this to records of music during antiquity, archaeological surveys which revealed that musical instruments were used more than twenty-five thousand years ago by the people that lived during the Stone Age; Iconography of music with evidence in pictures of musical instruments and music manuscripts found in tombs. They also opined that the beginning of music could be traced to the primitive man trying to imitate the noise from birds, waterfalls, lightning/ thunder and other sources.

The development of music went through different stages to a level where it could be written down on manuscript (Notation). It went through different periods with the events of these different periods i.e social, economic political, cultural and philosophical development of these periods influencing music. From antiquity to the middle ages, to renaissance period – baroque period to classical era, romantic era to twentieth century music till date.

Formal education began in Nigeria through the activities of European missionaries around 1842. The first formal educational institution was founded in 1843 by Methodist missionaries in Badagry, Lagos. Right from the beginning, music was part of the syllabus of the Nigerian educational system. It gradually developed from one stage to another, until it reached a level where it is now recognized as a course of study in schools at every stage in the Nigerian educational system. Music is in the programme of study of schools at the basic educational level, secondary school level and many

tertiary institutions in Nigeria have music in their programmes. There are male and female students in these departments offering all the courses which cover different branches (Theory and Practical) of music at the undergraduate level. Majority of these students go further to do post graduate programmes in their areas of interest. In Departments of Music in Nigerian universities, there are different areas of specialization in music.

Education has been found to be a very strong tool in the advancement of nations. Different countries have adopted different strategies to make sure that members of their societies are educated irrespective of sex because they know that the more the number of educated individuals they have in their countries, the more development they will experience. The Nigerian government is not left out in this move to improve the standard of education and wipe out illiteracy. They have come up with one educational policy and the other from time to time to get every child of school age and even adults accessible to education. The most recent one in Delta during governor Uduaghan's tenure went about during school hours to get children of school age who were found hawking on the highways to school and getting their parents/guardians arrested.

The Universal Basic Education in Nigeria currently offers free education to all (both males and females). Through this system of education, opportunity is given to every Nigerian citizen to be educated. The United Nations International Children's Emergency Fund (UNICEF) (2005:5) states that "the Universal Basic Education act is government strategy to fight illiteracy". One expects that with this government policy, illiteracy would have been drastically reduced or almost completely eradicated for every member to contribute meaningfully to the growth of the society.

Despite the available opportunity for everyone in the Nigerian society to be educated, records show that some Nigerians especially females are yet to key into it, while some have very little education. Ugwuoke (2016:10) states that “forty percent (40%) of children aged 6-11 years in Nigeria, are not in any education programme. The Northern part of the country has the lowest percentage of children’s education, especially for females. He states further that a wide gap exists between the population of boys and girls in schools, with boys having a higher population rate.

Irrespective of government policy and available opportunities in the country, the individuals’ understanding about education which can be influenced by environmental factors will always have a great role to play in the choices they make. Those that will utilize the opportunities provided by the government are the ones that attach importance to education. Student population at such times will depend on the number that attach value to their children/wards’ education, especially females. The environmental factors mentioned above include the people’s exposure and their cultural belief. Africans have norms and values in their various communities. These norms extend to roles played by men and women in the community (gender roles).

Before education came to Africa, Africans including Nigerians had skills they learnt either through their parents or specialists. These skills include: pottery, farming, trading, animal husbandry, blacksmithing, tailoring, shoe making, music making and other occupations. When formal education was introduced to them, not everybody embraced it. Some saw education as waste of time. When education started in Nigeria, some families did not send all their children to school. They left some of the males to help them with farm work, the females to help their mothers with house chores.

The effort of the educated ones and government has helped to inform the Nigerian populace to get to this level where many families now place value to the education of their children, not considering the sex. Even at this level of civilization in Nigeria, some parents are still not well informed. They do not know the worth of education. Some individuals in this category of illiterate and half-educated ones still hold to the old cultural practice of not believing so much in education, especially females' education. Majority of school age children not in any education programme come from this category of individuals in the society, while others come from poor family backgrounds with nobody to cater for their fees.

For some decades now, issues have been raised concerning gender and its effects on the lives of individuals. This is the effect of civilization, that makes provision for census to be taken from time-to-time on the development made in every endeavour of life and how each sex progresses. Different countries have records of advancements made in every area including education. In Nigeria for instance, there have been census on the total population in the country, population of men, women and children.

The population of people in the different careers, number of males and females in these careers, the population of children including that of number of boys and girls in schools at different levels from kindergarten to university level are known. From these records, countries know the progress being made. The country's population is also known. If the records show that the nation is not making the desired progress, those in authority finds out where the problem lies and how to solve it and forge ahead. Sometimes, the information above are got through research studies. Research studies do not only reveal such information but also proffer solution to the problems.

Through the avenues discussed above, countries and different bodies have come to know the population of males and females, the number of each sex that are educated and the number not educated, the number of each sex in the work force and the number that are unemployed, the kind of jobs they do and even the amount they earn. From such records, the imbalances in any area of living amongst the people is revealed. Different countries are able to discuss issues affecting them with the availability of these records. For instance, Nannen (2017:1) observed that men dominated public singing activities in America with little or no participation by the female folk. He also observed that after a while, the scenario changed and females came on board. With records, Nannen was able to know the imbalance in public music activities.

Layade (2018:302), affirms that “modern civilisation is gradually influencing Africans to be gender conscious, hence sexual description is becoming a decisive and perceptive concern in the expression of historical data”. The issue of gender often times has to do with the views the society holds about each sex, the roles each sex plays and the opportunities available to each sex. Both genders grew up in their various societies and communities to understand their roles and fit into them. This restrict each sex to some sets of roles. Have these assigned roles helped individuals, society and humanity? Has it helped to develop the females and the males? And how far has it affected people positively and negatively in other areas of life’s endeavours? The consciousness to have data on every issue has been awakened in individuals and nations. Data on every sphere of life are now taken and kept for different purposes including academic discourses.

In this study, the researcher found out the students’ enrolment in the Departments of Music in universities in the areas covered, the performances of both

genders in theoretical and practical courses and from the data gathered, find out whether gender affects the study of music.

Problem of the Study

Music has been one of the subjects taught in schools since the inception of formal education in Nigeria in the early 19th century. Music has been a course of study in tertiary institutions since the 1960s with Universities, Polytechnics and Colleges of Education. In every course of study and profession, it is essential to use the available records to generalize whether there are more males or females in the course of study, the population of both sexes in the departments where it is studied, which sex performs better in the course or profession and so on. On the average, male musicians tend to tilt towards instruments in the brass family while females are more in the wind family.

The research finds out whether gender affects choice of musical instruments. At the moment, there is no sure means of making such general statements about music as a course in South-South geo-political zone of Nigeria. It is on this premise that this topic was chosen in furtherance of global interest in gender studies.

Objective of the Study

The objective of the study is to find out if gender influences the study of music.

Specific Objectives of the Study

The specific objectives of this study are to find out the influence of gender on:

- i. the choice of music as a course;
- ii. students' performance in theoretical music courses offered in South-South Universities in Nigeria;
- iii. students' performance in practical courses;
- iv. students' choice of musical instruments;

- v. why gender influences the choice of music as a course; and students' performance in music courses.

Research Questions

- i. To what extent does gender influence the choice of music as a course?
- ii. To what degree is gender balance/imbalance in students' performance in theoretical courses in music?
- iii. To what degree is gender balance/imbalance in practical courses in music?
- iv. To what extent does gender influence the choice of musical instruments?

Significance of the Study

This study would help to expose the general population of students in Departments of Music, the population of males, females and their performances generally in practical and theoretical courses.

The study would serve as a reservoir and a means of getting information on whether gender affects the choice of music as a course, students' performance in both practical/and theoretical courses in music and students' choice of musical instruments. It would also aid scholars while discussing or writing on gender issues.

Scope of the Study

The researcher used three (3) departments of music from universities in South-South Nigeria. These are Delta State University, Abraka; University of Port-Harcourt, Port Harcourt; and University of Uyo, Uyo, to ascertain the population of male, female and total population of students in the three Departments of Music. The study also found out whether gender influences

students' performance in theoretical practical courses in music and their choice of musical instruments.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Conceptual Framework

Literarily, whether the sex of an individual is a male or female, it can be ascertained as gender. Gender according to Hornby (2001:492), is placing humans into two sexes as male or female through the way the society differentiates them. UNESCO (2003) defines it as the peculiar quality, mannerisms and ability that culture desires to see in each sex that differentiates males from females.

Kura & Yero (2013) see gender as a term used in expressing the social and personality differences that exist between male and female. Gender is the recognition and identity given to each sex by the society. It also includes the importance attached to them that leads to assigning roles to them as directed by gender norms. The roles given to them are what the society and culture expects them to perform. The characteristic features expected of them by culture and society are to a large extent seen in them. UNESCO (2003), defines gender as “the features, ability, peculiarity and possible behaviours expected from both men and women (Femininity and masculinity)”.

From the definitions by different authorities above, gender goes beyond the biological phenomena of sex (being male or female) to the behavioural characteristics that classify individuals as male or female. The characteristics exhibited by both sexes differ apart from the biological differences that are decided at birth. By the characteristics exhibited by males and females, men have been seen as masculine and women feminine. Gender according to Kura & Yero (2013) is a word used to show the social and personality divergence that exist between women and men, which is defined

by the society as masculine and feminine. He also sees differences in the assumption and assignment of gender roles due to cultural normality which is connected by what is naturally acceptable. Gender refers to cultural responsibilities assigned to males and females. The normality here applies to the characteristics exhibited by each sex as assigned by the culture of the people which has become the normal characteristics expected from both sexes in the society where they reside.

Theoretical Framework

Hornby (2000: 1241), defines theory as “a formal set of ideas that is intended to explain why something happens or exists” and theoretical as “ideas and principles on which a particular subject is based”. A theory can be seen as the notion, belief assumption and conviction of renown educationists which have been recognized and accepted in different fields of study. They become theoretical when used as a base in any related subject area. In modern times, it is used by researchers as a base. This study therefore hinges on the functionalist and stand theories.

According to Tischler, Whitten and Hunter (1986:331), structural functionalists believe that the society comprises of an entity with interrelated parts that need to work together to maintain an efficient functioning of the society. They used the society and family as illustration. Our society comprises of communities and families, which also comprise of human beings of different age range, who are males and females. Functionalist theory states that for the different members of the society to work together amicably, there should be assigned roles.

If every member of the family and society has roles assigned to him/her and each person plays his/her role well, the family or society will work together effectively. In this context, the man plays the leadership role which includes providing for and

protecting his family while the woman plays the submissive and caring roles. This extends to the larger society where males still play the leadership role. This results in effectiveness and peace in families and society.

Stand theory was originated by Dorothy Smith in 1987. This theory emphasizes that “what one knows is affected by where one stands in the society. One begins from the world as one actually experiences it, and what one knows of the world and of the “other” is conditional upon the location of one’s stand”.

Functionalist theory believes in assigning roles to both genders to avoid role conflict that can lead to chaos and anarchy while stand theory states that what one knows depends on one’s stand and that one begins from the world as one experiences it... Gender norms assign roles to male and female members of every society. These roles which may become part of them over the years affect them in going to school, choosing a career, academic involvement (level of seriousness with academic work while in school), music performance and choice of musical instruments to play.

This assumption emanates from societal expectations of the two genders which they are already playing at different stages in life (gender roles). It may not be easy for them to go outside the normal roles they have been used to. They may begin to take life from their standpoint and experiences they have had over time in their everyday life in the society. They may also see it as an anomalous to go outside such roles. In this study, the researcher hopes to find out if gender influences the study of music in Universities, using Departments of Music in South-South geo-political zone of Nigeria as case study.

Gender norms from the functionalist theory assign roles to both male and female members of the society. These roles may become part of them over time and affect the

choices they make. This is because the assigned roles have placed them somewhere that is a certain class in the family and larger society. It can affect their choice of career, level of academic involvement (their level of seriousness in academic work, while in school and even the choice of whether to go to school or not). Academic performance and choice of musical instruments to play and the kind of music activities to get themselves involved in. From the belief of Stand theory, one's stand in the family and society which can be likened to the opportunities at the individual's disposal and the experiences gained from the individual's involvement in everyday activity can affect the person's world view, decisions taken by the person and how the person handles situations. Idiaghe (2010;224) opines that "students' beliefs and activities are developed over a relatively long period of time by their everyday experiences...".

The Perspective of Gender in African Society/Culture

Culture

Fofstede (2011:2) defines culture as "The mutual conditioning of the mind that differentiates the members of one group or group of individuals from another". Frieze (2015:9) sees culture as "the complex and broad set of relationships, values, attitudes and behaviours that bind a specific community consciously and unconsciously". Culture is the customs, norms, values, beliefs, and way of life that have been accepted by a people who in turn teach them to future generations. It becomes part of the people that they consciously and unconsciously exhibit them. It is held in very high esteem by the people as it permeates every area of life of the people of every society. The definitions of gender reveal that it is the roles given to males and females by the society. The older members of the society teach them to the younger ones as part of their culture.

World Health Organization (WHO) defines gender as “societal constructed characteristics such as norms, roles and relationships of women and men...” The United Nations Educational Scientific and Cultural Organization (UNESCO) defines gender as “the roles and obligations that are generated in our families for men and women. The social elaboration of biological sex”. While Angelica (2015:7) sees gender as “a social construct produced by the society”. The sex of an individual is obvious at birth. The society goes beyond seeing the individual as male or female to assign roles and characteristics that are expected from each sex. Various levels of socialization from childhood is imparted by family, educators, religious leaders, peer groups and the wider community who train and tutor us on what is expected from us as a boy or girl and thereby giving each personality gender distinctiveness which now identifies someone as a man or woman. The sex of an individual is determined at conception and obvious to humans at birth. The society assigns roles to each sex depending on their expectations. Gender roles are determined by the society (Mokwunyei, 2018).

In Africa, how each sex should talk, dress, sit and comport themselves are inculcated into them right from infancy. The sex roles that are imparted into children of both sexes is like a hidden curriculum in every culture, which children imbibe as they grow up to distinguish males from females. Their duties at home also differ. When to go out and where they go are controlled by their parents depending on their sexes. For example, a female child cannot be found sitting with her friends to gist most times of the day except they are done with their home chores which often times linger almost throughout the day. Male children are exempted from many of the domestic activities that female children are involved in. It is not common to see female children go out to visit friends between the hours of 4.00 and 6.00pm especially in rural areas because this

is when they prepare dinner, while male children can go out or gist with friends at this time.

Right from childhood, children are taught their responsibilities as males or females. males learn from their fathers, while females learn from their mothers. The differences in the roles performed and characteristics exhibited by both sexes cut across all spheres of life – behavioural traits in dressing, the right way to sit, eat, job description even the way they talk. This is what the Hornby describes as “Gender division of labour” it defines gender division of labour as “the outcome of how each society distinguishes work between men and women according to what is deemed acceptable or appropriate for each gender”.

The gender roles and characteristics ascribed to both sexes have become part of African way of life. Angelica (2014 : 10) states that “there is a cultural normality which is linked by what is naturally accepted in a certain culture”. The gender roles and characteristics are what the society accepts as ideal for both sexes. They are taught to African children who imbibe them as societal norms and values. They become part of the normal way of life of the people and any contrary behaviour is regarded as an anomaly. Each sex learns his or her expected roles and tries to adhere to expected characteristics to avoid violating societal laws. At birth, every individual is classified as male or female. The expected characteristics of both sexes are determined by the society. They are learned right from childhood at family and societal levels. Mokwunyei (2018) states that at birth, the genitals distinguished individuals as male or female. The society sees males and females as two different beings with different characteristics. They are therefore taught their characteristic expectations as they relate to males and females.

In Africa, the society looks forward to see men exercise brevity and great physical strength such that they can handle difficult situations, perform hard tasks and occupy a domineering position in the family and the larger society. This embrace taking important decisions, providing for and protecting their families. That is the masculinity ascribed to them, while women are seen as weaker vessels. They are guided by men and use what the men provide to care for their family (softer and perform less difficult tasks). The society does not expect them to perform as much as men.

Gender Inequality

Gender has been discussed at different points earlier in this work. Inequality means imbalance which shows that one side is heavier or carries more weight than the other. Inequality here means that one sex occupies a higher or more important position than the other. Gender inequality is a situation where one sex is accorded more respect or given a higher position than the other. According to Abubakar (2013:32), gender inequality is a “condition where there is systemic discrimination, differential or unbalanced treatment, often rationalized by tradition, institutional and administrative laws, on the basis of sex”. The inequality that exists between men and women places men in a more important position. The differences between males and females have been looked into at different times. Such differences will be discussed below under different sub-headings:

Natural Differences in Gender

The natural differences that exist between men and women is based on biological and anatomic factors which can clearly be seen in the difference in reproductive roles of men and women, chromosomes and hormonal differences. Researchers have, in the past tried to describe the differences that exist between men

and women through test results, research reports, observation of behaviour exhibited by both sexes and others.

Hyde (2014:1) states that “gender gaps are examined in cognitive performance, based largely on data from meta-analyses. (e.g. mathematics performances, personality and social behaviours), and psychological well-being”. According to him, “both humans have the same set of chromosomes except for the sex chromosomes – The Karyotype of a human male having 46xy chromosomes, that of female has (46xx) chromosomes while that of males contain 46 XY, that of females contain 46XX.”

The findings of Hyde’s research revealed that there are distinctions between males and females. They both have the same chromosome number, but while the males have x and y chromosomes, females have xx chromosomes this difference in the type of chromosomes each sex has defined their reproductive roles. This natural way of defining productive roles for both sexes extends to caring for the child by the female after birth.

Gender Inequality in Africa

Right from childhood, males and females are brought up in different ways. For instance, in the choice of colours, males liking blue and females pink, their choice of toys – parents/ guardians buy toys like monster trucks, or sport related toys, for males, while females are introduced to dolls, dresses and playing house where they care for the dolls as if they were babies.

From childhood, they are introduced to what they should like, what activities they should get themselves involved in and so on. They grow up with this training that creates a difference between males and females. The gender roles exposed to male and female children by the society make them to be two different entities. This is evident

in the behaviour they exhibit, their likes and dislikes and the choices they make as they grow older.

Gender inequality is the product of gender stereotype in communities which manifests itself in different facets of human life. Gender inequality is the differential treatment given to both sexes due to societal stratification. Societal stratification places men at a more superior position than women thereby giving them more honour than women. This makes them unequal.

Gender Inequality in African Music

In Africa, Music is part of culture. There are different kinds of music for different occasions and purposes. Nketia, (1982:35) states that “music participation may be a voluntary activity or a duty enforced by one's membership in a social group in African societies”. The people either come together to make music out of their own interest/volition or out of compulsion imposed on them by the social group they belong to in the community. Such music groups may be a descent group or any group based on the wider societal classifications of age, sex, interest or occupation. The music groups in African communities can be made up of a group of people who trace their origin to the same family, social stratification (grouping) made by the community according to age, sex, interest or occupation.

There is music for different age groups, females, males, female youths, male youths, children, some are presented by adults from different occupations like farmers, hunters and other occupations. There are music performances for different occasions. Music to celebrate the arrival of babies into the families/ communities, during naming ceremonies, music meant for occasions when members of the communities pass from one stage of life to another including marriage, festivals and so on.

There are songs performed by women during ceremonies and rituals that are strictly for women. There are also occasions where only children perform music. For the different ceremonies that involve music in African communities including Nigeria, there are occasions where both males and females perform together. There are also occasions where either males or only females perform.

In the performance of music in the different ethnic groups in Nigeria, gender inequality is exhibited. Women have been recognized as contributors during festival musical performances with men. They unite with their male colleagues in choral singing and dancing performed by diverse spectators of both sexes as they perform and march in and out of the shrine at the commencement of the festival celebration. The same order applies when they assemble in places like market, village square, and the house of a shrine priest. Aside general roles during performances, they also have specific roles carried out by only a type of gender (Mokwunyei, 2018).

In mixed performances, there is an extent that women can go. They are not allowed to participate in some aspects of the performance. At that point, they either leave or wait for the men to finish the remaining part of the performance. There are places they cannot enter, there are some aspects of the music performance that cultural norms do not permit women to see. Violation of such laws might mean death for women. In some of such musical performances, only women who have passed child bearing age are allowed to participate.

Cultural norms that lead to gender roles also control musical performances in Africa. According to Akperi (2018), the role as lead singers, dancers or participant of a chorus in life cycle, ritual and socio-religious ceremonies by African women were coherent with culturally recommended authorization binding such performances.

Cultural norms control the role women play in mixed performances and even in the all-female music groups. In all female music group performances, men are made to be members to regulate the activities of women and to help in playing musical instruments that cultural norms prohibit women from playing.

The law that regulates music performance in Africa also extends to playing of instruments. There are musical instruments that women are not allowed to play. Men are assigned to women music groups to play such instruments when needed. Mokwunyei (2018) went on to list some of the instruments women are allowed to play in Delta-North (Aniocha) which include udu (clay pot). ogene (metal gong) ekwe (wooden clappers) and alo (very large metal gong). Gender norm prohibits women from playing other musical instruments in that area.

Gender norm also prevents women from inheriting their family music profession. Women who hail from families that are known as professional musicians are not allowed to become professional musicians. She says “all boys from the house of Ayan receive training to prepare them as professionals. Talented children outside the designated professional families may also be admitted into the profession on the basis of outstanding potential as long as they are males. The female gender is however traditionally excluded from this privilege”. Talented children outside designated professional families can be admitted into the music profession but female children from such families cannot inherit the family profession. This is because as females, they do not have the right to acquire property from their father’s house. In other words, they do not have the same right with male children in the family

Gender Inequality in Families

Many people trace the source of gender inequality to patriarchal ideology of creation story in the bible. Several religions have explicitly admitted and recognized men to be superior over women. The story of creation presented by the Judio-Christian establishes sex-role order with man created in God's image while women were successively created as ordained by God (Tischler et al, 1986). Tischler et al and those who share the same ideas with them feel that since God created man first and then woman from man, he is superior to the woman. Woman according to them was created to "assist and help man..." Africans also believe that man is superior to the woman.

Jessah (2010: 206) states that "in Africa, there is the belief in the inherent superiority of males, values that give men proprietary rights over women and girls". In homes therefore, men are heads. In agreement with this statement, Ayeni and Ajibogun (2013: 120) state that "in Nigeria, the male parent is the head of the home and the child bears his name as his own surname". In families in Nigeria, the man is not only seen as the head of his family but the owner of the house and everything (human beings i.e. his wife and children) in his household. The children and wife(s) bear his name as their surname. The same with the female children until they are given out in marriage to another family. Other members of the family i.e. wife(s), children, wards and visitors to the house accord him that respect and obey his instructions.

At family level, females play the role of child bearing and care giving. She takes care of everybody in the family and makes sure that things are in order at home. In order words, the man provides while the woman uses the resources to take care of the home. The woman cannot take decision on any issue or do anything for herself or her children without her husband's permission. Women have no name and title of their own except that of their spouses. They have no voice of their own but that of their spouses. When

they are growing up, they are controlled by their fathers, when they get married, they are controlled by their spouses. When they are bereaved of their husbands, they are probably going to be taken care of by a male member of their husbands' family that is probably younger than their husbands, or be taken care of by their sons. In a situation where the women have no male child, it is their ill-luck and they are left to suffer with their female siblings or at the leniency of their brothers only if they have the means to care for them (Ayeni et al, 2013).

Gender stereotype in Nigeria and many parts of Africa makes females subordinate to their male counterparts. In marriage, the picture given by Adedeji et al explains the relationship that exists between males and females. When she is widowed, culture demands that she marries another man who is a close relation of the late husband in most cases, the husband's younger brother or her son takes over the duty of caring for her. If she has no male child, her daughter or relations take over the responsibility of caring for her. The society sees women as a specie of human beings that need guidance otherwise, they will take wrong decisions on important issues. Females are controlled all through their lives by males, even younger males.

At community level, the woman also has no say. Her roles are limited to child bearing and care giving. The woman's role has always been limited to the home. The men are the ones who go out to hold meetings and take decisions on issues affecting them, their families and the community. Women are also not given the privilege to occupy any leadership position in the community. Mokuwunyei (2018:1) observes that "a woman cannot talk or act like the man. She cannot be the oldest person in the village". The society sees the woman's role as limited to the home, anything short of it is abnormal. Okunbor (2017:6) quoting Chinasa says that women did not have the right to vote during elections like their men counterparts until Mrs. Funmilayo

Ransome-Kuti advocated for women’s right to vote. She went on to say that women were comparatively invisible on the Nigerian political scene particularly at state and federal levels. The political offices/appointments have always been dominated by men due to gender inequality. The report from National Bureau of Statistics (2016:22) shows that in 2015, out of the four hundred and sixty-nine (469) honourable members at the upper (Senate) and lower (House of Representatives) chambers of the National Assembly, ninety-two point five percent (92.5%) were men and seven point five percent (7.5%) were women. Details of the reports are shown in the tables below.

Table 2.1: Seats held in National Assembly by type, sex and year. Source: National Bureau of Statistics (2016).

LEGISLATORS	2007		2011		2015	
	Number	%	Number	%	Number	%
Senate						
Male	100	91.7	101	92.7	100	91.7
Female	9	8.3	8	7.3	9	8.3
Total	109	100	109	100	109	100
House of Reps.						
Male	334	92.8	338	93.9	337	92.8
Female	26	7.2	22	6.1	23	7.2
Total	360	100	360	100	360	100
Both Houses						
Male	434	92.5	439	93.6	437	92.5
Female	35	7.5	30	6.4	32	7.5
Total	469	100	469	100	469	100

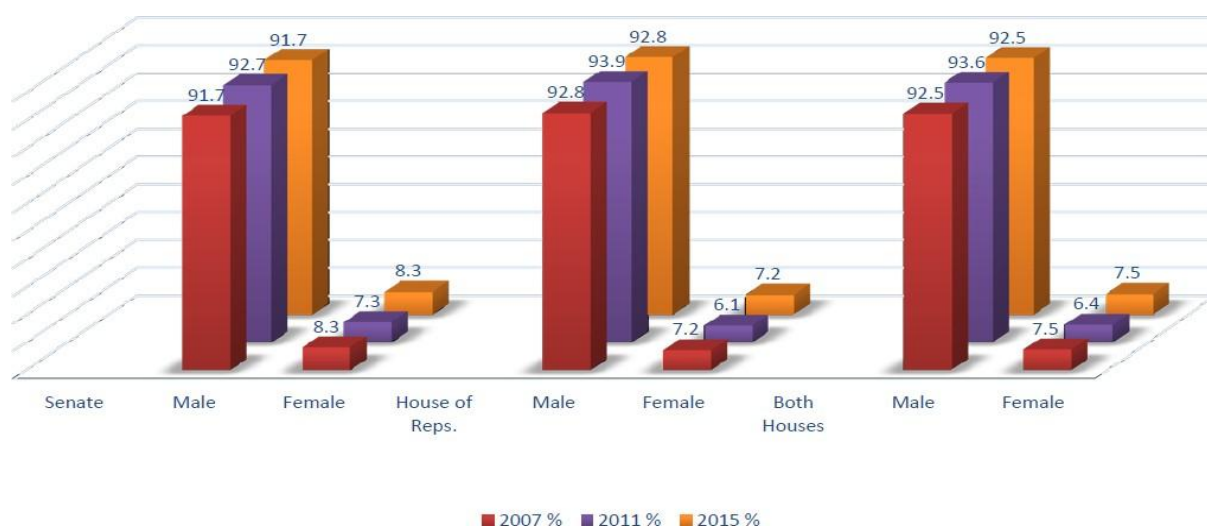


Figure 2.1 Summary of seats held in National Assembly by type, sex and year. Source: National Bureau of Statistics (2016).

At state level, the report reveals that the population of men at states' Houses of Assembly by far outnumbered that of women. The table below explains it.

Table 2.2 Seats Held in State Assemblies by Type, Year and Sex. Source: National Bureau of Statistics (2016).

Type	2007		2011		2015	
	Number	%	Number	%	Number	%
Hon. Members						
Male	933	94.2	835	94.1	935	94.4
Female	57	5.8	52	5.9	55	5.6
Total	990	100.0	887	100.0	990	100.0
Committee Chairpersons						
Male	933	94.2	626	90.2	935	94.4
Female	57	5.8	68	9.8	55	5.6
Total	990	100.0	694	100.0	990	100.0

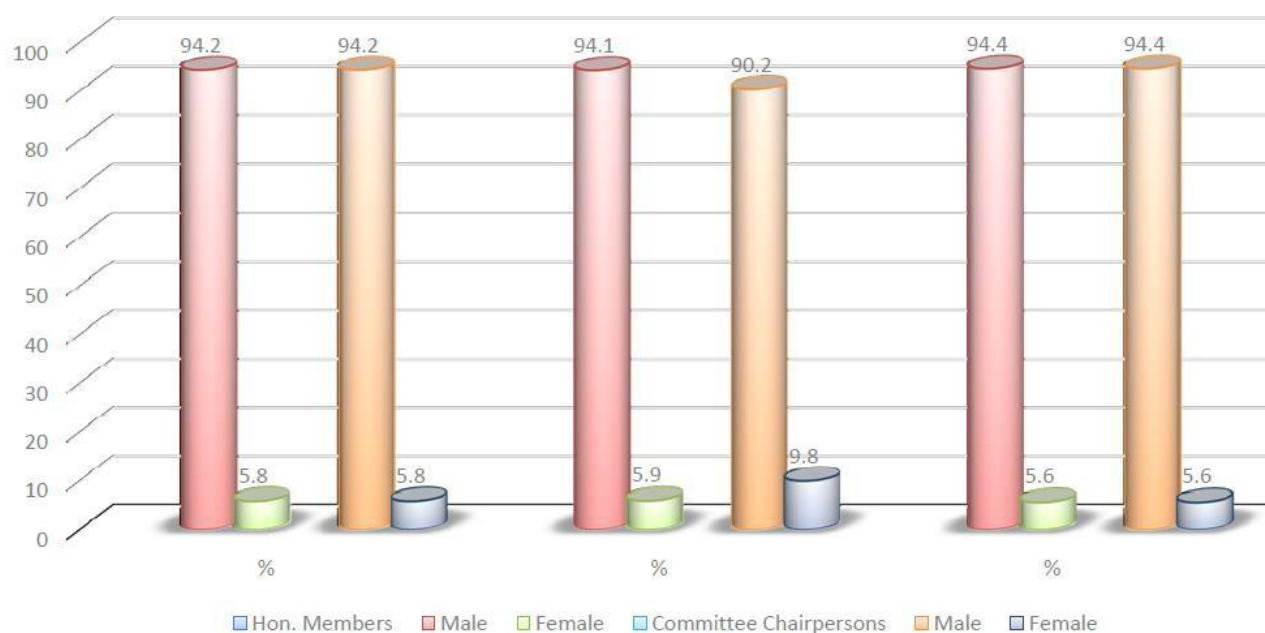


Figure 2.2 Summary of Seats Held in State Assemblies by Type, Year and Sex. Source: National Bureau of Statistics (2016).

At local government level, the statistics report also shows that out of a total number of 6,681 representatives i.e. 768 chairpersons and 5,913 counsellors, male chairpersons and counsellors far outnumbered females. According to the report, the

results reveal the gender inequality at this lowest level of governance. From the results represented in the table below, men form 95.6% and women 4.4%.

Table 2.3 Seats Held in Local Government by Type, Sex and Year.
Source: National Bureau Of Statistics (2016).

LEGISLATORS	2007		2011		2015	
	Number	%	Number	%	Number	%
LGA Chairpersons						
Male	510	90.1	738	96.1	740	95.6
Female	56	9.9	30	3.9	34	4.4
Total	566	100.0	768	100.0	774	100.0
Councillors						
Male	5828	89.8	5175	87.5	6828	90.2
Female	665	10.2	738	12.5	740	9.8
Total	6,493	100.0	5,913	100.0	7,568	100.0

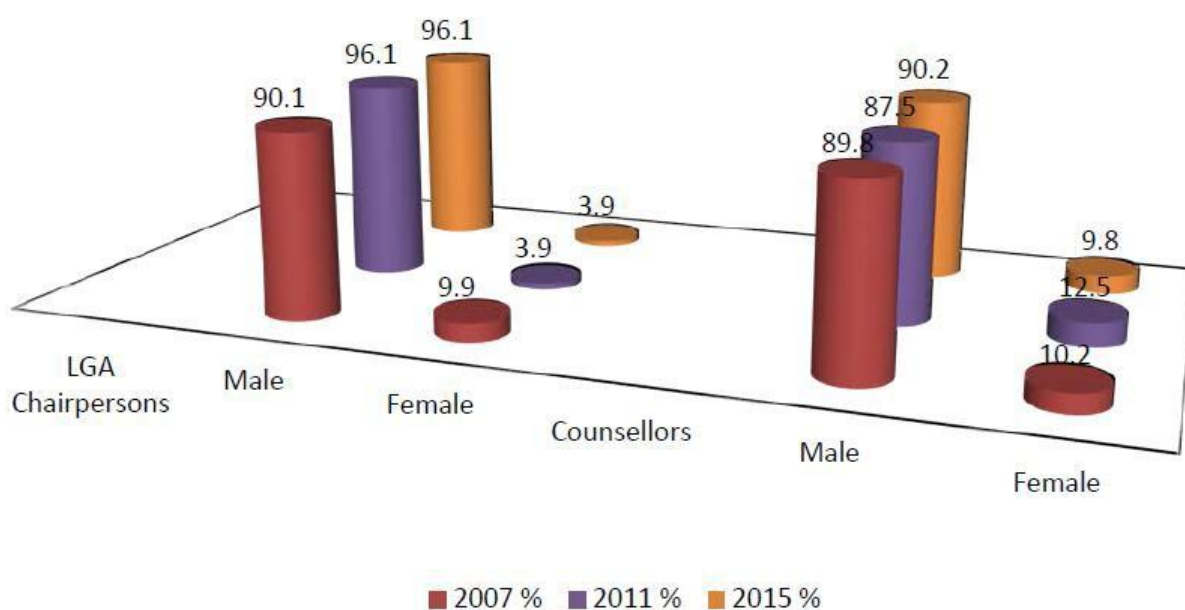


Figure 2.3 Summary of Seats Held in Local Government by Type, Sex and Year.
Source: National Bureau of Statistics (2016).

The representation of men and women in the judiciary at both federal and state levels in the statistics between 2010 and 2015 also show that the judiciary is dominated by men in all the 36 states of the federation. From the table below, the number of female

Judges and lawyers increased from 25.7% and 34.3% respectively in 2010 to 26.2% and 37.4% respectively in 2015.

Table 2.4 Judges and Lawyers in Nigeria by Year and Sex. Source: National Bureau of Statistics (2016).

Year	Judges			Lawyers		
	Female	Male	%F	Female	Male	%F
2010	209	603	25.7	439	841	34.3
2011	204	567	26.5	425	799	34.7
2012	214	624	25.5	440	809	35.2
2013	210	589	26.3	506	840	37.6
2014	209	618	25.3	435	838	34.2
2015	212	598	26.2	490	820	37.4

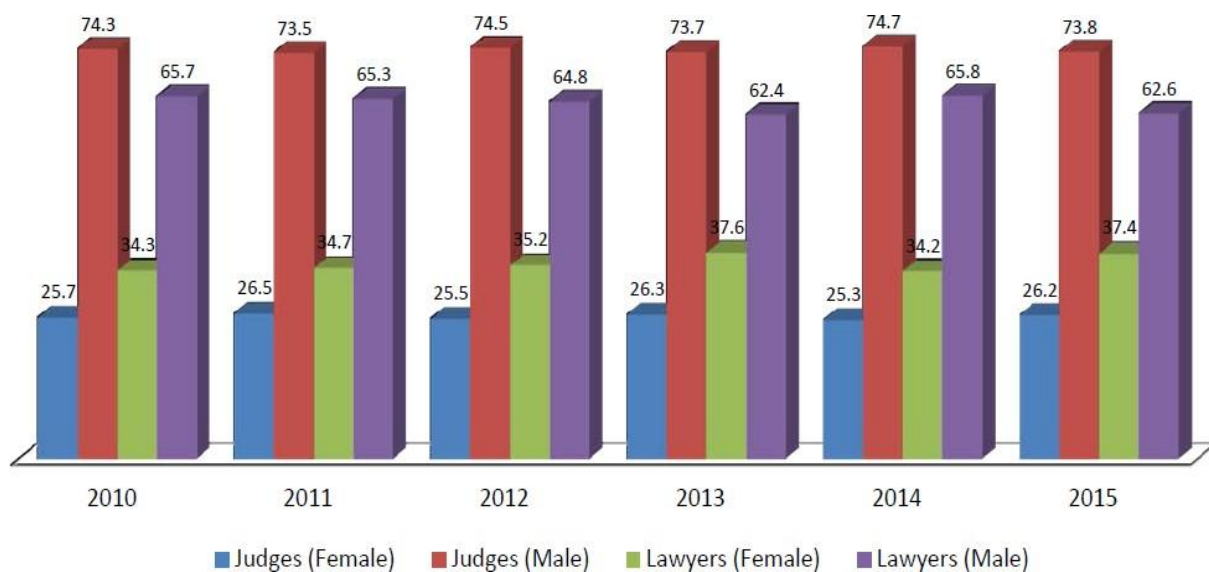


Figure 2.4 Percentage of Judges and Lawyers by Year and Sex. Source: National Bureau of Statistics (2016)

The gender inequality that exists between males and females also places more value on male children than females. According to Egede (2010:137), “African countries are marked with prevalent preference for male children. This preferential treatment given to them places them at superior positions which they maintain till adulthood”. Since males occupy a superior position than females, like being heads in

their families, retaining their family name, right to acquire property and many other benefits, every family desire to have a male child. Any marriage/home without a male child is characterized with incomplete joy. According to Ayeni et al (2013:120), the moment a child at birth is identified as a boy or a girl, the joy that accompanies the birth of male children is higher than that of females. Ayeni et al (2013) went further to say that the only time the level of joy that accompanies male babies go with female babies is when their parents have them after a long period of childlessness or in the context where the couple has had male children before the arrival of the baby girl. Even on such instances, that superior epithet of “bouncing baby boy” added to baby boys is not added to “baby girls”.

The added value placed on male children begins from birth. Among illiterates, the dancing and joy that accompanies the birth of male children is usually more than the one that accompanies the birth of female children and this leads to giving them preferential treatment at home. Ayeni et al (2013:120) states that “the girl child would only grow up to observe certain privileges that are reserved for the male child such that even when the girl is older, the younger male child is treated as if he was older”. In African communities, gender stereotype norms control the lives of men and women. Every woman strives to play her societal given roles well, by obeying and respecting her husband and performing her functions at home. A woman who fails in any of these duties is seen as a failure and therefore unloved and rejected by husband, in-laws and society at large. The one that plays her role well is loved and honoured.

Sotunsa (2008:81) states that the ideal female created by male writers in fiction often lives in accordance with her societal roles as wife and mother. Social values are so high that the respect and affection a woman receives is related to the extent to which she adapts to these responsibilities. Folk tales, songs and text-books abound in African

communities on the character of women both good and bad with their consequences for those who hear such stories especially women and young girls to learn from.

Gender Inequality in Education

Ikediugwu (2015:15) defines education as “a process which facilitates development of human beings physically, Intellectually, morally, economically, socially and technologically, in order to equip him/her to work in any setting that he/she considers him/her Offorma (2015:12) opines that the essence of education is to inculcate in the learners the knowledge, skills, attitudes and values that would empower them to solve the problems of their country”. Education is the process of giving individuals all round development through the acquisition of knowledge, skills, values that equip them to improve themselves so as to be able to solve their personal and family problems and function well in the society. Education improves the standard of the recipients, lifting them from their former level of illiteracy and idleness to do better things for themselves, those around them and also contribute meaningfully to the larger society. The federal government of Nigeria sees education as the gate way to the future and the driver of national development.

Different governmental bodies at national and international levels have adopted different strategies to make education accessible to everyone irrespective of gender. The 2014 British council report on education reveals some of the attempts made to make education accessible to everybody. The Universal Declaration of Human Rights (1948) and the convention on the rights of the child (1989) towards education; Article 26 of the Universal Declaration of Human Rights (UDHR) states that “everyone has the right to education on the bases of nondiscrimination”. The convention on the rights of the child elaborates that “all children have the right to primary education, which should be free”. Primary education was actually free for children in Nigeria for some years.

This gave opportunity to children from poor families to have access to primary education.

Gender report in Nigeria for 2012 also reveals more of the policies put in place by the Nigerian Government to make its citizens educated irrespective of gender. Some of the policies are shown in the table below:

Table 2.5 Key policy initiatives with a gender focus in Nigeria. Source: *British Council Report (2012)*.

S/N	Policy Initiative	Year	Intention
1	Blueprint on Women's Education	1986	Expanded educational opportunities for women; discouraged withdrawal of girl children from school.
2	Nomadic Education Programme	1986	Provided primary education to children of nomadic pastoral communities.
3	National Commission for Mass Literacy and Non-formal Education	1991	Reduced illiteracy by encouraging children to attend school; established functional literacy centres for women.
4	Family Support Basic Education Programme	1994	Encouraged families in rural areas to accept education for girl children as a way to enhance child health and youth development.
5	Universal Basic Education	1999	Boosted enrolment by ensuring that all children of school going age had access to primary and junior secondary education.
6	National Policy on Women	2001	Enhanced access by locating facilities close to communities; enhanced teacher recruitment; provided incentives for girls to study maths and science.
7	Education For All - Fast Track Initiative	2002	Increased support for basic education.
8	Strategy for Acceleration of Girls' Education in Nigeria	2003	Led to the launch in 2004 of the Girls' Education Project; focused on an integrated approach to achieving gender parity.
9	National Economic Empowerment and	2004	A poverty reduction strategy that enhanced the integration of women in national development by increasing their capacity

	Development Strategy (NEEDS)		to participate in the economy and in employment.
10	Universal Basic Education Act	2004	Provided pre-primary education; confirmed universal right to primary and early secondary education.

According to Okorie (2013), the United Nations through the effort of international community hoped to eliminate gender disparity in primary and secondary education not later than 2015. Today, Nigeria is still among the Nations facing many challenges in reaching that target. The United Nations Educational Scientific and cultural Organization (UNESCO) 2014 report on the population of male and female students in primary and secondary schools still reveals some disparity, with males having a higher population than females

Amuda, Durkwa, and Bulus (2016:96) stated that, “observations and research reports reveal that males enrolment is higher than that of females at primary, secondary and tertiary levels. Universities 73% males, 27% females; secondary schools 53% males, 47% females; primary schools 56% males, 44% females”. The figures in the tables and chart below actually reveal that the population of males in both primary and secondary school is higher than that of females.

Table 2.6 National summary of primary school statistics 2004-2008. Source: *British Council Report (2012)*.

Year	2004	2005	2006*	2007*	2008*
Total schools	60,189	60,189	54,434	54,434	54,434
Total enrolment	21,395,510	22,115,432	23,017,124	21,632,070	21,294,517
Total male enrolment	11,824,494	12,189,073	12,575,689	11,683,503	11,483,943
Total female enrolment	9,571,016	9,926,359	10,441,435	9,948,567	9,810,575
Total teachers	591,474	599,172	586,749	468,202	586,930
Total male teachers	291,384	294,434	323,798	241,826	300,931
Total female teachers	300,090	304,738	262,951	226,376	285,999
Total classrooms	254,319	254,319	319,590	319,590	319,590
Teacher/pupil ratio	36	37	39	46	36

Table 2.7. Net primary and secondary attendance ratio 1990-2010. Source: *British Council Report (2012)*.

Year	All %		Female %		Male %	
	Primary	Secondary	Primary	Secondary	Primary	Secondary
1990	51	24	48	22	54	26
2003	60	35	57	33	64	38
2010	61	44	58	44	64	44

Table 2.8 Enrolment at Primary and Junior Secondary School in Nigeria 2011. Source: *UNESCO (2014)*

S/N	Indicator	Percentage %
1	GER Primary Female	79
2	GER Primary Male	87
3	Ger Primary Total	83
4	GPI GER Primary	0.91
5	NER Primary Female	55
6	NER Primary Male	60
7	Total	58
8	GPI NER Primary	0.91
9	GER Junior Secondary Female	44
10	GER Junior Secondary Male	49
11	GER Junior Secondary Total	47
12	GPI GER Junior Secondary	0.89

Key

NER means – Primary Net Enrolment Rate

GER - Gross Enrolment Rate

GPI - Gender Parity Index

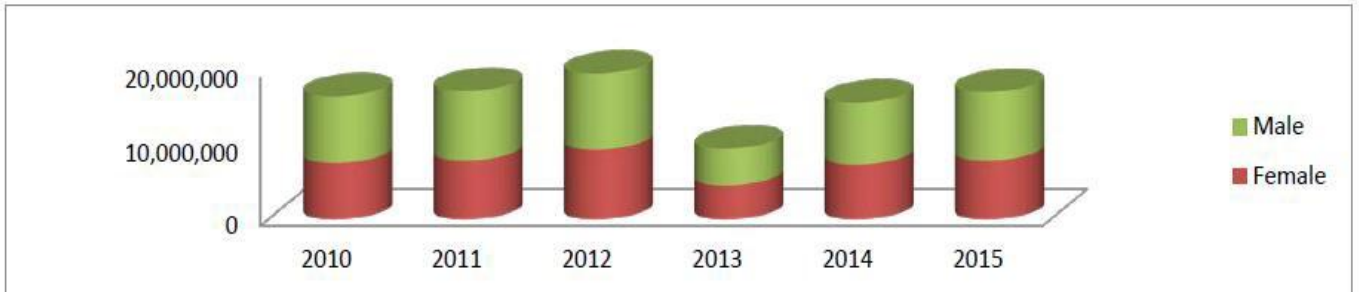


Figure 2.5 Enrolment in Primary Schools by Year and Sex in Nigeria. Source: *National Bureau of Statistics (2016)*

As a result of gender stereotype, not many females seek admission into schools. Some are made to hawk different items including groundnut, gala, plantain chips, drinks etc. during school hours for their families' survival, some serve as maids /helpers for little pay at the end of the month, while some learn trade. Belief in gender inequality does not allow many families to equip their female children as they do for the males. Some are even made to marry at an early age instead of going to school while some of those in school get impregnated and drop-out of school.



Figure 2.6. A young pregnant girl hawking with her friends. Image Source: The News Digest (2018).

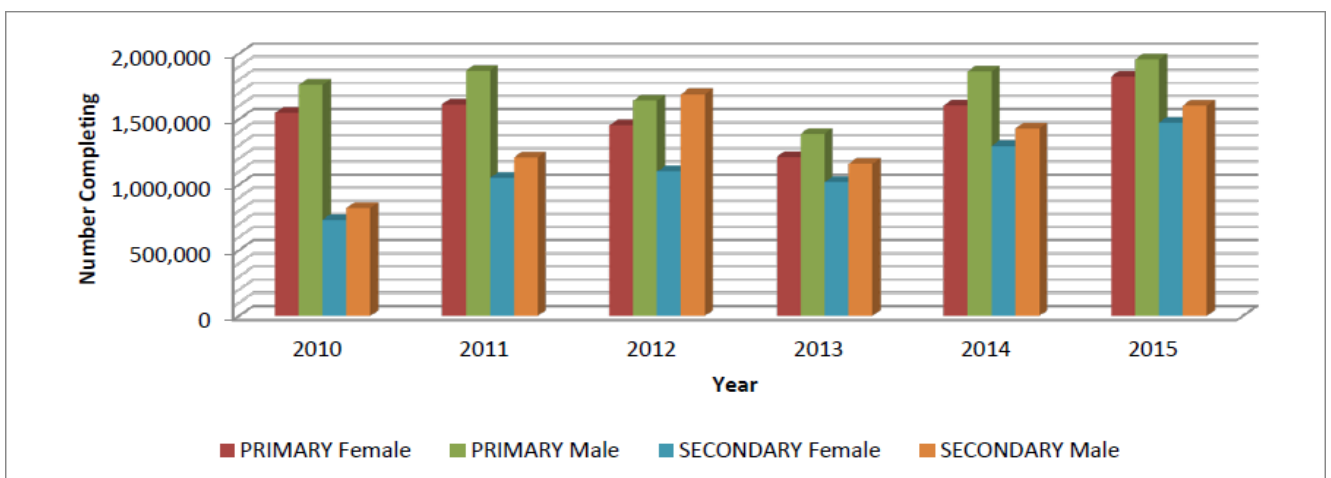


Figure 2.7 Distribution of Persons Completing Primary and Secondary Schools by Year and Sex. Source: *National Bureau of Statistics (2016)*

The chart above reveals the completion rate in primary and secondary schools as shown in states' ministries of education's administrative records. From this record, the completion rate for girls in primary and secondary schools, increased from 46.7 percent and 47.1 percent in 2010 to 48.3 percent and 47.9 percent in 2015 respectively.

Allanana (2013:20) states that there is "a sex-based social stratification and distinction structure that provides males with material benefits, while putting significant restrictions on the positions and activities of females at the same time." The social stratification in the society places females in a position where education is secondary to them. The gender role assigned to them by societal norms seems to be the most important assignment because of the societal value placed on these norms by society. If they do not go to school but succeed in their societal given roles, they are fulfilled. According to Okorie (2013), some of the factors influencing gender prejudice and predisposition are the traditional customs, socio-cultural values, ethics and motherhood instincts. Some of these factors, have prevented girls from taking advantage of the educational opportunities at their disposal to the same level as boys.

The tradition, customs, socio-cultural values and ethics of a people are what gives birth to gender stereotype. Despite all the measures used by the government, some people still do not have access to education and majority of the number of uneducated individuals are females. Amuda et al (2016: 96) states that "there is still much gender inequality in Nigerian education in spite of all steps taken by the federal government to give equal gender opportunity to education". Studies carried out by different individuals like Ugwuoke (2016), Ifegbesan (2010) and international bodies like UNESCO, UN, British council reveal that there is inequality in the number of males and females that go to school.

The major reason for the disparity has been with gender stereotype. The society describes males as intellectually competent, strong and females as weak and passive. The Society believes that males are more competent to handle academic work, while women are better in taking care of the home. Education is not seen as a necessity for females. Families where parents lack enough fund to cater for children's education, the males are allowed to go to school while the females stay behind. In some families with enough fund to take care of all the children (males and females), the female children are still left without education. After all no matter a woman's level of education, she will be married to another family and all investments on her will go to another family. Another societal belief is that a woman's education ends in the kitchen. To this group of persons, that is where the woman belongs.



Figure 2.8 Girls of school age hawking. *Source: The News Digest (2018)*

Gender inequality is also seen in the educational system. Ifegbesan (2010:20) states that research studies and analysis of curriculum and text books reveal that the “curriculum for some classes favour boys than girls, creating gender inequality in learning in the classroom. The pictorial representations have 63.2% for males and 36.8% for females”. Looking at the text books alone and their use in class can make the female learners feel that education is majorly for males and a few females who are interested.

Female students are the ones called upon by teachers to do most of the cleaning jobs like sweeping, mopping, fetching water and others before classes while majority of the class prefects are males. This shows that the gender stereotype belief is also exhibited in the school system. The female learners accept doing these jobs because they have already been taught as they were growing up that sweeping and other related tasks have to be done by them wherever they find themselves, irrespective of the fact that they paid the same fees with their male counterparts(gender norms/gender division of labour).



Figure 2.9 female school children fetching water. *Image Source: Caruso (2016).*

Gender and the Choice of Course of Study

Career choices are made by students in the senior secondary school. The choices are often times based on students' interest and abilities. Their abilities are discovered through their performances over the years (from Junior secondary school one. to senior secondary school two). In some cases, parents want to choose a course of study for their children in order to channel them to any of the courses the society recognizes as prestigious. Sometimes, the parents' wish aligns with the student's ability and sometimes it does not. When the parents' wish agrees with that of the student, it works out fine. For those whose abilities did not align with their parents' wish, some have problems graduating on record time. Some change their courses of interest and ability while others drop out of school.

There are cases where the population of males are more than that of females and vice-versa. According to Gathen (2014), worldwide increments in access to learning for young females' school admission globally now equal or even exceed those of males in numerous specific situations. In spite of this advancement, there are striking contrasts in the discipline that male and female students decide to study and in their successive career decisions.

With enlightenment and development, women education has improved in Nigeria. The number of females in schools at different levels has increased and they are in almost every area of study but there is still disparity between the number of males and females in some courses. For instance, medicine, engineering, architecture, pharmacy, botany, zoology etc. Research reports have confirmed that females and males have distinct interests and viewpoints towards science careers. Frequent reports from students have shown various experiences with science courses in and outside school based on sexual orientation (Jones, Howe, & Rua, 2000)

The conclusions drawn from the data analysis of such studies reveal that there is difference in the academic and career interests of male and female students. This difference also shows in their performances in both science and arts subjects. The choice of course is always determined by a combination of interest and ability although parents try to influence it sometimes. Ability is known through a child's performance over a period of time. They further stated that this difference in choice of course begins to manifest at a very tender age with boys having the tendency to be more interested in studying science subjects than girls. The studies show that the interest of males has always tilted towards the sciences than that of females and that this difference begins to show right from their elementary stage in education. Normally, students discuss their experiences in the different subjects with each other, revealing the subjects they enjoy and wish they could be allowed to stay away from the ones they do not like. This means that male students were probably more at home with lessons in science subjects than female students.

Salami (2014) stated that it is a common fact that men and women make different choices in fields of study. According to them, majority of women opt for courses in education, humanities and healthcare. Courses where men and women have corresponding number are social sciences, Business education/studies, law etc. while men are in the majority in engineering and architecture, medicine, botany, zoology and others. According to Knight (2011), Faitar (2013), Behrend (2007), men are in the majority in the medical sciences, engineering, architecture, agriculture. In agreement with this, Gender Parity and Schooling Choices (2014) state that "compared to two percent (2%) of men, over a quarter of female students choose home economics as their ideal and favourite field of study. Harrison (2004:73), quoting Parry (1996) states that

“subject choices follow the traditional pattern with girls highly visible in the arts and boys in science.”

Report of studies/statistics carried out by different governmental bodies like United Nations Educational Scientific and Cultural Organization (UNESCO), and individuals reveal that gender stereotype is one of the factors that influence choice of course of study. Alon (2015:29) opined that “gender norms and cultural beliefs about gender roles shape the field of study preferences of both men and women”. Gender roles which is sometimes referred to as ‘gender division of labour’ assigns roles to men and women which each sex adhere to as adults as they live their day to day life. This influences them while making choices of course of study. The males will want to choose from courses that will make them to be performing duties that are similar to their approved cultural roles. The same applies to the females. The decision to embark on a course and profession is an instance of an imperative behaviour where cultural prototypes are vague and one that drives both gender (men and women) in the direction of gender distinctive behaviour and the idea of gender equality (Alon, 2015).

Gender inequality comes to play in the choice of course. Although there are males and females in all subject areas, one can still see that there are more males in some courses and more females in others. Educated members of the society are not left out in this gender stereotype belief. Social ties, discriminatory and unfair practices against females can be reinforced by educators through the curriculum and teaching methods used in schools (Ifegbesan, 2010). The stereotypic belief by educators regarding the general distribution of mathematics proficiency between sexes (male and female) was described as reported by Ifegbesan (2010).

The general belief is that boys are more talented in mathematics than girls. I think majority of adult members of the society have this belief. The same applies to other science subjects like physics, chemistry etc. and the courses associated with those subjects i.e. medicine, engineering courses, technology and others. The few females found in these courses /professions are seen as exceptional. Females are always thought of as being better as traders, hair dressers and secretaries, while males are seen as good in professional courses like medicine, engineering etc.”. females have also been seen as not competent to handle such courses/professions. The society believes that they can fit better into the less stressful areas.

Gender stereotype places women in a subordinate position confining them to the home while men are given a dominant position which qualifies them to lead and also go out to work, Women consider their roles as wives, mothers and have their first responsibility as care givers in their homes. They consider this in choosing their course of study. Many women are ready to give up a course that will prevent them from performing their God and societal given roles, while others make up their minds to combine their duties at home with official demands.

Knight, Mappen and Knight (2011) quoting an earlier report state that a comparison on gender differences revealed that in both science and attitudes, females achieved equivalently to males. On the average, females were more likely than their male counterparts to participate in higher education, but women also had a less optimistic outlook towards science and less often aspired to a career in science. They further stated that from earlier definitions and discussions on gender, gender stereotype appears to be part of what forms the background for the African. Gender stereotype plays a very important role in limiting the opportunity females have to be educated,

how far they will go and the success attained in their educational pursuit, while males enjoy a wide range of opportunities all round.

The societal belief that men by their masculine nature have more abilities and potentials to fit into the STEM areas while women with their feminine nature fit more into the arts and the care giving courses influence students while making choices of course to study. The STEM areas are dominated by men with few women. Women are more in the arts and social sciences. Knight, Mappen and Knight (2011) also note that a few women that enter the STEM areas with achievement and confidence levels similar to men, lose that confidence upon matriculation, because of feelings of isolation when they are underrepresented.

As members of every society grow older, the societal norms and values are imbibed unconsciously and they gradually become the way of life of the people. The masculinity and femininity belief and the natural differences between men and women lead males to choose courses in the STEM areas, while females are found more in the arts, (English, History, Law, Music, health science, food and nutrition, home economics, dietetics, clothing and textiles) In the medical sciences, females are more in nursing than medicine.

Bauer (2017:9) state that “willingness to compete predicts career choices and that “men are found to be more willing to compete than women”. Boldness, determination and risk taking are needed while delving into the unknown and difficult tasks. Generally, males have these qualities more than females. This may account for the reason why males outnumber females in courses like pharmacy, medicine, engineering and the like. In music education, males outnumber the females in the population of students that play the guitar and brass instruments.

Salami (2014) opined that opportunity and environment affect choice of course". The environment of a child and the opportunities at his disposal can also affect the child's choice of the course to study. Children brought up in big cities where they watch different programmes on television showing both men and women play different roles, have access to smart phones with which to Google and know about happenings around the world, visit offices where both male and females serve in different capacities have a wider view of the world, occupations and are able to know and see successful men and women in different endeavors. They also have opportunities to attend better schools and extra-lessons with more conducive environment to study. These can influence them while making choices of course to study. They are more exposed and informed than children brought up in smaller towns and rural areas. Summarily, natural endowment, gender norms, and the opportunity at the students' disposal play major roles in the choice students make while choosing the course to study.

Gender and the Study of Music

Music was introduced into the school curriculum at the onset of formal education in Nigeria in the 19th century. Idolor (2001) states that formal approaches to musical studies in Nigeria dates back to the establishment of mission schools in 1843. Music in the Nigerian educational system went through different stages of development where interested students took private lessons, foreign examinations and obtained their degrees outside the country before it was recognized as a course of study in tertiary institutions in 1960 with the first department of music at the university of Nigeria, Nsukka Idolor (2001).

Today, many Universities in Nigeria have departments of music. These departments have produced many graduates, many with doctorate degrees and many

have risen to professorial cadre in Nigeria. There are different areas of specialization in music. They include ethnomusicology, performance, theory and composition, music technology, sound engineering e.t.c. According to Adetunji (2018), the number of males who have risen to doctorate and professorial cadre in Nigeria is more than twice the number of females. Nwobu (2018), Akere et al (2018), Ewulu (2018), Nnam and Ozoaghuta (2018), Udoh (2018) and Ofunani (2018) state that there are more of men than women in the music profession.

The masculinity and femininity nature, societal belief and gender roles influence men and women in choosing their areas of specialization. Areas like performance, theory and composition, music technology, sound engineering, music recording can be tasking for women because of their demands. Recording for instance, requires staying in the studio for hours sometimes far into the night. Women with their gender roles may not find it easy to cope with this area especially when they have families to take off. Performance also keeps those in that area for hours especially when they are preparing for outing. It also requires teaching different instruments some of which have been tagged masculine. Technology and sound engineering require lifting heavy equipment and setting them. Many women may not want to major in these areas because they require energy to lift the equipment.

Career is synonymous with profession and they are conjunctly viewed as long term or lifelong pursuit. It further implies that the person in question must be active and competent in his or her career pursuit before they can be acknowledged and identified as professionals. Regrettably, nature and some cultural practices have categorized some careers based on gender, hence placing sex group barrier on them (Ofuani, 2018). Women are not able to do as much as men in many areas of music. Gender roles restrict them to certain areas. Gender stereotype influences every sphere of life. That is what it

is meant to achieve – to control every area of life of individual members of the society so that there will be assigned roles and hierarchy, which will lead to orderliness, peace and finally, a functional society that is free from anarchy and chaos.

Music Scholarship and Gender

Music scholarship has to do with the teaching and learning of music in school. Under this sub-heading, the researcher hopes to discuss the observations of music educators from their experiences in class, results of tests carried out on students, their learning in class and research reports. Apfelstadt (1984:20) carried out a test on the influence of gender on music performance using the primary measures of music Audiation (P M M A). The result of that test showed that their gender does not affect the academic performance of a child in music. In another similar test, the result showed that gender does not affect musical aptitude. Pollatou, Karadimou, and Gerodimos (2005) observed from other tests carried out that significant difference exists between gender and singing accuracy or musical aptitude. The result of the tests revealed that female students were more accurate in singing than the male students.

Wright (2001) carried out a study to discover if gender influences achievement in music education in Wales. The result showed that at age 11-14, boys out performed girls in carrying out composition tasks. At age 14-16, girls out performed boys but boys achieved higher grades in music than in other core subjects. In another study, Apfelstadt (1984) observed that gender does not affect musical performance. To buttress this point, Levitin (2006) states that high levels of musical achievement are based on innate brain structures referred to as talent or the result of training and practice. He therefore, concluded that gender does not affect musical aptitude. Some people are talented. For talented students, a little effort leads to excellent performance. Training and practice

also help individuals to excellent performance. If a student is exposed to training in his area of study coupled with constant practice, such a student will perform well. In academic performance, a student's natural endowment (talent) and practice will result in excellent performance. However, in a case where many students/pupils from both sexes were given a test and one sex performs more than the other sex, the result could be used to make some general statements especially if the same test was carried out more than once either by the same person or different people and the tests give the same result.

According to Kallen and Lindgren (2017:104) the result of the evaluation study carried out in music education in Sweden revealed that out of the ten classes from ten different schools used for the study, nine revealed that gender did not affect musical performances but gender bias showed in the area of division of labour. In another study, students were put together in groups of Pop, Rock ensembles, Vocal ensembles, "singing in a variety of genres in the western classical tradition classes, concerts and others". The result also showed that gender bias is exhibited by students during practical music classes. The females were more in the vocal ensembles while the males moved towards Pop and Rock groups.

2.7.1 Approach to Learning Practical Music

Another study was carried out by Hallam, (2013:271), in this study, the researcher aimed at finding out whether there are gender differences in the time, strategies and motivation allotted to practice in practical music by male and female students. In this research, a total number of two thousand, twenty-seven girls (2,027) and one thousand two hundred and twenty-five (1,225) boys aged six to nineteen years were used.

The result of this test revealed that there are significant gender differences between male and female students in relation to strategies adopted in practice, level of concentration and correction of errors. Female students were found to be more systematic in their practice strategies, than the male students used for the study. In the area of concentration during practice, male students were seen to have a higher level of concentration than females. While females were discovered to have the tendency to correct their mistakes immediately, males were found not to concern themselves much with immediate correction of their mistakes.

Zhuklov, (2008:165) states that some differences have been identified in the ways that males and females approach musical tasks. In the area of composition, he discovered that males have tendencies to combine musical gestures and non-verbal communications. Contrary to the approach adopted by males, females separate musical gestures from non-verbal communication. Summarily, females concentrate more on expression. In the analysis done on the natural differences in males and females, it was also discovered through the result of this test that males derive more pleasure in practical lessons in music than females especially where music is linked with technology. Males exhibit more positive attitude to and more confident in music lessons that involve technology.

In practical music lessons in class, Nannen (2017:1) also observed that male students were underrepresented in choral music activities. She attributed male underrepresentation in choral music to the perception that singing is a feminine activity. She carried out a test known as the singing interest inventory. The result of the test revealed that females have a higher interest in singing and a higher rate of participation in choral music than their male counterparts. In the test carried out by Harrison (2004)

on the role of gender in the choice of musical activities by male and female students in Australian schools from primary to tertiary level, the result revealed that at the three levels of education, instruments in the wood wind family ie flute, clarinet, and others, some from the string family ie violin, cello were dominated by females while the brass particularly the lower brass (tuba and trombone) and percussion families were dominated by males. Horn and saxophone were played by both males and females, singing and piano dominated by females, while guitar was dominated by males. According to him, the result he got agreed with those of earlier studies particularly, that of Hanley (1998).

The result of this study also revealed that there is no significant difference between categorized gender groups and singing interest. This means that the perceived idea that singing is a feminine activity is the result of gender stereotyping, that is the masculinity that makes men want to show muscle by doing hard tasks, while women express femininity. In music activities therefore, this idea of masculinity and femininity in both sexes leads to women taking to singing and males playing instruments. Where both sexes have to play instruments, men take to playing the heavier instruments that may also require more energy to produce sound while females play the lighter ones although on some occasions, females play the same instruments as males and both males and females sing.



Figure 2.10a School choral group having more females than males. *Source: Maryland Comprehensive School (nd.)*



Figure 2.10b. School choral group having more females than males. *Source: The Nigerian Expression (2017).*



Figure 2.11. Covenant University contemporary choir. *Source: Realms of Glory (2017)*

Horila (2016) states that the selection of musical instruments by students is supposed to be influenced by the sound the instrument produces, how good the earlier players of the particular instrument were, which may attract younger ones to choose to play that instrument and the impression the society already has about the instrument. Over time, some musical instruments have been tagged feminine and others masculine. This has led to differences in the choice of instruments by male and female students. According to Harrison, Killian and Satrom (2000:86), “there continue to be differences in the instruments that boys and girls play. While girls tend to play the smaller higher pitched instrument, boys on the other hand, play the heavier ones.

Observation with students over time actually revealed that female students prefer choosing from the wind, stringed, percussion families and some from brass family. Kelly and Weelden (2014:483), see this tendency of females moving towards the high-pitched instruments as the result of gender stereotype. In the analysis of the

major differences between males and females by Jantz (2017), he stated that there are approximately a hundred differences between the male and female brain structure. This account for the differences in the behaviour exhibited by the male and female genders. These differences make them approach musical tasks and in fact other tasks differently.

Horila (2016) studied how social and cultural mechanisms govern the musical learning paths of children and adolescents and discovered that “there were numerous gender divisions apparent in classroom situations”. She observed that the children had some gender-based views on what males and females are good at, their likes and dislikes. She further discovered that they held to their views in class and these views controlled the opportunities the children accepted in class and their choice of hobbies. In after school activities gender norm is seen as influencing the choice students make and the activities, they choose to get involved in. He further stated that parents play vital roles in either leading children to these choices or support them as they do so. For instance, parents send their male children to band based music schools. In such groups, males choose the guitar or drums as instruments to play while females play flutes, clarinets and other instruments in the wind and string families.

One should not be surprised at this kind of observation, because gender norms are imparted into individual members of every society right from childhood. The individuals imbibe them and exhibit them unconsciously. Differences in gender is exhibited by both young and adult members of the society in every sphere of life. beginning from the homes where the individuals are trained. It is a silent curriculum that is imparted in to every growing child. The child grows up to exhibit what he has imbibed over time.

Parker, Heitman, Schmidt, Wilson, and Troupe (2007:34) state that differences exists in the process of taking a decision on which instrument to play by males and females. He went further to say that gender stereotype and gender bias is exhibited by both males and females in choosing an instrument. He opined that “gender bias is a natural result of the stigma attached to certain instruments”. Some musical instruments have been tagged masculine and others feminine. Music textbooks and social media have helped to boost this idea by having photographs and media programmes of performances where males and females play such instruments, coupled with the gender norms of masculinity and femininity. They come to school with this preconceived idea which come to play while choosing musical instruments and other musical activities.

Gathen (2014:1) states that music and gender cannot be separated. Quoting earlier researchers like Abele and Porter (1978), Harrison (2013), Harrison and Oniel (2000), Johnson and Stewart (2004), and others, he said they found that gender bias is evident in school music right from elementary bands, with females playing feminine instruments and males, masculine instruments. In agreement with Gathen (2014).

In other practical courses in music, differences occur in the participation of male and female students. In the study carried out by Kallen and Lindgren (2017) the findings reveal that construction of gender is highlighted in almost every situation where the students make music together. Almost all the girls were singers, In the vocal ensemble groups, only two boys participated out of a total number of twenty-six (26) students. In the rock ensemble, the boys did not sing, but formed the major of the band players and guitarists. In playing musical instruments, the interest of the male students tilted more towards brass family, drums, larger stringed instruments like the violoncello, bassoon and guitar.



Figure 2.12 An orchestra of males and females on brass and string instruments.
Source: *Bolaji (2019)*

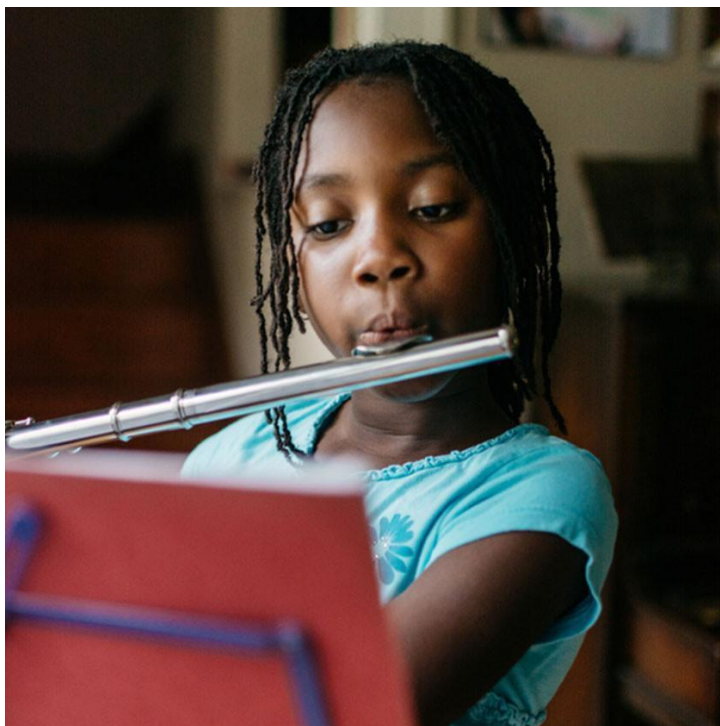


Figure 2.13 A solo performer. Source: *The Horn Section (2019)*.



Figure 2.14 School orchestra. *Source: Bolaji (2019)*



Figure 2.15 University of Nigeria Nsukka (UNN) Music Department performing at the West African University Games. *Source: Nigeria Scholars (2018)*



Figure 2.16. University of Uyo music department at UNIUYO 26th matriculation ceremony. *Source: University of Uyo (2019).*

The two photographs above show male and female students playing different orchestral instruments. The instruments played by these students in these photographs confirm the analysis done by the researchers which showed that males prefer the larger stringed and brass instruments, while the females played the wind, the lighter string and brass instruments.

Gender and stage Musical performances

Performance is an occasion where a performer (artiste) or performers present a work or some works of art to a group of people (audience) who watch the performance. Put in another way, performance is presenting different kinds of music in public to entertain an audience. It is an aspect of music that involves singing, (solo, duet, trio, quartets) or a larger group dancers, playing of instruments or a combination of two or more of the above. According to Omojola (2001) and Adegbite (2001), music performance in Nigeria started in the middle of the nineteenth century with the African

slaves who returned and were settled in Lagos environs i.e Badagry, Abeokuta, Ibadan and other places like Calabar and Onitsha. Through their activities, a viable atmosphere for the practice and consumption of European music was created.

For some decades now, music performance has become more popular and many young artistes including women have added to their number. A look at the list of artistes in Nigeria reveals that male performers/artistes outnumber females. McLaughlin (2015) observes that women are rarely members of music bands. He further observes that “although ideological beliefs about women’s roles hindered their success more in the past than today, women are still severely underrepresented in the music industry... Majority of early studies on popular and rock music in the 70s and 80s) focused on men and their contributions primarily because about ninety percent (90%) of the people in the music industry were men”

A look at the list of people in music performance in Nigeria today confirms the statement made by Laughlin where the population of men is higher than that of women. In music performance, he further stated that “During many hours of observation, the first thing he noticed was that there was no single female performance to observe. He said he walked past five different music venues within 100 miles from his home. Out of approximately 20 bands that played at these venues, not a single woman was included. Especially when considering the fact that many of these bands had about three to five musicians each. This describes how poorly female musicians are represented but they form a larger part of the audience in each of these bands. The above observation by McLaughlin (2015) confirms the observations of many other writers like Bauer (2013) and Otacloglu (2016).

Akperi (2018:518) states that “in the past, the imbalance in access to music performance were skewed to the disadvantage of women. This inequality still persists in some communities till present time... Women who performed publicly were given little pay and lowly esteemed”. Gender norms assign duties to male and female members of the society. Public music making was not assigned to women.

He went further to say that “Debased women were the ones who mostly performed publicly in the Greco-Roman world and where female roles were needed in a male music ensemble, male musicians wore masks and wig and did an ersatz of the female musical part”. Public music performance is seen as men’s profession. Some people see women in music performance as women with questionable character Onrud (2015:15) states that specific musical expressions are strongly connected to gender”. It is believed that women cannot do all that men are able to do to have a successful performance on stage (such as mannerisms and different dance steps on stage). In the area of playing musical instruments as discussed earlier, women are not allowed to play many instruments in African music performance. In African communities, many musical instruments are reserved for men while a few are played by women.

Gender inequality in the playing of African traditional instruments during traditional music performances extends to music performance that involves combining African instruments with some western instruments. Monetary Constraint and restrictive gender roles are some of the constraints to women venturing into music performance. On the average, women are poorer than men. A reasonable amount of money is needed to start and maintain a music band. Only a few women can afford the finance to go into music performance.

Gender construct hinders women from venturing into music performance. One of the beliefs in gender construct is that women take care of the home. Men handle microphones and address a large audience while women sit and listen or at best, play supportive roles. The roles have been arranged socially in the society and each sex assumes his or her position. It affects each sex and controls them in the roles they play in different music activities. In support of the above, Mclaughlin (2015) says that our culture does not support females going into music performance.

Right from childhood, males and females are taught the right way to conduct themselves. What to do and what not to do, dresses that befit each sex, occasions and even professions that befit each sex. It was not too cultural to see women perform music on stage apart from the group performances in different communities which were controlled by cultural norms with men assigned to be members of such music groups. Music performance is an outdoor activity which by gender norm is supposed to be for men. With development, women are coming up as performers at different levels in bands. Some women have their own bands but are still poorly represented as the number of men is by far more than that of women

CHAPTER THREE

MATERIALS AND METHODS

Research Design

The study used two methods i.e. the quantitative and qualitative. In the quantitative method, the researcher used the descriptive design. Descriptive design is a quantitative method that portrays a group of people, circumstance and natural event being surveyed. According to McCombes (2020), descriptive design is suitable where the investigation aims at finding some specific qualities, occurrence, changes overtime and categories. Egbule and Okobia (2007:18) defined descriptive research as a research that is “concerned with the collection of data for the purpose of describing and interpreting existing conditions, prevailing practices, beliefs, attitudes and ongoing process”. They quoted Peretomode and Ibeh (1992) defining descriptive design as “investigations which involve systematic collection of data about a given population or area of interest, individual, group of persons, institutions, a number of objects, methods and materials or a class of events”.

For the qualitative research method, grounded theory design was used. Grounded theory is a research methodology with a primary aim to understand the experience of participants so as to come up with a theory grounded in the data obtained from participants (Clandinin, & Husu, 2020). In this approach, the researcher sought to settle the meaning of a phenomenon from the views of the subjects used for the study also called participants. Method of data collection used for this research methodology was the Interview method. The type of interview used was unstructured interview because the researcher had minimum control over how the respondents answered. The choice of unstructured interview for this research methodology, is because it often leads to very rich and nuanced data.

Population of the Study

The study covered Departments of Music in Universities within South-South Geo-Political Zone in Nigeria: Delta State University, Abraka; University of Port-Harcourt, Port-Harcourt; University of Uyo, Uyo. The Department of Music at Delta State University Abraka had student population of eighty-three (83) and ten (10) members of staff. University of PortHarcourt, PortHarcourt had one hundred and seventy-nine students and twenty-two staff; while University of Uyo had two hundred and sixty students and eleven members of staff. The full population of students was used in the quantitative method. For the qualitative method, three lecturers were used from each of the three departments.

Instrument for Data Collection

The researcher used inventory schedule technique to collect data for the quantitative method of this research work. The instrument had different sections as shown below:

Table 3.1 Table used in collecting data on the population of male and female students

S/N	Name of University	Year of Information	Number of Male Students	Number of Female Students	Total Number of Students
1		2013/2014			
2		2014/2015			
3		2015/2016			
4		2016/2017			
5		2017/2018			

With table 3.1, the researcher gathered data on male and female students in the various departments and universities used as case study for this research between 2013/2014 and 2017/2018 academic sessions. The data assembled with this table showed the

number of male and female students and the total population of students in each of the departments within the period of this study.

Table 3.2 Table used in collecting data on students’ performance in theoretical courses

S/N	Name of University	Sex	Level of Students	Year of Exam.	Courses Taken	Average

This table provided information on the theoretical courses taken by the students including their scores, percentage and mean.

Table 3.3. Table used to collect data on students’ performance in practical courses

S/N	Name of University	Sex	Level of Students	Year of Exam.	Courses Taken	Average

Table 3.3 was designed to provide information on the practical courses offered by the students including their scores, percentage and mean.

Table 3.4: Table used to collect data on students’ choice of instruments

S/N	Name of University	Sex	Level of Students	Year of Exam.	Major Instrument(s)	Average

This table was designed to gather data on the instruments played by the students within the same period of investigation.

The first table was used to get the number of males, females and total number of students that passed through the departments each year within the five years. The second table was used to gather information on students' performance in theoretical courses. Two sets of students were used here from their first to final year.; the third table was used to get data on students' performance in practical courses while the fourth table was used to gather information on the instrument played by each student.

From table one, the researcher was able to get the population of male and female students over a period of five years in the departments and know which sex had a higher population. From tables two and three, the researcher was able to know the performances of both male and female students, which sex performed better in both theory and practical courses. Data gathered with table four helped the researcher to know the family of instruments male students love to play and which family female students love to play and from this, was able to find out if gender influences the study of music. For study two, the researcher used interview method to gather data.

Validation of the Data Collection Instrument

Validity according to Ifidon and Ifidon (2007:100) means “the degree to which a measuring instrument measures what is it expected to measure”. Validation of data collection instrument means measuring if the instrument a researcher has chosen to use in collecting data for a particular study will be able to measure what it has been chosen to measure. Validation of instrument can be done through face validity, content validity, criterion and construct validity.

Content validity was used to measure the instrument chosen for this study. In content validity, the instrument is measured or examined if it covers the conceptual space it is supposed to cover. It ensures that no area is left out. The instrument used in collecting data “the inventory schedule table” was shown to and validated by the supervisors of this research before it was used.

Administration of Instrument

The researcher gathered data from three (3) departments/universities used for this study. The three universities are –Delta State University, Abraka, University of Port Harcourt, Port Harcourt; and University of Uyo, Uyo. The data gathered from the three universities in the quantitative method of this study are number of students admitted into the departments for five(5) consecutive years i.e. from 2013 to 2017; Scores of two sets of students for four (4) years each along with the instruments played by the students from two (2) of the universities i.e. Delta State University, Abraka and University of Port Harcourt. For the qualitative method, the researcher interviewed three lecturers each from the three departments. Interview with the lecturers was done through phone conversation. Each conversation lasted between ten and fifteen minutes.

Method of Data Analysis

In the quantitative method, frequency count, percentage, mean and standard deviation was used in analyzing the data gathered with the different inventory schedule tables. With frequency count, the number of male and female students and their total population was known. With percentage, the percentage of the total population that are males and females was recorded. Mean was used in bringing out the average performance of each student and those of male and female students was known. From this data and its analysis, description and discussion of the existing situation in the various departments used as case study for this research was made. In the second

approach, no analysis was done. The data gathered from lecturers in the departments were divided into themes and discussed.

Sampling Technique:

Purposive sampling technique under non-probability sampling technique was used for the two approaches. The researcher picked three Departments of Music that have graduated some of their students from three Universities, South-South Geopolitical Zone, Nigeria. Two sets of students from their first to final year were used for this part of the study. In the qualitative method, three experienced (senior) lecturers from the three departments were used.

CHAPTER FOUR

PRESENTATION OF DATA, ANALYSIS AND DISCUSSION OF FINDINGS

Presentation of Data

The topic of this research work is a study of music and gender in some selected Universities, South-South Geo- Political Zone, Nigeria. Data on the population of students for five academic sessions were gathered, scores of two sets of students in their theoretical and practical courses from their first to final year was collected from three universities located in the South-South geo-political zone of Nigeria. The Universities are Delta State University Abraka, University of Port Harcourt, Port Harcourt, and University of Uyo, Uyo.

Data of Student Population

As indicated earlier in chapter three of this work, the inventory schedule technique was used in collecting data. The analysis was done using frequency count, percentage, and mean. There are four of this table i.e. table 4.1, 4.2, 4.3, 4.4, 4.5 and 4.6a-c.

Table 4.1 contains data of the population of male, female and total population of students admitted into the three Departments of Music. Data for five academic sessions that is, between 2013 and 2017 was used to ascertain the population of both genders admitted into the Departments of Music in the selected institutions, in line with objective one of this research. Table 4.1 is presented below:

Table 4.1 Population of Students in Music Departments from the three Universities.

University	Year of Admission	GENDER		Total
		Male	Female	
		No.	No.	
Delta State University, Abraka.	2013/2014	15	10	25
	2014/2015	16	9	25
	2015/2016	6	5	11
	2016/2017	5	0	5
	2017/2018	12	5	17
	Total	54	29	83
University of Port-Harcourt, Port-Harcourt.	2013/2014	28	15	43
	2014/2015	24	9	33
	2015/2016	27	7	34
	2016/2017	18	10	28
	2017/2018	29	12	41
	Total	126	53	179
University of Uyo, Uyo.	2013/2014	33	15	48
	2014/2015	28	12	40
	2015/2016	34	13	47
	2016/2017	43	23	66
	2017/2018	38	21	59
	Total	176	84	260
Total	2013/2014	71	40	116
	2014/2015	68	30	98
	2015/2016	67	25	92
	2016/2017	66	33	99
	2017/2018	79	38	117
	Total	365	177	522

The theoretical and practical courses offered by the students are in Appendix I

Data of Student Population on the Various Instruments

Data on the number of students that played each musical instrument is presented in this section. In the Departments of Music, there are varieties of musical instruments that students choose from. In some departments, the students major in one instrument and choose another one as a minor. The keyboard is compulsory for all students in many Departments of Music either as a major or minor instrument while they have opportunity of choosing from any of the families of orchestral instruments.

Data on the instruments the students played was not easy to get from the departments used for this research work because many Departments of Music do not keep record of the instruments played by the students. Scores for the orchestral instruments played by the students are part of a practical course named applied music. They are compiled along with scores from other branches of applied music. The data on the instruments played by the students used for this work was got from the few available practical examination score sheets from which the results for applied music were compiled. None was available at the university of Uyo. Only the ones got from Delta State University, Abraka and the few ones from University of Port Harcourt were used.

Table 4.2 Student Population for each Instrument

UNIVERSITY				SET		Total
				2013/2014	2014/2015	
DELSU	INSTRUMENT	CLARINET	No	4	5	9
		SEXOPHONE	No	9	9	18
		VIOLIN	No	3	6	9
		TRUMPET	No	1	1	2
		CELLO	No	0	1	1
		FLUTE	No	1	0	1
		Total	No	18	22	40
UNIPORT	INSTRUMENT	PIANO	No	2	3	5
		VOICE	No	7	5	12
		CLARINET	No	2	1	3
		GUITAR	No	2	0	2
		DRUMS	No	1	0	1
		SAXOPHONE	No	2	0	2
		VIOLIN	No	1	1	2
		TRUMPET	No	0	2	2
		BASS GUITAR	No	1	1	2
Total	No	18	13	31		
Total	INSTRUMENT	PIANO	No	2	3	5
		VOICE	No	7	5	12
		CLARINET	No	6	6	12
		GUITAR	No	2	0	2
		DRUMS	No	1	0	1

	SAXOPHONE	No	11	9	20
	VIOLIN	No	4	7	11
	TRUMPET	No	1	3	4
	BASS GUITAR	No	1	1	2
	CELLO	No	0	1	1
	FLUTE	No	1	0	1
	Total	No	36	35	71

Students' scores in theoretical and practical courses are in appendix II.

Data Analysis

In this section, analysis was done to bring out the percentage of males and females from the total population of students used for this study. Analysis was also done to find out the performance of male and female students in the theoretical and practical courses they offered during their course of study. Frequency count and percentage were used in finding out the percentage of male and female students, while mean and standard deviation were used in finding out their performance in their theoretical and practical courses.

Analysis on the Percentage of Male and Female Students

Here, analysis was carried out to find out the population of males and females from the total population of students in order to determine the influence of gender on the choice of music, in line with objective one (1) of this study. Table 4.3 shows the total population with their percentages.

Table 4.3 Students' Population with the Percentage of Males and Females

University	Year of Admission	GENDER				Total no. of Students per session
		Male		Female		
		No.	Percentage	No.	Percentage	
Delta State University, Abraka.	2013/2014	15	60.0	10	40.0	25
	2014/2015	16	64.0	9	36.0	25
	2015/2016	6	54.5	5	45.5	11

	2016/2017	5	100	0	0	5
	2017/2018	12	70.6	5	29.4	17
	Total	54	65.1	29	34.9	83
University of Port-Harcourt, Port-Harcourt.	2013/2014	28	65.1	15	34.9	43
	2014/2015	24	72.7	9	27.3	33
	2015/2016	27	79.4	7	20.6	34
	2016/2017	18	64.3	10	35.7	28
	2017/2018	29	70.7	12	29.3	41
	Total	126	67.8	53	32.2	179
University of Uyo, Uyo.	2013/2014	33	68.8	15	31.2	48
	2014/2015	28	70.0	12	30.0	40
	2015/2016	34	72.3	13	27.7	47
	2016/2017	43	65.2	23	34.8	66
	2017/2018	38	64.4	21	35.6	59
	Total	176	67.7	84	32.3	260
Total	2013/2014	76	65.5	40	34.5	116
	2014/2015	68	65.3	30	34.7	98
	2015/2016	67	72.8	25	27.2	92
	2016/2017	66	66.7	33	33.3	99
	2017/2018	79	67.5	38	32.5	117
	Total	356	67.3	177	32.7	522

At Delta State University, twenty-five (25) students gained admission into their programme in 2013/2014 academic year. Out of the twenty-five (25) students, fifteen (15) i.e. sixty percent (60%) are males while ten (10) – forty percent (40%) are females. In 2014/2015 academic year, twenty-five (25) students were offered admission in the department. Sixteen (16) which is sixty four percent (64%) are males and nine (9) i.e. thirty-six percent (36%) are females.

By 2015/2016 session, eleven (11) students were admitted into the department. Out of the eleven (11) students, six (6) which is fifty-four point five percent (54.5%) are males while five (5) i.e. forty -five point five percent (45.5%) are females. In 2016/2015 academic year, five (5) students came into the department. All the five (5) are males which gave hundred percent (100%) for males and zero percent (0%) for females. By 2017/2018 session, seventeen students (17) gained admission into the

department. Twelve (12) out of the seventeen (17) are males i.e. seventy point six percent (70.6%) while five (5) i.e. twenty nine point four percent (29.4%) are females.

At the University of Port Harcourt, forty-three (43) students were admitted into the department in the 2013/2014 academic year. Twenty-eight (28) out of the forty-three (43) which is sixty-five point one percent (65.1%) are males, while fifteen (15) which is thirty-four point nine percent (34.9%) are females. In 2014/2015 session, thirty-three (33) students were admitted into the department. Twenty-four (24) which is seventy-two point seven percent (72.7%) are males and nine (9) which is twenty-seven point three percent (27.3%) are females. By 2015/2016 academic year, thirty-four (34) students were offered admission in the department. Twenty-seven (27) i.e. seventy-nine point four percent (79.4%) are males while seven (7) i.e. twenty point six percent (20.6%) are females. In 2016/2017 academic session, twenty-eight (28) students gained admission into the department, eighteen (18) i.e. sixty-four point three percent (64.3%) out of the twenty (20) students are males while ten (10) i.e. thirty-five point seven percent (35.7%) are females. By 2017/2018 session, forty-one (41) students were admitted into the department. Twenty-nine i.e. seventy point seven percent (70.7%) of the total number admitted that year are males while twelve (12) i.e. twenty-nine point three percent (29.3%) are females.

In 2013/2014 academic session, a total number of forty-eight (48) students were admitted into the department of music, University of Uyo. Out of the forty-eight (48) students, thirty-three (33) are males which gave sixty-eight point eight percent (68.8%) while females are fifteen (15) that is, thirty-one point two percent (31.2%). In the 2014/2015 session, forty (40) students gained admission into the department. Twenty-eight (28) out of the forty (40) are males which is seventy percent (70%) while twelve

(12) that is thirty percent (30%) are females. By the 2015/2016 academic year, forty-seven (47) students gained admission into the department. Thirty-four (34) out of the forty-seven (47) are males i.e. seventy-two point three percent are males (72.3%) while thirteen (13) which is twenty-seven point seven percent (27.7%) are females. In 2016/2017 session, sixty-six (66) students gained admission into the department. Forty-three (43) i.e. sixty-five point two percent (65.2%) are males, twenty-three (23) i.e. thirty-four point eight percent are females (34.8%). In 2017/2018 academic year, 59 students were offered admission into the department. Out of the total number, thirty-eight (38) i.e. sixty-four point four percent (64.4%) are males while twenty one (21) i.e. thirty-five point six percent (35.6%) are females.

At Delta State University, Abraka, a total number of eighty-three (83) students were admitted into the programme for the five academic sessions used for this section of the study. Out of the eighty-three (83) students, fifty-four (54) are males which amounted to sixty-five point one percent (65.1%) while females are twenty-nine (29), that is thirty-four point nine percent (34.9%). One hundred and seventy-nine students gained admission into the Department of Music, in University of Port-Harcourt for the period used for this part of the work. Out of the total number, one hundred and twenty-six (126) which gave seventy point four percent (70.4%) are males while fifty-three (53) i.e. twenty-nine point six percent (29.6%) are females. The table shows that a total number of two hundred and sixty (260) students were admitted into the department of music at the University of Uyo between 2013 and 2018. Out of the two hundred and sixty (260) students admitted into the department of Music at the University of Uyo for the five sessions (2013/2014, 2014/2015, 2015/2016, 2016/2017, 2017/2018), one hundred and seventy-six (176) which is sixty-seven point seven percent (67.7%) are

males and females had a population of eighty-four (84) which gave thirty-two point three percent (32.3%).

A total number of one hundred and sixteen (116) students were admitted into the three Universities used for this study in the 2013/2014 academic year. Seventy-six (76) which is sixty-five point five percent (65.5%) are males and forty (40) which gave thirty-four point five percent (34.5%) are females. In the 2014/2015 academic session, a total number of ninety-eight (98) students gained admission into the three departments. Out of the total number, sixty-eight (68) which is sixty-nine percent (69%) are males and thirty (30) which is thirty-one percent (31%) are females. Out of the ninety-two (92) students admitted into the three departments in the 2015/2016 academic session, sixty-seven (67) which is seventy-three percent (73%) are males and twenty-five (25) which is twenty-seven percent (27%) are females. Out of the ninety-nine (99) students admitted into the three departments in the 2016/2017 academic session, sixty-six (66) which is sixty-seven percent (67%) are males and thirty-three (33) which is thirty-three percent (33%) are females. During the 2017/2018 academic session, one hundred and seventeen students were offered admission into the three departments. Seventy-nine (79) which is sixty-eight percent (68%) out of the total number are males while thirty-eight (38) that is thirty-two percent (32%) are females.

In summary, a total number of five hundred and twenty-two students were admitted into Music Departments in the three universities during the five years used for this section of this research. Out of the total number, three hundred and fifty-six (356) students which amounted to sixty-eight percent (68%) are males, while one hundred and sixty-eight (168) which is thirty-two percent (32%) are females.

Analysis of Students' Performance in Theoretical Courses

Table 4.4 shows the analysis of students' scores in theoretical courses to ascertain their performance in order to achieve objective two (2) of this research. Mean and standard deviation were used to analyze students' scores gathered from the three departments used for this research. The analysis done to find out the performance of both male and female students used for this study is presented in the table below:

Table 4.4: Gender and Students' Performance in Theoretical Courses in Music.

Semester	Females			Males		
	N	Mean	S>D.	N	Mean	S>D.
Year I first Semester	39	60.1	11.1	76	62.3	10.3
Yr. I Second Semester	39	56.8	9.8	76	60.9	8.5
Yr. II First Semester	39	54.3	9.3	76	58.6	10.8
Yr. II Second Semester	39	57.5	10.7	76	59.7	9.4
Yr. III First Semester	39	56.7	8.9	76	58.5	9.5
Yr. III Second Semester	39	53.1	12.3	76	55.8	9.7
Yr. IV First Semester	39	58.1	11.5	76	56.6	11.6
Yr. IV Second Semester	39	56.6	11.6	76	63.7	8.1
Average	39	57.0	7.5	76	59.5	7.8

Table 4.4 which presents data on the performance of male and female students in theoretical courses in music in the three departments used for this research reveals that the mean of females' performance in first semester 2013/2014 academic session is 60.1 with standard deviation of 11.1 while that of males is mean of 62.3 and standard deviation of 10.3. Second semester the same session is mean of 56.8 and standard deviation of 9.8 for females and mean of 60.9 and standard deviation of 8.5 for males.

In their second year which was 2014/2015 academic session first semester, the mean of the performance of females is 54.3, standard deviation of 9.3 while that of males is mean of 58.6, standard deviation – 10.8 and mean of 57.5, standard deviation – 10.7 in second semester while that of males was mean – 59.7, standard deviation – 9.4. By their third year, females had a mean performance of 56.7 and standard deviation of 8.9 in first semester while the mean performance of the male students is 58.5, standard deviation of 9.5. By second semester, the mean of females’ performance was 53.1, standard deviation, 12.3. That of males was mean – 55.8, standard deviation, 9.7.

In their final year, females had a mean performance of 58.1 and 56.6 respectively in first and second semesters and standard deviation is 11.5 and 11.6 respectively. That of males is mean of 56.6 and 63.7 respectively in first and second semesters. Standard deviation is 11.6 and 8.1 respectively. The overall average mean performance of females in theoretical courses for the four years is 57.0, standard deviation 7.5, while males have a mean performance of 59.5 and standard deviation of 7.8.

Analysis of Students’ Performance in Practical Courses

The analysis of students’ scores in practical courses is presented in table 4.5, semester by semester. This analysis was used to address objective three (3) of this research, which is to determine the influence of gender on students’ performance in practical courses.

Table 4.5 Gender and Students’ Performance in Practical Courses in Music

Semester	Females			Males		
	N	Mean	S>D.	N	Mean	S>D.
Year I, first Semester	39	60.6	11.7	76	63.3	9.7

Yr. I, Second Semester	39	55.6	15.6	76	60.5	11.3
Yr. II, First Semester	39	33.2	15.5	76	63.6	10.9
Yr. II, Second Semester	39	59.8	12.7	76	65.2	9.8
Yr. III, First Semester	39	56.5	12.9	76	63.4	11.2
Yr. III, Second Semester	39	58.9	7.4	76	64.4	6.9
Yr. IV, First Semester	39	62.6	8.8	76	66.2	7.6
Yr. IV, Second Semester	39	59.4	9.3	76	65.2	9.6
Average	39	58.6	9.0	76	63.9	7.3

The analysis done with the data collected on students' performance in practical courses in music in the three departments reveals that the female students have a mean of 60.6 and standard deviation of 11.7 in their first semester examination in their first year (100 level) while the males have a mean of 63.3, standard deviation of 9.7. By second semester, the mean of the females' performance is 55.6, standard deviation – 15.6 and males have a mean performance of 60.5, standard deviation – 11.3.

In their year two (200 level), the mean of the females' performance in their first semester examination is 33.2, standard deviation – 15.5 while the males have a mean performance of 63.6 and standard deviation of 10.9. By second semester, males have 65.2 (mean) and 9.8 (S.D.); 59.8 (mean) 12.7 (S.D) for the females. In year three (300 level), females have a mean of 56.5, standard deviation of 12.9 first semester and mean of 58.9 and standard deviation of 7.4 for females in second semester while the males have a mean performance of – 63.4, standard deviation 11.2 in first semester and mean – 64.4, standard deviation – 6.9 in second semester.

In their final year (400 level) first semester, the females have a mean performance of 62.6, standard deviation – 8.8 and 59.4 mean and standard deviation of 9.3 in second semester; while the males have a mean of 66.2, standard deviation – 7.6 first semester and mean – 65.2 and standard deviation of 9.6 in second semester. From the analysis students’ scores semester by semester and the overall performance, the mean performance of the male students is higher than that of the females.

Analysis on the Percentage of Students in each Musical Instrument

Table 4.6a-d reveals the instruments played by the male and female students in the selected institutions, in other to achieve object four (4) of this research. Two (2) sets i.e. 2013/2014 and 2014/2015 were selected for this analysis.

Table 4.6a Gender and the Choice of Musical Instruments

UNIVERSITY				SET		Total
				2013/2014	2014/2015	
DELSU	INSTRUMENT	CLARINET	No	4	5	9
				44.4	55.6	100.0
		SAXOPHONE	No	9	9	18
				50.0	50.0	100.0
		VIOLIN	No	3	6	9
				33.3	66.7	100.0
		TRUMPET	No	1	1	2
				50.0	50.0	100.0
		CELLO	No	0	1	1
				0.0	100.0	100.0
	FLUTE	No	1	0	1	
			100.0	0.0	100.0	
Total			No	18	22	40
				45.0	55.0	100.0
UNIPORT	INSTRUMENT	PIANO	No	2	3	5
				40.0	60.0	100.0
		VOICE	No	7	5	12
				58.3	41.7	100.0
	CLARINET	No	2	1	3	

			66.7	33.3	100.0
	GUITAR	No	2	0	2
			100.0	0.0	100.0
	DRUMS	No	1	0	1
			100.0	0.0	100.0
	SAXOPHONE	No	2	0	2
			100.0	0.0	100.0
	VIOLIN	No	1	1	2
			50.0	50.0	100.0
	TRUMPET	No	0	2	2
			0.0	100.0	100.0
	BASS GUITAR	No	1	1	2
			50.0	50.0	100.0
	Total	No	18	13	31
			58.1	41.9	100.0
Total	INSTRUMENT	PIANO	No	2	3
			40.0	60.0	100.0
	VOICE	No	7	5	12
			58.3	41.7	100.0
	CLARINET	No	6	6	12
			50.0	50.0	100.0
	GUITAR	No	2	0	2
			100.0	0.0	100.0
	DRUMS	No	1	0	1
			100.0	0.0	100.0
	SAXOPHONE	No	11	9	20
			55.0	45.0	100.0
	VIOLIN	No	4	7	11
			36.4	63.6	100.0
	TRUMPET	No	1	3	4
			25.0	75.0	100.0
	BASS GUITAR	No	1	1	2
			50.0	50.0	100.0
	CELLO	No	0	1	1
			0.0	100.0	100.0
	FLUTE	No	1	0	1
			100.0	0.0	100.0
	Total	No	36	35	71
			50.7	49.3	100.0

Table 4.6b Gender, Number of Students and the Choice of Musical Instruments in Two Sessions.

GENDER				SET		Total
				2013/2014	2014/2015	
FEMALE	PIANO	No	1	0	1	
		%	100.0	0.0	100.0	
	VOICE	No	6	2	8	
		%	75.0	25.0	100.0	
	CLARINET	No	2	3	5	
		%	40.0	60.0	100.0	
	GUITAR	No	2	0	2	
		%	100.0	0.0	100.0	
	SAXOPHONE	No	3	1	4	
		%	75.0	25.0	100.0	
	VIOLIN	No	2	4	6	
		%	33.3	66.7	100.0	
	TRUMPET	No	0	1	1	
		%	0.0	100.0	100.0	
	Total		No	16	11	27
			%	59.3	40.7	100.0
	MALE	PIANO	No	1	3	4
			%	25.0	75.0	100.0
VOICE		No	1	3	4	
		%	25.0	75.0	100.0	
CLARINET		No	4	3	7	
		%	57.1	42.9	100.0	
DRUMS		No	1	0	1	
		%	100.0	0.0	100.0	
SAXOPHONE		No	8	8	16	
		%	50.0	50.0	100.0	
VIOLIN		No	2	3	5	
		%	40.0	60.0	100.0	
TRUMPET		No	1	2	3	
		%	33.3	66.7	100.0	
BASS GUITAR		No	1	1	2	
		%	50.0	50.0	100.0	
CELLO		No	0	1	1	
		%	0.0	100.0	100.0	
FLUTE	No	1	0	1		
	%	100.0	0.0	100.0		

Total			No	20	24	44
			%	45.5	54.5	100.0
Total	INSTRUMENT	PIANO	No	2	3	5
			%	40.0	60.0	100.0
		VOICE	No	7	5	12
			%	58.3	41.7	100.0
		CLARINET	No	6	6	12
			%	50.0	50.0	100.0
		GUITAR	No	2	0	2
			%	100.0	0.0	100.0
		DRUMS	No	1	0	1
			%	100.0	0.0	100.0
		SAXOPHONE	No	11	9	20
			%	55.0	45.0	100.0
		VIOLIN	No	4	7	11
			%	36.4	63.6	100.0
		TRUMPET	No	1	3	4
			%	25.0	75.0	100.0
		BASS GUITAR	No	1	1	2
			%	50.0	50.0	100.0
		CELLO	No	0	1	1
			%	0.0	100.0	100.0
FLUTE	No	1	0	1		
	%	100.0	0.0	100.0		
Total			No	36	35	71
			%	50.7	49.3	100.0

Table 4.6c: Gender and the Choice of Musical Instruments

UNIVERSITY				GENDER		Total
				FEMALE	MALE	
DELSU	INSTRUMENT	CLARINET	No	5	4	9
			%	55.6	44.4	100.0
	SAXOPHONE	No	4	14	18	
		%	22.2	77.8	100.0	
	VIOLIN	No	5	4	9	
		%	55.6	44.4	100.0	
TRUMPET	No	0	2	2		
	%	0.0	100.0	100.0		
CELLO	No	0	1	1		
	%	0.0	100.0	100.0		

			0.0	100.0	100.0	
	FLUTE	No	0	1	1	
			0.0	100.0	100.0	
Total		No	14	26	40	
			35.0	65.0	100.0	
UNIPORT INSTRUMENT	PIANO	No	1	4	5	
			20.0	80.0	100.0	
	VOICE	No	8	4	12	
			66.7	33.3	100.0	
	CLARINET	No	0	3	3	
			0.0	100.0	100.0	
	GUITAR	No	2	0	2	
			100.0	0.0	100.0	
	DRUMS	No	0	1	1	
			0.0	100.0	100.0	
	SAXOPHONE	No	0	2	2	
			0.0	100.0	100.0	
	VIOLIN	No	1	1	2	
			50.0	50.0	100.0	
	TRUMPET	No	1	1	2	
			50.0	50.0	100.0	
	BASS GUITAR	No	0	2	2	
			0.0	100.0	100.0	
Total		No	13	18	31	
			41.9	58.1	100.0	
Total	INSTRUMENT	PIANO	No	1	4	5
			20.0	80.0	100.0	
	VOICE	No	8	4	12	
			66.7	33.3	100.0	
	CLARINET	No	5	7	12	
			41.7	58.3	100.0	
	GUITAR	No	2	0	2	
			100.0	0.0	100.0	
	DRUMS	No	0	1	1	
			0.0	100.0	100.0	
	SAXOPHONE	No	4	16	20	
			20.0	80.0	100.0	
	VIOLIN	No	6	5	11	
			54.5	45.5	100.0	
	TRUMPET	No	1	3	4	
			25.0	75.0	100.0	
	BASS GUITAR	No	0	2	2	

			0.0	100.0	100.0
	CELLO	No	0	1	1
			0.0	100.0	100.0
	FLUTE	No	0	1	1
			0.0	100.0	100.0
Total		No	27	44	71
			38.0	62.0	100.0

From the available data on the two (2) sets of students from Delta State University, Abraka, four (4) students majored in clarinet in the 2013/2014 academic session while five (5) students majored in the same instrument during the 2014/2015 set which gave a total of nine (9) students. Out of the nine (9) students, five (5) are females which gave a percentage of fifty-five point six percent (55.6%) while four are males. This gave a percentage of forty-four point four percent (44.4%). Eighteen (18) students played saxophone. Nine (9) in the 2013/2014 set and nine (9) in the 2014/2015 set. Out of the eighteen (18) students, four (4) are females i.e. twenty-two point two percent (22.2%) and fourteen (14) are males – seventy-seven point eight percent (77.8%). Three (3) students played the violin in the 2013/2014 set while six (6) played the same instrument. The total number of students that played the violin are nine (9). Five (5) are females i.e. fifty-five point six percent (55.6) and four (4) are males which is forty-four point six percent (44.6%). Two (2) students played trumpet. One (1) student in each set, and both of them are males. That gave hundred percentage (100%) for males and zero percentage for females. No student played cello in the 2013/2014 set while one (1) student played it in the 2014/2015 set. That only student is a male i.e. hundred percent for males and zero percent for females. One student majored in flute in the 2013/2014 set. None in the 2014/2015 set. The only student that majored in flute during the two sets is a male i.e. hundred percent (% 100) for males and zero percent for females.

At the University of Port Harcourt, two (2) students majored in piano during the 2013/2014 academic year and three in the 2014/2015 session, giving a total of five students that majored in piano during the period used for their academic work in this study. Out of the five students, four are males i.e. eighty percent (80%) while one is a female i.e. twenty percent (20%). Seven took voice as their major in the 2013/2014 session while five chose it during the 2014/2015 academic session making a total of twelve. Out of the total twelve students, eight are females i.e. sixty-six point seven percent (66.7%) and four i.e. thirty-three point three percent (33.3%) are males. Two students chose clarinet in the 2013/2014 set and one (1) in the 2014/2015 making a total of three (3). All the three (3) students are males, that is hundred percent (100%) for males, zero percent (0%) for females. Two students majored in guitar in the 2013/2014 set. None in the 2014/2015 set, the two (2) of them are females i.e. hundred percent (100%) for females and zero percent (0%) for males. One (1) student majored in drums in the 2013/2014 set, none in the 2014/2015 set. That only student is a male making hundred percent for males (100%) and zero percent(0%) for females.

Two (2) students majored in saxophone in the 2013/2014 set, none in the 2014/2015 set. The two (2) students are males i.e. hundred percent for males (100%) and zero percent (0%) for females. One (1) student each played the violin in the two (2) sets used for this analysis, making a total number of two (2). One (1) of them is a male while the other is a female, that is fifty percent (50%) for males and fifty percent (50%) for females. No student majored in trumpet during the 2013/2014 set while two (2) played it in the 2014/2015 set. One of the two (2) students is a male i.e. fifty percent (50%) and the other a female, fifty percent (50%). One (1) student each played the bass guitar in the two sets of students. The two of them are males, hundred percent for males (100%) and zero (0%) for females.

Summarily, five (5) students majored in piano during the period of this research work in the two universities i.e. Delta State University, Abraka and University of Port Harcourt, Port Harcourt. One (1) out of the five (5) is a female which gave twenty percent (20%) while the remaining four (4) are males i.e. eighty percent (80%). A total number of twelve (12) students majored in voice, eight (8) out of the twelve are females i.e, sixty-six point seven percent (66.7%) and four (4) are males i.e. thirty-three point three percent (33.3%). Twelve students (12) majored in clarinet. Five (5) of them are females – forty-one point seven percent (41.7%) and seven (7) which is fifty-eight point three percent (58.3%) are males. Two students played the guitar. The two of them are females – hundred percent for females (100%), zero percent (0%) for males.

Only one (1) student played drums. That only student is a male – hundred percent for males (100%) and zero percent (0%) for females. A total number of twenty (20) students played the saxophone, four (4) out of the twenty are females – twenty percent (20%) and sixteen (16) are males – eighty percent (80%). Eleven (11) students majored in violin. Six (6) out of the eleven (11) are females which gave fifty four point five percent (54.5%) while five (5) are males – forty five point five percent (45.5%).

Four (4) students played the trumpet. Three (3) out of the four (4) are males i.e. seventy five percent (75%), the remaining one is a female – twenty five percent (25%). Two (2) students played bass guitar. The two (2) of them are males – one hundred percent (100%) for males and zero percent (0%) for females. Only one (1) student majored in cello and flute respectively. The two (2) students in cello and flute are males. That gave hundred percent (100%) for males in cello and flute respectively and zero percent (0%) for females.

On the whole, data was gathered on a sum total of seventy-one (71) students for this section on students and their major instruments. Out of the seventy-one students (71), twenty-seven (27) are females – thirty-eight percent (38%) while forty-four (44) i.e. sixty-two percent (62%) are males.

Reason for Gender Influence on Choice of Music and Students' Performance

In order to achieve objective five (5) of this study, qualitative approach using unstructured interview method was adopted to gather data from the lecturers in the Departments of Music used for this study. Based on the result got from the analysis of data in the first approach which is quantitative in nature, this second approach which is qualitative was carried out to find out what possibly led to males having a higher population and performing better than the females. Three senior members of staff were interviewed from the three Departments of Music used for this study. The interview questions were: From the experiences with their students over the years, what do they think may be the reason for the males:

1. having a higher population than females in their departments?
2. Outperforming their female counterparts.

The responses gathered from the interviewees were broken into themes as follows:

Responses on Students' Enrolment

i. Theme One: Natural Cause

The lecturers interviewed in the three Departments of Music used for this part of the study said male and female students' enrolment in the departments is like

the admission into the universities. Some years, males have a higher population, at other years, the population of females may be higher.

ii. Theme Two: Public Opinion;

The lecturers interviewed asserted that the general public sees music as a male subject. For this reason, more males would have interest in choosing it as a course of study than females. Some also said that many people see music as a course for unserious people/roughians and drug addicts.

iii. Theme Three: Love for Music;

Almost all the lecturers interviewed in the three Departments of Music said majority of the male students in their departments already belonged to different bands, choirs as members or the ones directing such choirs before they came into the departments as students. During their student years, they still go out to perform in different music groups in town. At University of PortHarcourt, respondent “E” said a student in their Department formed a band during his studentship. He continued with that entrepreneurship driven mind after graduation and today, he is an employer of labour in Abuja. He has led his group to perform in many places and won prizes.

iv. Theme Four: Being Resolute

In one of the departments, one of the interviewees ie respondent “H” said that males are more resolute and independent in taking decisions than females. He went further to say that “they are not easily influenced by peers, friends and family members.

Responses on the Reason for Imbalance in Students' Performance

i. Theme One: Seriousness

Almost all the lecturers interviewed in the departments said that the male students are more serious and focused than the females. According to them, male students choose music as a course of study and come into the departments with the mindset to make something out of the course. Majority of the female students on the other hand did not choose music as a course of study but were transferred from other departments like english, theatre arts and other related departments. The respondents said the male students bring the experiences and exposure gained from the practicals they get themselves involve in within and outside the departments to classwork in music. This helps them to do better in the course.

ii. Theme two: Ruggedness

Some of the respondents said that music is rugged. One of them from the Department of Music in University of Uyo said “music is tasking, it needs perseverance and practice overtime”.

iii. Theme Three: Complexity of the course

Some of the lecturers interviewed from the three departments said that music is more complex than people see it to be. One of them from University of Uyo (Respondent H) said “music is not just an art subject. It transcends beyond the arts to being scientific”.

Discussion of Major Findings

From the data collected and analysed in the quantitative method, the following are the major findings of the study:

1. Gender difference in the population of student enrolment.

2. Gender influence on the academic performance of students in theoretical courses.
3. Gender influence on the academic performance of students in practical courses.
4. Gender influences students' choice of musical instruments.

The major findings identified from the analysis of this research in 4.3 of this chapter are discussed as follows;

The data got from the three departments of music used for this study revealed that males had a higher population than females throughout the five academic sessions used for that part of the study. That is, in each of the sessions, the population of male students was higher than that of the female students. From this data and its analysis, one can say that males are more likely to have interest in choosing music as a course of study than females. The result of this data and its analysis agrees with the reports of the studies carried out by researchers earlier.

Salami et al (2014) stated that it is a common fact that men and women make different choices in fields of study. Males and females are two different sexes. The difference in sex and their body components can influence the choices they make. This difference in the population of males and females may have been as a result of choice. The choices made by them differ.

Norgaard (2016:1) quoting the United Nations Educational Scientific and Cultural Organization (UNESCO) stated that “traditional attitudes about the status and role of women in society continue to be one of the main causes for gender inequality in education”. As a result of the traditional attitudes of the society about the status and role of women, the opportunity to education is given more to the men. Gender norms

are inculcated into children while they are growing up. It defines roles for both sexes. When they grow up, the training got at childhood which is already part of them control their lives even in the choices they make. Hyde (2014) stated that from birth, males and females are raised differently and experience different environments throughout their lives. He went further to say that the society believes that gender plays a huge role in many major milestones in the lives of males and females. Music is practically oriented. Some females may see it as not suitable for them especially the ones that will see it from the perspective of becoming like the artists they watch on social media as a result of the influence of gender norms and roles.

The low population of women in education also extends to the work force. Berkers and Hoegaerts (2019) stated that records on work force since 1999 revealed that the Dutch public radio station had few women i.e. fourteen percent (14%) and later dropped to less than ten percent (10%). The data collected from field and analysis revealed that male students performed better than the female students. Out of the three studies carried out earlier by Apfelstadt (1984); Wright (2001) and Kallen et al (2017), two of them (Apfelstadt and kallen et al.) revealed that gender does not influence academic performance in music while in the one carried out by Wright (2001), males out performed females in some areas and females out-performed males in other areas. Another earlier study carried out on the natural differences between males and females by Hyde (2014:1) revealed that “no differences exist between males and females in general intelligence”. He states that differences exist in the area of risk taking ie that women do not take risks like men and that men are more energetic than women.

In the study carried out by Dabbagh and Milad (2011) titled “gender differences in factors affecting academic performance of high school students”, the result of this study

revealed that differences exist in the cognitive – motivational functioning of boys and girls in the academic environment with girls having a more adaptive approach to learning tasks. The result also revealed that the male students outperformed the females.

In another study carried out by Organization for Economic Co-operation and Development (O.E.C.D 2015) titled “the ABC of gender equality in education using aptitude, behaviour and confidence as variables”, the researcher discovered that family, school and society affect boys’ and girls’ performance in school. He went further to explain that the socio-economic status of a family, parents’ expectations for their children, the socio-economic profile of schools, teaching practices and the level of gender equality in the society influence achievement in school. He observed that many high achieving girls do not fully realize their potentials. Gender norms are very strong in the African society. They have been built into the system and lives of individuals in the society to a level that it can affect individuals’ decisions, choices and level of confidence in carrying out tasks.

From the result of the study carried out by Dabbagh and Milad (2011), female students were seen to have more adaptive approach to learning tasks but the males outperformed them. Legewie and DiPrete (2012), Stated that girls now outperform boys in schools in the industrialized world. God has endowed males and females with intelligence to perform academically. When they are exposed to the same learning tasks under the same learning condition, it is expected that the outcome of the examination or test given to them will show their level of intelligence but education experts will always say that even at this i.e. learning under the same condition and exposed to the same learning experiences, that factors like the socio-economic status of the learners family, learning environment, teaching practices and the level of gender equality in

society will affect learners' performance. The aforementioned factors affect learners' attitude to learning and confidence in handling learning tasks and all these affect their performance.

The result of this study shows that males performed better than females in theoretical courses in music. This result answers research question two which asks "to what degree is gender balance/imbalance in students' performance in theoretical courses in music?". The data got from field as presented in table 4.4 reveals that there is gender imbalance in the performance of male and female students used for this study in theoretical courses in music. The mean score of the male students is higher than that of females in the results got from seven (7) examinations out of the eight (8) used for this study, while the females performed better than the males in one of the examinations. In first semester, there was a mean difference of 2.1, 4.1. By second semester in their first year, 4.3 in first semester of the second year, 2.2 by second semester of the same year. By their third year, the mean score of the male students was higher than that of females by a mean difference of 2.2 in first semester and 2.7 in their second semester examination. In their final year, the females performed better than the males with a mean score of 2.5 in their semester, while the males outperformed the females with a mean of 7.1 in their second semester. The finding of this research therefore reveals that to an extent, there is gender imbalance in the performance of male and female students in theoretical courses in music.

Practical courses in music are occasions where music students bring the theoretical work done in class into practice in the area of singing, dancing, playing musical instruments like piano/keyboard orchestral and traditional African instruments used in

accompanying dances as the University can provide through the department and students who can afford to buy their personal instruments.

The result of students' performance in practical courses in music in this study reveals that there is gender imbalance in the performance of male and female students in practical courses in music to a reasonable degree. In their first year, there was a difference of 3.3 and 4.9 in their mean scores. By their second year, the difference in their mean scores were 8.4 and 5.6; 6.9 and 5.5 in their third year; 3.4 and 5.8 in their final year. This finding agrees with the results of earlier studies. The result of the test carried out by Hallam, (2013:271) revealed that there are significant differences between male and female students in the strategies they adopt in practice and their level of concentration. Females were found to be more systematic in their practice strategies, while males, were seen to have a higher level of concentration than females.

As discovered earlier, males and females are brought up in different ways right from their childhood in accordance with gender norms. This societal belief in other words known as gender norms or stereotype over the years of training make females to be more gentle and softer than males. This perhaps has come to play in practical music, making males to have more level of concentration and men are brought up to be more masculine, loving areas where they exert energy like practical music and courses related to technology.

Zhuklov (2008) also opined that there are differences in the ways that males and females approach musical tasks. He discovered from his studies that males combine musical gestures and non-verbal communications while females separate musical gestures from non-verbal communication in musical composition. His study also revealed that males derive more pleasure in practical lessons in music especially the

ones, linked with technology than females. It also confirms the findings of Hopkins (2017:1) titled “gendered experiences of music technology classroom”. He described women’s participation in music technology as a “leaky pipeline”. The findings showed that from one educational level to the next, women decline from participating in music technological courses. This may be due to their feminine nature supported by gender norms.

In answering research question three which says “to what degree is gender balance/imbalance in students’ performance in practical courses in music?”, the data got from field shows that there is a reasonable degree of gender imbalance in the performance of male and female students in practical courses in music. Males outperformed females in practical courses in music.

The data gathered on the musical instruments the students majored in and its analysis revealed that the male students dominated the wood wind, lower string, brass, keyboard and percussion instruments. In the wood winds for instance, seven (7) males majored in clarinet i.e. fifty-eight point three percent (58.3%) as against five (5) females i.e. forty-one point seven percent (41.7%). At the Department of Music University of Uyo where data on students’ choice of musical instruments was not available, the photograph of their departmental orchestra shows almost all the female students in that orchestra playing violin. The only student that majored in flute in the three departments used for this study is a male. In the string family, only females majored in guitar, they were slightly more in violin i.e. six (6) females that is fifty-four point five percent (54.5%) and five (5) males i.e. forty-five point five percent (45.5%). Only males majored in the lower strings i.e. cello and bass guitar.

In the brass family, males were sixteen (16) i.e. eighty percent (80%) in saxophone while females were four (4) – twenty percent (20%). Three males majored in trumpet i.e. seventy five percent (75%) with one female – twenty five percent (25%). Four (4) males chose piano as their major instrument that is eighty percent (80%) with one (1) female - twenty percent (20%). Females were more in voice and males dominated the percussion family. This finding agrees with that of Harrison (2004) in some areas. In his study on the role of gender in the choice of musical activities, the test result revealed that the wood winds, the higher strings and brasses were dominated by females while the males dominated the lower strings and brasses. The result of this study varies slightly in the wood wind instruments where males have a higher number of players than females, but confirms it in the string, brass and percussion families. According to Arianna (2017: 3), the society expects that females in music should choose the musical instruments they will play in accordance with the ideal of feminine gracefulness. This is because there are societal expectations from males and females. He further stated that “men were essentially scared to see women doing anything manly or aggressive because their stridency buries and destroys the sweet gentleness which embellishes everything a woman does”.

The societal expectations which can be referred to as gender norms and gender division of labour are inculcated into the individuals while they are growing up. There are certain tasks and activities the society expects males and females to carry out/engage in. This belief is carried into the life endeavours of members of the society. Mokuwunyei (2019) stated that cultural norms prevent females from playing certain musical instruments during traditional African music performances. Her finding agrees with those of Onrud (2015) and McLaughlin (2015) who also discovered that females are not given opportunity to play musical instruments during public music performances

due to gender norms. In choosing the musical instruments played by male and female students, societal norms will expect females to choose from the instruments that the society sees as feminine while males are expected to choose from the family of instruments tagged masculine.

The data gathered during this study reveals that the male students were the ones who played the heavier instruments i.e. piano, drums, saxophone, trumpet, bass guitar, cello while females moved towards the lighter instruments. The result confirms those of earlier researchers and belief that males prefer areas and activities where they can exert energy and masculinity while females, their femininity. In answering research question four – “to what extent does gender influence the choice of musical instruments?”, the result of the data analysis in this research reveals that gender influences the choice of musical instruments to an extent.

On the reason for gender influence on choice of music and students’ performance, the data gathered from the respondents were broken into themes under responses on students’ enrolment and responses on the reason for imbalance in students’ performance.

The data on students’ enrolment agrees with the data gathered from the field under quantitative method which shows that males had a higher population than females for a period of five successive years used for the study. Amuda, Durkwa and Bulus (2016) also observed that the enrolment of males is higher than that of females at primary, secondary and tertiary levels. University (tertiary) level seventy-three percent (73%) for males, twenty-seven percent (27%) for females; Secondary level – fifty-three percent (53%) for males, forty-seven percent (47%) for females; Primary level fifty-six percent (56%) for males, forty-four percent (44%) for females. This observation by

Amuda, Durkwa and Bulus reveals that males have a higher population than females most times in students' enrolment in schools. The figures also reveal that students' population decreases as they go higher from primary to secondary and to tertiary level. The reason as explained earlier in chapter two of this work may not be far-fetched from gender norms that results in gender inequality in education which allows males to have more opportunity to education than females. The difference in the male and female enrolment in schools will also affect their population in the various departments.

The views a society holds about a particular course can influence its choice as a course of study. A large number of the Nigerian populace see music as a course for unserious people, never-do-wells, roughians and drug addicts. No parent with this view about a course will allow his child to study it, especially the females. This may have contributed to the low student population of females in Departments of Music.

Males are more active than females. Their active nature may have contributed to their loving music since it is a practical course that gives them opportunity to be involved in different kinds of music practicals such as singing, dancing and playing musical instruments in bands. Females on the other hand are more reserved. They may not be able to join music bands especially the ones outside their campuses as the males may do.

In the area of taking decisions, males are firmer than females. If they decide to choose music as a course of study for instance, family members and friends may not be able to dissuade them from continuing with the choice they have made. Females may seek opinions from friends, peer group and family members who may dissuade them from continuing with the choice they have made or about to make. There are instances

of male adult students who came back to study music after graduating from other courses just for the love they have for music.

As regards the question on why the male students performed better than the female students, the data gathered revealed that male students come into the departments with the mindset to make something out of the course i.e they are more serious and focused than the females. This seriousness in the males may be another reason why they join different bands. Their experiences and exposure in those bands place them at an advantage in their classwork in music courses. An earlier study carried out by Hallam revealed that male students have a higher level of concentration than females. Zhuklov (2008:165) also identified some differences in the ways that males and females approach musical tasks. The differences in their level of concentration and the way they handle musical tasks can lead to a difference in their performance. Gender norms may also have made the men to be more serious than the females because they know they are going to carry more responsibilities than the females.

The masculinity in men gives them an edge over the females because of the rugged nature of music as a course. Music involves theory and practicals. In the practical session, students play instruments that need long hours of practice. The male students in Departments of Music spend long hours during the day and at night practising their instruments. Some of them retire to their departments after reading in the library and practice till the next morning. They go back to their hostels the following morning to prepare for the day's lectures with or without food. Hyde (2014) stated that females do not take risks like men. The females may not be able to go to this extent because of the stress, insecurity of life and rape cases. The upbringing of the male and

female child to be strong or soft i.e masculinity and femininity influences their ability to face stress later in life.

On the complexity of music, music is seen as an art subject but it involves calculation(mathematics) in rudiments of music, form and analysis. It also involves science(acoustic) and technology. Aluede (2019: 2) quoting Adedeji (2006) states that music is an art and also have some elements of science. He describes music as having a dual nature: “First as a humanistic expression, delving into the musical practices of man as creative processes through the ages and in various cultures and races; secondly as an aspect of physics, looking at the physical properties of musical sound and elementary acoustics”. He sums up his analogy by saying that African Music for instance has several departments such as arts, psychology, religion, history and science. Hopkins (2017:1) described women’s participation in music technology as a “leaky pipeline”. He said their participation drops from one level to the next. If more men have been found in the sciences, there is every likelihood that they may be better than females in science courses. Music involves some science courses which sometimes make the course complex. The practical knowledge the male students gain from practical performances in music bands help them in music courses especially where practical examples and are needed.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

SUMMARY

The research topic is “A study of music and gender in Universities, South-South, Nigeria”. The work is limited in scope to Departments of Music in universities in South-South geo-political zone. They are Delta State University, Abraka, University of Port Harcourt, Port Harcourt and University of Uyo, Uyo. Five sets of students i.e. admission year 2013, 2014, 2015, 2016 and 2017 were used in gathering data to find out the population of the male, female and total population of students for that period in the three departments. Scores of two sets of students in practical and theoretical courses for four years -from their first to final year ie from 2013 to 2017 and 2014 to 2018 were analyzed to know how the males and females performed. Five (5) research questions were formulated to guide the study. Literature related to the study was reviewed using past research works, textbooks and journals.

The quantitative and qualitative methods were used in carrying out this research work. Under the quantitative method, the descriptive design was adopted .With the aid of inventory schedule tables, data on the population of male and female students for five (5) academic sessions, scores of two (2) sets of students in theoretical and practical courses were gathered and analyzed using frequency count, percentage, mean and standard deviation. Data of their choice of musical instruments was also gathered. The data on their choice of musical instruments was analyzed to show the number of students that played each instrument, the number of males and females out of the total number that played each of the instruments along with their percentage. In the qualitative method, the researcher used unstructured interview to gather data from three

lecturers in each of the universities used for the study to find out the possible reasons for gender imbalance in students' enrolment and performance in music courses offered by the students.

From the result of the analysis, it was discovered that males had a larger population in the three departments used for this research work throughout the five (5) academic sessions. In 2013/2014 academic year, males had a population of seventy-six (76) which is sixty-five point five percent (65.5%) while that of females was forty ie thirty-four point five percent (34.5%). In 2014/2015 session, sixty-eight (68) males ie sixty-five point three percent of the population and thirty females ie thirty-four point seven percent were admitted in to the three departments. In 2015/2016 academic session, sixty-seven (67) i.e. seventy-two point eight percent (72.8%) were males while twenty-five (25) i.e. twenty seven point two percent (27.2%). In 2016/2017 year, sixty-six (66) i.e. sixty-six point seven percent (66.7%) of the total number admitted into the three (3) departments were males while thirty-three (33) i.e thirty-three point three percent (33.3%) were females. By 2017/2018 academic session, seventy-nine (79) i.e. sixty-seven point five percent (67.5%) of the population of students admitted into the three departments that year were males and thirty-eight i.e. thirty-two point five percent (32.5%) were females. Out of the total number of five hundred and twenty-two (522) students admitted into the three (3) departments for the period of five (5) years used for this part of the work, three hundred and fifty-six (356) which is sixty seven point three percent (67.3%) were males while one hundred and seventy seven (177) i.e. thirty-two point seven percent (32.7%) were females.

From the analysis of two sets of students' scores in theoretical and practical courses in music as presented in tables 4.4 and 4.5 respectively, the males performed better than the females. Males had a mean performance of fifty-nine point five

percentage (59.5%) while females had a mean performance of fifty-seven standard deviation seven point five (7.5) in theoretical courses. In practical courses, males had a total mean performance of sixty-three point nine (63.9) and standard deviation of seven point three (7.3) while females had a mean performance of fifty-eight point six (58.6). The result of the analysis also revealed that the interest of the male and female students used for the study varied in their choices of musical instruments. Females were more in the lighter string and brass instruments and voice while males were more in the lower strings, brass, drums and wood- wind instruments. Out of a total number of five (5) students that played the piano, four (4) i.e. eighty percent (80%) are males while one (1) i.e. twenty percent is a female. Twelve students majored in voice. Eight (8) which is sixty-six point seven percent (six point seven percent are females and four (4) thirty-three point three percent are females. Out of the twelve students that majored in clarinet seven which is fifty-eight point three percent (58.3%) were males. Females were five (5) i.e. forty-one point seven percent (41.7%) were females. Two (2) people majored in guitar and all two (2) are females. The only student that majored in drum is a male. The only student that majored in drums is a male.

Twenty students (20) majored in saxophone. Sixteen (16) which is eighty (80) percent are males. Eleven (11) students played violin five (5) are males i.e. forty-five point five percent (45.5%) are females. Four (4) students majored in trumpet. Three (3) which is seventy-five percent (75%) are males while one (1) which is twenty-five percent (25%) is a female. Two (2) played the bass guitar all the two (2) were males. Only one (1) student majored in cello, the only student is a female. This result is contrary to the earlier notion held about gender and playing/choice of musical instruments by male and female students. People believed that females prefer to choose

their major instruments from the wood-wind family. The reverse was the case here. Males were more in the wood- winds while females were in the lighter strings.

The data gathered through the interview with some of the lecturers in the departments used for this study reveals that males have a higher population in Departments of Music because they love music as a course more than females among other reasons. It also revealed that they performed better because they are more serious, focused, risk taking and better in the sciences since music is a combination of arts and science.

CONCLUSION

This study of music and gender was to find out whether there is balance or imbalance in the performance of male and female students in music. Gender norms as explained by many experts, is a phenomenon that has been built into the human system in the society. They are taught directly or indirectly and members of the society imbibe and exhibit them consciously or unconsciously. Males having more physical strength than females and favoured by gender norms no doubt give them advantage in life endeavours especially in having confidence to handle tasks. Reports of earlier studies by Norgaard (2016), Allanana(2013), Ugwuoke (2016) and others reveal that females do not have the same opportunities as males have to education. Poverty is one of the factors that have encouraged gender norms in the society. Sometimes, it is when the means to educate all the children in a family is not available that the option of educating only the males is taken. The different efforts and strategies adopted by the Nigerian government to close the gap between male and female enrollment in schools have helped a great deal. Choice also affects the population of both genders in subject areas. Salami et al (2014), stated that the choices made by males and females differ. Males

and females are different in their likes and dislikes. This affects the choices they make including choice of course of study and the instruments they play.

Another factor that may affect the choice of course of study is the way the society rates a particular course. One of the reasons some of the lecturers interviewed in the qualitative part of this study gave as responsible for the low female students' population in Departments of Music is that the society views music as a course for unrefined and drug addicts. This notion the society holds about the course can scare females from choosing it as a course of study, so as not to be influenced by the rough ones already there as students and dent their image.

In the area of academic achievement, it is assumed that the performance of learners in a test or examination after they have been exposed to the same learning experiences, under the same condition will reveal their level of intelligence (aptitude). Experts in education will say that there are other factors that affect learners' performance. The Organization for Economic Co-Operation and Development (O.E.C.D 2015) observed from the result of their research titled "the ABC of gender equality in education" that factors like the socio-economic status of learners' families', parents' expectations from their children, teaching methods and level of gender equality in the society affect learners' achievement in school. They further stated that "many high achieving girls do not fully realize their potentials". Many people believe that gender inequality has prevented a large number of females from realizing their full potentials and their inability to realize their potentials affect their achievements in academics and other life endeavours.

The result of the analysis done with the scores of the male and female students used for this research work revealed that there is imbalance to an extent in the

performance of the male and female students used for the study in both theoretical and practical courses in music. The males outperformed the females in both courses (theory and practicals). In their choices of musical instruments which they played during their course of study especially the ones they majored in, the result also revealed that their interests and abilities differ. In conclusion, the result of this research work shows that there is gender imbalance in the performance of students used for this study in theory and practical courses in music and gender influences the choice of musical instruments to an extent.

RECOMMENDATIONS

This research work recommends the following;

1. Female students in departments of music should be encouraged to choose instruments from the lower string and brass families.
2. Departments of music should organize seminars on gender issues to erase the wrong notion already formed about gender.
3. Group work in music courses should have both male and female students in all the groups to make them know that no aspect of music is reserved for any particular sex.
4. There should be a means of keeping record of instruments that students major in during their course of study in departments of music.

CONTRIBUTION TO KNOWLEDGE

The study has contributed the following to knowledge;

1. It has shown that males have a higher population in departments of music. In other words, more males chose music as a course of study than females.

2. It has established that males perform better than females in theoretical and practical courses in music.
3. It has confirmed the earlier opinion held by people that gender influences the choice of musical instruments.
4. The result of this study will be useful as a reference while discussing gender issues in music.

LIMITATION OF THE STUDY

This research work was supposed to cover all the Departments of Music in Universities South-South geo-political zone Nigeria but it only covered three departments of music in three Universities. The departments of Music at University of Benin, University of Calabar and Alex Ekwueme Federal University, Ebonyi State, could not be used because the Departments of music in these Universities were still new. They had not produced their first graduates when this research work was done and the researcher gathered data on students in the departments used from their first to final year. The researcher therefore used the departments of music from three Universities – Delta State University, Abraka; University of Port Harcourt, Port Harcourt and University of Uyo, Uyo.

SUGGESTIONS FOR FURTHER STUDIES

1. This research should be replicated in other geopolitical zones in Nigeria
2. A study on the reason (s) for gender imbalance in students' performance in music should be carried out.

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Appendix I

**Theoretical and Practical Courses Offered by the
Students in the Three Universities**

The data for theoretical courses offered by students in the departments of music in the three (3) selected universities in South-south geo-political zone of Nigeria is presented below:

i) Delta State University, Abraka

At the Delta State University Abraka, the year one (1) students took four (4) theoretical courses in music in first semester.

1. MUS 101 - Basic Harmony 1
2. MUS 102 - General musicianship 1
3. MUS 104 - Introduction to Musicology and African Music
4. MUS 106 - Fundamental Principles of Dance

In their second semester, they offered five (5) theoretical courses as written below:

1. MUS 111 - Basic Harmony II
2. MUS 112 - General Musicianship II
3. MUS 115 - Music as an Art and Science
4. MUS 116 - Foundation of Music Media
5. MUS 119 - Introduction to the Anthropology of African Music

In year two (200 level), the students offered four (4) courses during their first semester and five (5) courses in their second semester. The courses are as follows:

First semester:

1. MUS 201 - Intermediate Harmony
2. MUS 202 - General Musicianship
3. MUS 206 - History of Western Music I
4. MUS 207 - Music Business

Second semester:

1. MUS 211 - Strict Counterpoint
2. MUS 212 - General Musicianship IV
3. MUS 216 - History of Western Music (1750-1900)
4. MUS 217 - Music teaching methodology
5. MUS 218 - Introduction to conducting and Directing

In year three, the students offered six (6) theoretical courses in music in their first semester and four (4) in their second semester. The courses are spelt out below:

First Semester:

1. MUS 301 - Orchestration
2. MUS 302 - Forms and Analysis of Dance
3. MUS 305 - Music of other Cultures of the World
4. MUS 306 - General Musicianship V
5. MUS 307 - Fundamentals of Music Composition
6. MUS 308 - Fundamentals of Musical performance

Second Semester:

1. MUS 311 - Strict Counterpoint II
2. MUS 316 - African Music in diaspora
3. MUS 317 - Research methods and Field Work in Music

In their final year (400 level) first semester, the students did five (5) theoretical courses and nine (9) in their second semester. They are as follows: -

First Semester

2013/2014 set:

1. MUS 401 - Advanced Harmony
2. MUS 402 - Field Work and Seminar
3. MUS 406 - History of Western Music III

4. MUS 407 - Advanced Music Technology
5. MUS 421 - Dance Transcription

Second Semester

1. MUS 411 - Analysis of Tonal Music
2. MUS 415 - Contemporary African Music and Dance
3. MUS 416 - Topics in the History of Music and Dance
4. MUS 417 - Theoretical Issues in African Music
5. MUS 418 - Composition and Orchestration Workshop
6. MUS 433 - Music Media Studio Workshop
7. MUS 436 - Recording Studio Industry
8. MUS 499 - Research Project

ii) University of Port Harcourt

At University of Port Harcourt, the students took two (2) theoretical courses each in their first and second semester year one (100 level). They are:

1. MUS 101.1 - Fundamental of Musical Acoustics
2. MUS 100.1 - Music Fundamentals, Psychology and Appreciation

Second Semester

1. MUS 131.2 - Elementary Theory of Music
2. MUS135.2 - Computer Music Technology

In their second year (200 level), the students took eight theoretical courses each in their first and second semester. The courses are:

First semester:

1. MUS 200.1 - History of Western Music
2. MUS 201.1 - intermediate Theory of Music, harmony and Analysis

3. MUS 205.1 - Aural Training and Functional keyboard Harmony
4. MUS 206.1 - Nigerian Art Music
5. MUS 207.1 - Introduction to Music Composition
6. MUS 208.1 - African Music and Culture
7. MUS 209.1 - Introduction to Arts Business Administration
8. MUS 210.1 - Foundations of Music Education

Second semester:

1. MUS 230.2 - History of Western Music
2. MUS 231.2 - Music Broadcasting and Journalism
3. MUS 235.2 - Aural Training and Functional Keyboard II
4. MUS 236.2 - Modal Harmony and Tonal Counterpoint
5. MUS 237.2 - Electronic Audio Processing Technology
6. MUS 239.2 - Church Music and Administration
7. MUS 240.2 - Introduction to Music Therapy
8. MUS 241.2 - Community Music Programme Studies

In their year three (300 level), the students offered sixteen (16) theoretical courses in their first semester. By second semester, they offered nineteen (19) theoretical courses. They are spelt out below:

First semester:

1. MUS 300.1 - History of Western Music: 20th Century
2. MUS 301.1 - Advanced Theory of Music, Harmony and
Analysis I
3. MUS 305.1 - Song Writing and Arrangement
4. MUS 305.1 - Techniques of Orchestration
5. MUS 307.1 - Composition I

6. MUS 308.1 - Counterpoint and Fugue
7. MUS 309.1 - Music Education Curriculum and Methodology
8. MUS 310.1 - Music in Special Education
9. MUS 313.1 - Principles and Practices in Music and Arts Industries
10. MUS 314.1 - Music and Film Industry
11. MUS 315.1 - Music Therapy, Principles and Practice
12. MUS 316.1 - Electronic Audio Processing Techniques
13. MUS 319.1 - Score Study and Analysis
14. MUS 320.1 - Choral Conducting Techniques
15. MUS 321.1 - Vocal/Instrumental Techniques I
16. MUS 322.1 - Chamber Music Ensemble: Performance

Practices

Second semester:

1. MUS 336.2 - Research Methodology
2. MUS 337.2 - African-American Music
3. MUS 339.2 - Composition II
4. MUS 340.2 - Digital Studio Composition
5. MUS 341.2 - Advanced Orchestration
6. MUS 342.2 - Composing for Schools
7. MUS 343.2 - Contemporary Methods in Music
8. MUS 344.2 - Ensemble Management/Concert Planning
9. MUS 345.2 - Traditional Worship Music and Dance in Africa
10. MUS 347.2 - Masquerade and Theatre in African Music
11. MUS 348.2 - Arts and Events Management

12. MUS 349.2 - Personnel and Resource Management in Music Industry
13. MUS 353.2 - Advanced Multimedia Development
14. MUS 358.2 - Performance Practices Techniques and Repertoire: Baroque to the Present
15. MUS 360.2 - Vocal/Instrumental Techniques II
16. MUS 361.2 - Music in Worship and Evangelism
17. Festival
18. MUS 362.2 - Church Music Performance Practice in Nigeria

In year four (400 Level), the students took nineteen (19) theoretical courses in their first semester and fourteen (14) in their second semester. They are spelt out below:

First Semester:

1. MUS 400.1 - Music of World Cultures, Transcription and Analysis
2. MUS 401.1 - Advanced Theory of Music Harmony and Analysis II
3. MUS 405.1 - Seminar on Stress Area
4. MUS 406.1 - Advanced Analytical Methods on Modern Music
5. MUS 407.1 - Composition III
6. MUS 408.1 - Elementary Music Education and Special Needs
7. MUS 409.1 - Ethics and Issues in Music Education in Nigeria
8. MUS 410.1 - African Music: Transcription and Analyses
9. MUS 411.1 - Field Research in African Music Cultures
10. MUS 412.1 - Ethics, Publishing, Copyright and Royalty
11. MUS 413.1 - Music in Radio/TV Production
12. MUS 414.1 - Technology for Music Therapy
13. MUS 415.1 - Technology for Music Therapy

- 14. MUS 416.1 - Music Studio Design and Maintenance
- 15. MUS 419.1 - Advanced Conducting Technique
- 16. MUS 421.1 - Performance Practical Techniques: Interpretation and Selection
- 17. MUS 422.1 - Accompanying Techniques
- 18. MUS 423.1 - Christian Hymnody and Hymnology
- 19. MUS 424.1 - Philosophy Aesthetics in Church Music

Second Semester:

- 1. MUS 435.2 - Philosophy of Music: Criticism and Music Scholarship
- 2. MUS 436.2 - Final Year Project/Thesis
- 3. MUS 437.2 - Contemporary Theory in Composition
- 4. MUS 438.2 - Composition IV
- 5. MUS 439.2 - Media/Technological Tools in Music Education
- 6. MUS 440.2 - Administration and Supervision in Music Education
- 7. MUS 441.2 - Contemporary Theory of African Music
- 8. MUS 442.2 - Sociology of African Music
- 9. MUS 443.2 - Contemporary Music Production: Contract and Negotiation
- 10. MUS 444.2 - Audio Post-Production and Final Cut
- 11. MUS 450.2 - Advanced Performance Practical Techniques
- 12. MUS 447.2 - Sound Reinforcement/Enhancement System Optimization
- 13. MUS 451.2 - Advanced Conducting Techniques II
- 14. MUS 453.2 - New Hymns and Tunes

iii) **University of Uyo**

At the University of Uyo, the theoretical courses taken by the students are spelt out below: In year one (100 Level), they offered a total of six (6) theoretical courses in music. Three (3) in first semester, three (3) in second semester. The courses are:

First Semester:

1. MUS111 - Music as Art and Science
2. MUS131 - Rudiments of Music
3. MUS 151 - Foundation of Musicianship I

Second Semester:

1. MUS 122 - Tonal Harmony I
2. MUS 123 - Survey of History of Western Music
3. MUS 124 - African Music

In their second year (200 level), they offered a total of seven theoretical courses in Music, three in first semester and four (4) during their second semester. They are:

First Semester:

1. MUS 211 - Foundation of Musicianship II
2. MUS 212 - Tonal Harmony II
3. MUS 214 - African Music II

Second Semester:

1. MUS 221 - Foundation of Musicianship III
2. MUS 222 - Tonal Harmony III
3. MUS 223 - western Music before 1750
4. MUS 224 - Music of other World Cultures

In year three (300 level) the students took four (4) theoretical courses in their first semester and six (6) in second semester. They are as follows:

First Semester:

1. MUS 312 - Modal Counterpoint
2. MUS 313 - Western Music before 1750
3. MUS 314 - African Music III
4. MUS 318 - Introduction to Music Technology

Second Semester

1. MUS 322 - Tonal Counterpoint
2. MUS 324 - Afro-American Music
3. MUS 342 - Analysis of Tonal Music
4. MUS 362 - Choral Conducting
5. MUS 382 - Composition

And one of the following

6. MUS 384 - African Music
7. MUS 386 - Applied Music coaching

Or one of the following;

8. MUS 388 - Music Technology
9. MUS 389 - School Music Methods

In their final year (400 level), they took six (6) theoretical courses in first semester and four (4) in second semester. They are as written below:

First Semester:

1. MUS 401 - Research Methodology
2. MUS 412 - Analysis and Analytic Method for 20th Century Music
3. MUS 432 - Orchestration
4. MUS 452 - Choir Training and Choral Arranging
5. MUS 472 - Fugue

And one from the following stress areas:

1. MUS 413 - Historiography of Music
2. MUS 414 - African Music in Schools
3. MUS 433 - Special topic in the History of Western Music.

Second Semester:

1. MUS 422 - 20th Century compositional Technique
2. MUS 424 - Contemporary African Music
3. MUS 428 - Acoustic and Psycho-Acoustic of Music

One from the following stress areas:

1. MUS 402 - Project in Composition
2. MUS 404 - Project in African Music
3. MUS 406 - Project in Performance
4. MUS 408 - Project in Music Technology
5. MUS 409 - Project in School Music methods.

4.1.3 Practical Courses Offered by the Students

In line with objective three (3) of this study, which is to investigate students' performance in practical courses offered in music departments in the selected universities, data of practical courses offered in the three departments is presented below:

i) Delta State University, Abraka

At the Delta State University, the students took two (2) practical courses each in their first and second semester in year one. They are:

First Semester:

1. MUS 103 - Applied Music
2. MUS 105 - Ensemble Studies

Second Semester

1. MUS 113 - Applied Music II
2. MUS 114 - Ensemble Studies

In their second year (200 level), they offered three (3) practical courses each in first and second semester. The courses are spelt out below:

First Semester:

1. MUS 203 - Principal Instrument I
2. MUS 204 - Subsidiary Instrument
3. MUS 205 - Ensemble Studies III

Second Semester

1. MUS 213 - Principal Instrument II
2. MUS 214 - Subsidiary Instrument II
3. MUS 215 - Ensemble Studies IV

In year three (300 level), they took two (2) practical courses in first semester, three (3) in second semester.

First Semester:

1. MUS 303 - Principal Instrument III
2. MUS 304 - Subsidiary Instrument III

Second Semester

1. MUS 312 - Keyboard Harmony
2. MUS 313 - Principal Instrument IV
3. MUS 314 - Subsidiary Instrument IV
4. MUS 315 - Ensemble Studies V

In their final year (400 level), they offered three practical courses each in both semesters.

First Semester:

1. MUS 403 - Principal Instrument IV
2. MUS 404 - Subsidiary Instrument IV
3. MUS 405 - Ensemble Studies V

Second Semester:

1. MUS 412 - Principal Instrument V
2. MUS 413 - Subsidiary Instrument V
3. MUS 414 - Ensemble Studies
4. MUS 435 - Performance Practice and Interpretation

ii) University of Port-Harcourt

In 100 level (year one), the students took three (3) practical courses each in first and second semesters. They are:

First Semester:

1. MUS 104.1 - Ensemble Studies I
2. MUS102.1 - Applied Music Principal Instrument I
3. MUS 103.1 - Applied Music: Secondary Instrument I

Second Semester

1. MUS 132.2 - Applied Music: Principal Instrument II
2. MUS 133.2 - Applied Music: Secondary Instrument II
3. MUS 134.2 - Ensemble Studies II

In their second year (200 level) the students offered three (3) practical courses in their first semester and five (5) in second semester. they are as follows:

First Semester:

1. MUS 202.1 - Applied Music Principal Instrument III
2. MUS 203.1 - Applied Music: Secondary Instrument III

3. MUS 204.1 - Ensemble Studies III

Second Semester

1. MUS 228.2 - Conducting Fundamentals
2. MUS 232.2 - Applied Music: Instrument IV
3. MUS 233.2 - Applied Music: Secondary Instrument IV
4. MUS 234.2 - Ensemble Studies IV
5. MUS FHM2C2 - Community Service

In year three, the students offered three practical courses in their first semester and eight in second semester. they are:

First Semester:

1. MUS 302.1 - Applied Music Principal Instrument V
2. MUS 303.1 - Applied Music: Secondary Instrument V
3. MUS 304.1 - Ensemble Studies V

Second Semester

1. MUS 332.2 - Applied Music: Principal Instrument IV
2. MUS 333.2 - Applied Music: Secondary Instrument VI
3. MUS 334.2 - Ensemble Studies IV
4. MUS 335.2 - Contemporary Music Styles Performance Practice
5. MUS 338.2 - Internship
6. MUS 350.2 - Music Therapy: Clinical Skills and Practicum
7. MUS 350.2 - Audio/Video Production
8. MUS 359.2 - Large Music Ensemble and Performance Practice

In their final year (400 level), the students offered three practical courses each during their first and second semester.

First Semester:

1. MUS 402.1 - Applied Music Principal Instrument VII
2. MUS 403.1 - Applied Music: Secondary Instrument VII
3. MUS 404.1 - Ensemble Studies VII

Second Semester

1. MUS 432.2 - Applied Music: Secondary Instrument VIII
2. MUS 433.2 - Applied Music: Secondary Instrument VIII
3. MUS 434.2 - Ensemble Studies VIII

iii) University of Uyo

In University of Uyo, the students in their year one (100 level) offered six (6) practical courses in their first and second semesters.

First Semester:

1. MUS 115 - Basic Piano
2. MUS 116 - Primary Instrument/Voice
3. MUS 117 - University Chorus
4. MUS 136 - Secondary Instrument/Voice
5. MUS 137 - Performance Workshop (Western Ensemble)
6. MUS 157 - Performance Workshop (African Ensemble)

Second Semester:

1. MUS 125 - Basic Piano
2. MUS 126 - Primary Instrument/Voice
3. MUS 127 - University Chorus
4. MUS 146 - Secondary Instrument/Voice
5. MUS 147 - Performance Workshop (Western Ensemble)
6. MUS 167 - Performance Workshop (African Ensemble)

In year two (200 level), the students offered six (6) practical courses in both semesters.

First Semester:

1. MUS 215 - Basic Piano Studies II
2. MUS 216 - Primary Instruments/Voice
3. MUS 217 - University Chorus
4. MUS 236 - Secondary Instrument/Voice
5. MUS 237 - Performance Workshop (Western Ensemble)
6. MUS 257 - Performance Workshop (African Ensemble)

Second Semester:

1. MUS 225 - Basic Piano Studies II
2. MUS 226 - Primary Instrument/Voice
3. MUS 227 - University Chorus
4. MUS 246 - Secondary Instrument/Voice
5. MUS 247 - Performance Workshop (Western Ensemble)
6. MUS 267 - Performance Workshop (African Ensemble)

In their third year (300 level), the students took six courses each in the two semesters (first and second semesters).

First Semester

1. MUS 315 - Elementary Keyboard Harmony
2. MUS 316 - Primary Instrument/Voice
3. MUS 317 - University Chorus
4. MUS 336 - secondary Instrument/Voice
5. MUS 337 - Performance Workshop (Western Ensemble)
6. MUS 357 - Performance Workshop (African Ensemble)

Second Semester

1. MUS 325 - Elementary Keyboard
2. MUS 326 - Primary Instrument/Voice
3. MUS 327 - University Chorus
4. MUS 346 - Secondary Instrument/Voice
5. MUS 347 - Performance Workshop (Western Ensemble)
6. MUS 367 - Performance Workshop (African Ensemble)

In their final year (400 level), they offered six (6) practical courses in first and second semesters. They are as follows:

First Semester

1. MUS 415 - Key Board Harmony and Accompaniment
2. MUS 416 - Primary Instrument/Voice
3. MUS 417 - University Chorus
4. MUS 436 - Secondary Instrument/Voice
5. MUS 437 - Performance Workshop (Western Ensemble)
6. MUS 457 - Performance Workshop (African Ensemble)

Second Semester

1. MUS 425 - Keyboard Harmony and Accompaniment
2. MUS 426 - Primary Instrument/Voice
3. MUS 427 - University Chorus
4. MUS 446 - Secondary Instrument/Voice
5. MUS 447 - Performance Workshop (Western Ensemble)
6. MUS 467 - Performance Workshop (African Ensemble)

Appendix II

Oral Interview

ORAL INTERVIEW				
S/N	Name	University	Status	Date
1	Respondent A	Delta State University, Abraka	Professor	9/11/2020
2	Respondent B	Delta State University, Abraka	Associate Professor	9/11/2020
3	Respondent C	Delta State University, Abraka	Lecturer I	2/11/2020
4	Respondent D	University of PortHarcourt, PortHarcourt		12/11/20
5	Respondent E	University of PortHarcourt, PortHarcourt		12/11/20
6	Respondent F	University of PortHarcourt, PortHarcourt		13/11/20
7	Respondent G	University of Uyo, Uyo	Associate Professor	15/11/20
8	Respondent H	University of Uyo, Uyo		15/11/20
9	Respondent I	University of Uyo, Uyo		15/11/20

Appendix III

Students' Scores in Theoretical and Practical Courses